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LELAND STANFORD JUNIOR UNIVERSITY

THE
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JULY TO DECEMBER,

1880.



LONDON.

PRINTED BY E. J. FRANCIS, 20, WELLINGTON STREET, CHANCERY LANE.

PUBLISHED AT THE OFFICE, 20, WELLINGTON STREET, STRAND, W.C.,
BY JOHN FRANCIS.

SOLD BY ALL BOOKSELLERS AND NEWSMEN IN TOWN AND COUNTRY.

AGENTS: FOR SCOTLAND, MESSRS. BELL & BRADFUTE, AND MR. JOHN MENZIES, EDINBURGH;—FOR IRELAND,
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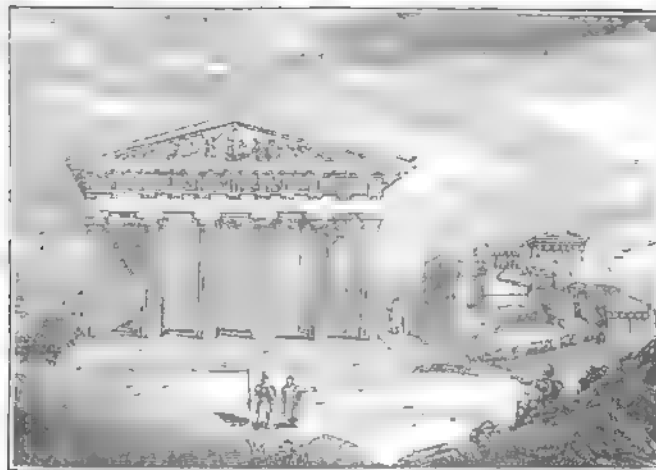


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INDEX OF CONTENTS

JULY TO DECEMBER

1880.

LITERATURE.

Reviews.

Abbott's (B. A.) *Via Latina*, 706
 Abbott's (T. K.) *Par Palimpsestorum Dublinensium*, 463
 Abreu's (D. G. de V.) *Fragmentos d'uma Tentativa de Estudo Scolastico da Epopeia Portuguesa*, 47
 Adair's *Whom did She Love?* 862
 Adams's (W. H. D.) *Eminent Soldiers*, 815; *Heroes of the Cross*, 438; *Wrecked Lives*, 566
 Adelaide's *Jemima*, 14
 Adma's *Mildred Forrester*, 638
 Alberg's (A.) *Fabled Stories from the Zoo*, 706
 Alcott's (L. M.) *Jack and Jill*, 566
 Aldrich's (T. B.) *The Stillwater Tragedy*, 529
 Alford's (Miss E. M.) *Honor*, 565
 Almanach de Gotha, 814
 Almanacs, 864
 Among the Tombs of Colchester, 143
 Anderson's (Sir C. H. J.) *Lincoln Pocket Guide*, 363, 401
 Annual Report of the Deputy-Keeper of the Public Museum, 567
 Antiquary, The, 47
 Appleton's (G. W.) *Jack Allin's Friends*, 11
 Arber's (E.) *English Garner—English Scholar's Library*, 366
 Arriens's (P.) *Vocabulary in Dutch, Malay, and Achinese*, 174
 Ascoli's (Prof.) *Iscrizioni inedite o mal note, Greche, Latine, Ebraiche*, 112
 Ashby's (J. T.) *Choice Poems and Lyrics for Study and Delight*, 80
 Asiatic Society, Report, 336
 Atcherley's (C.) *Corda and Discords*, 529
 Atti del IV. Congresso Internazionale degli Orientalisti, 336
 Audeval's (H.) *Les Amours d'un Pianiste*, 11
 Auerbach's (B.) *Brigitte*, translated by Miss Bell, 400
 Aunt Judy's Annual Volume, edited by Gatty, 566
 Austin's (Stella) *Our Next-Door Neighbours*, 862
 Bacchus of Euripides, with Notes, &c., by Sandys, 772
 Baldwin's (H. B.) *The Spirit of Nature*, 85
 Balfour's (Mrs. C. L.) *Family Honour*, 705
 Banished Monarch, A, and other Stories, 745
 Bar Hebraeus's *Scholion to the Psalms*, edited by Lagarde, 112
 Barker's (Lady) *The White Rat*, 562
 Barrett's (P.) *Folly Morrison*, 812
 Beaconsfield's (The Earl of) *Endymion*, 701
 Beauty's Daughters, 172
 Becker's (A. L.) *First German Book*, 464
 Beeton's (C.) *In Fair Bruges*, 529
 Bell's (A. J. M.) *Second Greek Reader—Prose*, 209
 Bell's (Canon) *Biography of Henry Martyn*, 778
 Bellver's (Surgeon-Major H. W.) *Races of Afghanistan*, 171
 Beltrame's (G.) *Grammar of the Denka Language—Scientific Sketch of the Language of the Akka Tribe*, 174
 Bemrose's *Daily Calendar—Scripture Calendar—Monthly Diary*, 707
 Benedetti's (S. de) *Vita e Morte di Mosè*, 238
 Benn's (G.) *History of the Town of Belfast*, 580
 Bennett's (G. L.) *Selections from Camar: The Gallic War*, 706
 Berens's (Mrs.) *Steadfast unto Death*, 834
 Berners's (Dame J.) *Treatyse of Fysshynge wyth an Anglo*, with an Introduction by Watkins, 353
 Berthet's (E.) *The Sergeant's Legacy*, translated by Venables, 172
 Betham-Edwards's (Miss M.) *Forestalled*, 206; *Six Life Studies of Famous Women*, 808
 Biagi's (Dr. G.) *Fonti del Novellino*, 84
 Bigelow's (M. M.) *History of Procedure in England from the Norman Conquest*, 563
 Biography of the late Rev. B. W. Sibthorp, by Rev. J. R. Fowler, 14
 Bird's (L. L.) *Unbeaten Tracks in Japan*, 527
 Birmingham Free Libraries, Report, 464
 Black's (W.) *White Wings*, 269
 Blackburne's (H. O.) *The Glen of Silver Birchies*, 741
 Blackie's *Comprehensive School Series*, 805
 Blackie's (W.) *Enemies of Books*, 567
 Blackie's (W. G.) *The Personal History of David Livingstone*, 810
 Blanc's (L.) *Letters from England*, 336
 Blanqui's (J. A.) *History of Political Economy in Europe*, translated by Miss Leonard, 283
 Blount's (L. F.) *Class-Book of French Composition*, 79

Bombay Gazetteer: Catch, Cambay, and other Bombay Districts, 364
 Book of Leinster, lithographed by O'Longan, 173
 Bourne's (C. E.) *Fisherman of Rhava*, 743
 Bourne's (S.) *Trade, Population, and Food*, 864
 Bowen's (H. C.) *Simple English Poems*, 80
 Bowra's (H.) *Wait a Year*, 269
 Boy's *Freemant*, The, edited by Lerner, 174
 Boy's Own Annual, 433
 Brabourne's (Lord) *The Mountain Sprite's Kingdom*, 813
 Braddon's (Miss M. E.) *Just as I Am*, 496
 Bradford's (C.) *Ethel's Adventures in Doll Country*, 862
 British Almanac and Companion, 778
 British School Series: *Sixth Reader*, edited by Morrison, 464
 Brothers *Wifen, The: Memoirs and Miscellanies*, edited by Pattison, 708
 Brown's (R.) *Notes on the Northern Atlantic*, 271
 Browne's (J. C.) *Detling in Days Gone By*, 581
 Browne's (P.) *A Year's Cookery*, 47; *What Girls can Do*, 748
 Browning's (O.) *Modern France*, 142
 Browning's (R.) *Dramatic Idylls*, 39
 Bruns (W. G.) and Sachan's (E.) *Syrisch-Römische Rechtbuch aus dem fünften Jahrhundert*, 112
 Buckley's (R. B.) *Irrigation Works of India*, 863
 Budge's (E. A.) *Aegyrian Texts*, 111
 Budé's (H.) *Hachette's French Primer*, 209
 Burgeon's (J.) *Cave Temples of India*, 396, 434
 Burnett (G.) and Stuart's (Dr. J.) *Exchequer Rolls of Scotland*, 73
 Butler's (S.) *Unconscious Memory*, 810
 Butler's (W. F.) *Far Out*, 673
 Buxton's (B. H.) *From the Wings*, 638
 Buxton's (S. C.) *Handbook to Political Questions of the Day*, 144
 Caird's (J.) *Introduction to the Philosophy of Religion*, 170
 Caius's (J.) *Of English Dogges*, 333
 Calendars and Diaries, 707, 744
 Calendars of the University of St. Andrews, University College of Wales, and University of Tokio, 61
 Capes's (Rev. W. W.) *Stoicism*, 810
 Carmela, by the Princess Olga Cantacuzene, translated by Madame Klaus, 303
 Caro's (J.) *Das Bündnis von Canterbury*, 238
 Carrington's (Mrs.) *Prince Fortune and Prince Fatal*, 672
 Cartmell's (M. E.) *Mistress of Coon Hall*, 11
 Cassell's *Modern School Readers*, 304
 Catalogue of the Printed Books in the Library of the Middle Temple, 47
 Caulfield's (R.) *Council Book of the Corporation of Kinsale*, 492
 Chambers's *Short History of England*, 304
 Chambers's (Dr. W.) *Youth's Companion*, 239
 Chandos Classics: *Gibbon's Autobiography and Letters*, 778
 Charmes's (G.) *Cinq Mois au Caire et dans la Basse Egypte*, 109
 Cheetham's (S.) *Dictionary of Christian Antiquities*, 41
 Children's *Journey, The*, and other Stories, 174
 Choice Poems and Lyrics for Study and Delight, edited by Ashby, 80
 Christie's (M. E.) *Lady Laura*, 11
 Christie's (R. C.) *Etienne Dolet*, 494
 Christmas Cards, 673, 707, 744, 778, 814
 Church's (F. J.) *Trial and Death of Socrates*, 305
 Church's (Rev. A. J.) *Stories of the East from Herodotus*, 639
 Clear's (A. R.) *Xenophontis Memorabilia Socratis*, 706
 Coape's (H. C.) *What will Society Say?* 431
 Colbeck's (C.) *Scribe: Le Verre d'Eau*, 209
 Collier's (W. F.) *History of Scotland for Schools*, 705
 Collingridge's *City Diary*, 864
 Collins's (M.) *Attio Salt*, edited by Kerslake, 707; *Thoughts in my Garden*, edited by Yates, 234
 Collins's (T.) *"Unseen Papers" in Latin Prose and Verse*, 706
 Common Prayer, Book of, in the Ojibbeway Language, 536
 Continental Literature: *Belgium*, 841; *Bohemia*, 842; *Denmark*, 844; *France*, 845; *Germany*, 847; *Holland*, 852; *Hungary*, 853; *Italy*, 854; *Norway*, 855; *Poland*, 856; *Portugal*, 857; *Spain*, 858; *Sweden*, 859
 Cooper's (C. H.) *Le Keux's Memorials of Cambridge*, 814
 Cooper's (C. W. F.) *Horace's Odes*, 740
 Cooper's (H. S.) *Comedies*, 809
 Cory's (W.) *Guide to Modern English History*, 45
 Cosmopolitan Masonic Calendar and Diary, 744

Council Book of the Corporation of Kinsale, edited by Caulfield, 492
 Craik's (G. M.) *Hilary's Love Story*, 741
 Crommelin's (M.) *Black Abbey*, 462
 Crosby Records, edited by the Rev. T. R. Gibson, 528
 Curiosities of the Search-Room, 365, 435
 Curtius's (G.) *Das Verbum der Griechischen Sprache seinem Baue nach dargestellt*, translated by Wilkins and England, 201
 Cust's (R. N.) *Linguistic and Oriental Essays*, 776
 Cutch, Cambay, and other Bombay Districts, 364
 D'Albanes's (G.) *Portraits de Rabelais*, 329
 D'Albert's (L. M.) *New Guinea*, 634
 Darmesteter's (J.) *Cabires, Bené Elchim et Diosmures*, 112
 Das Wirthshaus im Speesart von W. Hauff, edited by Schlotmann, 79
 Daudet's (A.) *Fromont the Younger and Riel the Elder*, 172
 Davies's (R.) *Walks through the City of York*, 602
 Davy's (Mrs. H.) *Under the Rose*, 109
 D'Azeleglio's (M.) *Challenges of Barletta*, translated by Lady Lo Magenia, 11
 De Kay's (C.) *Hesperus*, and other Poems, 257
 De La Rue's *Christmas Cards*, 707; *Pocket-Books and Diaries*, 778; *Wall Calendars*, 814
 Della Rocca's (Principe) *Ricordi della Vita Intima di Enrico Heine*, 427
 De Morgan's (M.) *The Necklace of Princess Florimonde*, 639
 Derbyshire Archaeological and Natural History Society, Journal, 144
 Derenbourg's (J. and H.) *Opusculs et Traité d'Abou'l-Walid Merwan ibn Djanah de Cordoue*, 266
 Dering's (E. H.) *Freville Chase*, 565
 De Rougé's (Le Vie. J.) *Inscriptions et Notices recueillies à Edfou*, 14
 Desru's (L.) *French Pronunciation*, 433
 Dexter's (H. M.) *Congregationalism of the Last Three Hundred Years*, 639
 Dickens's (C.) *Mudfog Papers*, 303
 Dictionary of Christian Antiquities, edited by Smith and Cheetham, 41
 Dictionary of Daily Blunders, 368
 Dillwyn's (E. A.) *The Rebecca Riots*, 431
 Dimplethorpe, 672
 Dixie's (Lady F.) *Across Patagonia*, 774
 Dobson's (W. T.) *Literary Privileges, Fancies, Follies, and Frolics*, 457
 Documents illustrating the History of St. Paul's Cathedral, edited by Dr. Simpson, 106
 Dogged Jack, 566
 Dona Perfecta, by Galdos, translated by D. P. W., 235
 Dorset Natural History and Antiquarian Field Club, Proceedings, 47
 Doudney's (S.) *Stepping Stones*, 566; *Strangers Yet*, 77
 Douglas's (Mrs. M.) *Two Rose Trees*, 566
 Dowling's (R.) *The Sport of Fate*, 235; *Under St. Paul's*, 775
 Dragomanoff's (M.) *Gromada*, and Four Pamphlets, 336
 Drane's (A. T.) *History of St. Catherine of Sienna*, 238
 Driver's (S. R.) *Commentary on the Book of Proverbs attributed to Abraham ibn Ezra*, 777
 Du Boys's (A.) *Catherine d'Aragon et les Origines du Schisme Anglican*, 461
 Du Cane's (Sir C.) *Odyssey of Homer*, 396
 Duckett's (Sir G.) *Penal Laws and the Test Act in 1688, &c.*, 46; *Test and Penal Statutes in 1688 relating to Sumner*, 531
 Duffield's (Mrs.) *Floral Cards*, 707
 Duffy's (Sir C. G.) *Young Ireland*, 667
 Dumas's (A. fils) *Les Femmes qui Tuent et les Femmes qui Tentent*, 438
 Dutt's (Shoochoo Chunder) *India Past and Present*, 326
 Dyce's (Rev. A.) *Shakespeare*, 673
 Earle's (J.) *English Plant Names from the Tenth to the Fifteenth Century*, 323, 435, 634
 Eason's *Almanac for Ireland*, 778
 Eastlake's (Lady) *Mrs. Grote*, 633
 Eblana's *Last Monarch of Tara*, 334
 Economical Housewife, The, 778
 Edgar Allan Poe, by Ingram, 107, 146, 175
 Edkins's (Rev. J.) *Chinese Buddhism*, 7
 Edwards's (Amelia B.) *Lord Brackenbury*, 399
 Edwards's (Miss M. B.) *Six Life Studies of Famous Women*, 80
 Elliott's (Mrs.) *The Dean's Wife*, 496
 Elmer's (J.) *Easy Reading and Writing Lessons in German*, 306; *German Declensions*, 464

LITERATURE.

Reviews—continued.

- Elizabeth; or, the Exiles of Siberia, 145
 Ellis's (A. R.) Sylvestra, 672
 Encyclopædia Britannica, Vols. X. and XI., 301, 337
 Engelmann's Scriptorum Classicorum Bibliotheca, edited by Preuss, 814
 English Men of Letters: Alexander Pope, by Stephen, 42; Byron, by Nichol, 206
 Erman's (A.) Neuenegyptische Grammatik, 336
 Eros: Four Tales, 45
 Essex Archaeological Society, Transactions, 143
 Every Boy's Annual, edited by Routledge, 705
 Every Girl's Annual, edited by Leith, 813
 Erchequer Rolls of Scotland, edited by Barnett and Stuart, 73
 Extracts from Greek Elegiac Poets, edited by Kynaston, 707
 Eyre & Spottiswoode's Variorum Teacher's Bible, 145
 Fac-simile of the Codex Alexandrinus: New Testament and Clementine Epistles, 207
 Fac-similes of Ancient Charters in the British Museum, 207
 Fagan's (L.) Lettere ad Antonio Panizzi di Uomini Illustri e di Amici Italiani, 84; Life of Sir Anthony Panizzi, 491
 Farmers' and Country Gentlemen's Almanack, 864
 Fellowes's (E. J.) The Red Cross, 45
 Fenn's (G. M.) Adventures of Working Men, 862; The Clerk of Portwick, 496
 Fenn's (W. W.) After Sundown, 743
 Ferguson's (J.) and Burgess's (J.) Cave Temples of India, 395, 434
 Findlay's (C.) Cross Purposes, 11
 Fitzgibbon's (M.) Trip to Manitoba, 230
 Fitzpatrick's (W. J.) Essay on Education and the State of Ireland—Life of Bishop Doyle, 356
 Fleming's (G.) The Head of Medusa, 565
 Fleming's (W.) Index to our Railway System, 587
 Foley's (H.) Records of the English Province of the Society of Jesus, 430
 Fonblanque's (A. de) Pious Frauds, 172
 Fonblanque's (Miss C. A. de) Five Weeks in Iceland, 771
 Forbes's (A.) Glimpses through the Cannon Smoke, 47
 Forde's (Miss G.) A Lady's Tour in Corsica, 640
 Foreign Classics for English Readers: Cervantes, by Mrs. Oliphant, 636
 Formby's (Rev. H.) Ancient Rome and its Connexion with the Christian Religion, 594
 Forrester's (Mrs.) Roy and Viola, 462
 Fortunes of Hassan, The, 705
 Fothergill's (J.) The Wellfields, 366
 Four Centuries of English Letters, edited and arranged by Scoones, 231
 Fowler's (Rev. J.) Biography of the late Rev. E. W. Gibborth, 14
 Francis's (M. J.) Beatrice Melton's Discipline, 705
 Francis's (S.) The Minister's Daughters, 862
 Fraser's (Rev. W. R.) History of the Parish and Burgh of Laureokirk, 269
 Fraser-Tyler's (M. E.) Grisel Romney, 11
 Freeman's (E. A.) Short History of the Norman Conquest, 805
 French Provincial Congress at Lyons, Report, 400
 Friederick's (C.) Bibliotheca Orientalis for 1879, 111
 Friedmann's (Herr) Postquam Rabbathi, 640
 Frost's (T.) Forty Years' Recollections, 369
 Fry's (H.) Guide to the London Charities, 567
 Fulcher's Ladies' Memorandum Book, 864
 Fuller's (T.) Good Thoughts in Bad Times, 605
 Furness's (H.) New Variorum Edition of Shakespeare, 71
 Pyffe's (C. A.) History of Modern Europe, 360
 Gaidos's (B. P.) Dofa Perfecta, translated by D. P. W., 235
 Gallaga's South America, 739
 Garden Oracle, 864
 Gardeners' Year-Book, 864
 Gardthausen's (V.) Griechische Palæographie, 207
 Gepp's (C. G.) Virgil: Georgics, 208
 Gibbon's Autobiography and Letters, 778
 Gibbon's (C.) In Pastures Green, 172
 Gibbon's (Rev. T. E.) Crosby Records, 523
 Gill's (W. W.) Historical Sketches of Savage Life in Polynesia, 809
 Ginsburg's (Dr. C. D.) Massorah, 777
 Girl with the Golden Locks, and other Stories, 743
 Girl's Own Annual, 400
 Girling's (G.) Outlines of the History of England, 209
 Glouvet's (Jules de) Le Forestier, 77
 Godefroy's (F.) Dictionnaire de l'Ancienne Langue Française, 498
 Goethe's Account of the Slave about 965 A.D., according to al-Bekri, 47
 Goethe's Faust, by Dr. A. M. Selso—Translated by Birds, 605
 Goirand's (L.) French Code of Commerce, 174
 Golden Childhood, 778
 Goldamid's (Major-General Sir F. J.) Biography of Outram, 103
 Gomme's (G. L.) Primitive Folk-Moots, 600
 Gonsenbach's (Dr. A.) Lebensbeschreibung des Generals Ludwig von Erlach—Urkunden, 270
 Gomp's (R.) History of Russia, 304
 Gough's (H.) Story of Heritage, 11
 Granddiers, The, from the German of Rosenberg by Saville, 775
 Grandison's (J. de) Legenda Sanctorum, edited by Reynolds, 238
 Graves's (A. P.) Irish Songs and Ballads, 75
 Green's (J. R.) History of the English People, 167
 Greene's (F. V.) Sketches of Army Life in Russia, 669
 Greg's (P.) Errant, 775
 Greville's (Lady Violet) Faiths and Fashions, 673
 Groome's (F. H.) In Gipsy Tents, 460
 Grover's (A.) My First French Phrase-Book, 305
 Guthrie's (J.) The River Tyne, 332
 Hachette's French Primer, by Bué, 209
 Halévy's (Léon) Cyrus et le Retour de l'Exil, 639
 Halévy's (Ludovic) Les Petites Cardinal, 141
 Hall's (T. D.) Manual of English Composition, 79
 Hall's (W. E.) International Law, 264
 Hamilton's (C. G.) Clear Shining after Rain, 77; After a Dark Night—the Sun, 399
 Hamilton's (H. L.) Holiday Times, 743
 Hamilton Papers, The, edited by Gardiner, 234
 Hardy's (T.) The Trumpet-Major, 672
 Harrington's (Sir J.) Short View of the State of Ireland, edited by Macray, 232
 Harwood's (J. B.) The Tenth Earl, 235
 Hawthorne's (J.) Ellice Quentin, 431; Yellow Cap, 813
 Heimburg's (W.) Lizzie of the Mill, translated by Tyrell, 303
 Heine, Enrico, Ricordi della Vita Intima di, by the Principessa Della Rocca, 427
 Henslow's (J. R.) Dorothy Compton, 812
 Hibbert Lectures, 1879: On the Growth and Origin of Religion, by Renouf, 79
 Hibbert-Ware's (Mrs.) Life's Seven Ages, 603
 Hibernica Ignatiana seu Ibernorum Societatis Jesu Patrum Monumenta, collected by Hogan, 300
 Hill's (Sir R. and G. B.) Life of Sir Rowland Hill, 771
 Hington's (J.) Australia Abroad, 498
 Historical Course for Schools: France, by Yonge, 142
 History Primers: France, by Yonge, 142
 History of Political Economy in Europe, by Blanqui, translated by Miss Leonard, 238
 Hogan's (A. P. E.) Hibernica Ignatiana seu Ibernorum Societatis Jesu Patrum Monumenta, 300
 Holdich's (C.) Wetherby-by-Stamford, 174
 Hollingshead's (J.) Plain English, 305
 Holmes's (O. W.) The Iron Gate, and other Poems, 599
 Holt's (E. S.) Earl Hubert's Daughter, 813
 Hope's (A. B.) Seven Stories, 14
 Hope's (B.) The Shadow of a Life, 334
 Hope's (K.) A Plot of the Present Day, 496
 Hoppin's (B.) Greek Hero Stories, 813
 Horace's Odes, Selected and Arranged by Cooper, 740
 Houdin's (R.) Secrets of Stage Conjuring, 813
 How to Pass Examinations, 400
 Howells's (W. D.) The Undiscovered Country, 235, 400
 Howorth's (H. H.) History of the Mongols, 425
 Hubbard's (J. M.) Catalogue of Works relating to W. Shakespeare in the Barton Collection, 175
 Hugo's (V.) L'Ane, 670
 Hunt's (Mrs. A. W.) The Leadon Casket, 812
 Hunt's (M. B.) Aunt Tabitha's Waifs, 743
 Hunter's (W. A.) Introduction to Roman Law, 10
 In Mischief Again, 743
 Index Catalogue of the Library of the Surgeon-General's Office, United States Army, 743
 Indian Fairy Tales, Collected and Translated by Stokes, 166
 Ingelwou's (Jean) Sarah de Berenger, 603
 Ingram's (J. H.) Edgar Allan Poe, 107, 146, 175
 Irish Calendar ascribed to Oengus, with an English Version by Dr. Stokes, 173
 J. L.'s Doty, and other Poems, 237
 Jackson's (G. F.) Shropshire Word-Book, 13
 Jahresberichte der Geschichtswissenschaft, edited by Dr. Abraham, Hermann, and Meyer, 27
 Jamieson's (R.) Political Economy for Business People, 111
 Jebb's (R. C.) Antiphon, Andokides, Lysias, Isokrates, Isæos, 268
 Jeff and Left, and other Stories, 743
 Jefferies's (R.) Round About a Great Estate, 202
 Jenkins's (G.) Lisa Lena, 529
 Jennings's (G. H.) Anecdotal History of the British Parliament, 498
 Jephson's (R. M.) The Red Rag, 603
 Jerome's (W. B.) Studies in Deductive Logic, 636
 Jirecek's (Dr. H.) Svod Zakonuv Slovaneky, 47
 Joel's (Dr. M.) Blicke in die Religionsgeschichte zu Anfang des zweiten Christlichen Jahrhunderts, 233
 Joel's (L.) Conson's Manual, 105
 John Ingelman, 665
 Jones's (W.) Creditable Past and Present, 605
 Jocelyn's (J.) Marvellous Little Housekeepers, 47
 Journal Asiatique, by Renan, 336, 533
 Journal of the Derbyshire Archaeological and Natural History Society, 144
 Juste's (T.) Le Congrès National de Belgique, 1830-31, with an Introduction by Laveleye, 271
 Kandahar in 1879, 199
 Karr's (A.) Grains de Bon Sens, 112
 Keith's (L.) Nobody's Lad, 862
 Kemp's (Thomas à) Imitation of Christ, 78, 113
 Kenny's (C. B.) Principles of Legislation with regard to Property for Charitable and other Public Uses, 175
 Kent & Co.'s Pocket Editions of English Classics, 744
 Kerlake's (F.) Attic Salt, 707
 King's (A.) Our Sons: how to Start them in Life, 67
 King's (T. W.) War-Ships and Navies of the World, 673
 Kinglake's (A. W.) Invasion of the Crimea, 625
 Kingston's (W. H. G.) The Heir of Kilbannan—The Lily of Leyden, 566; The Wilds of Florida—Roger Willoughby—Voyages and Travels of Count Funnibus and Baron Stalkin, 705; Adventures in the Far West, 862
 Kinner's (J. B.) Principles of Property in Land, 498
 Kunz's (J.) French Grammar, 305
 Kynaston's (H.) Extracts from Greek Elegiac Poets, 707
 Lamb's (Lady) Versacious History of a Black-and-Tea Terrier, 566
 Lambros's (S. P.) Collection de Romans Grecs, 601
 Lang's (A.) Theocritus, Bion, and Moschus, 138
 Langbridge's (Rev. F.) Peacock Alley, 705
 Langford's (Dr. J. A.) The Praise of Books as Sold and Sung by English Authors, 640
 Landownes Classics: Gray—Beattie—Collins—Percy's Reliques—Gems of National Poetry, 673
 Lapointe's (A.) The Rival Doctors, translated by Van Laun, 45
 Lerner's (S.) The Boy's Froisart, 174
 Laveleye's (E. de) Italie Actuelle, 306
 Lavigne's (E.) Female Nihilist, translated by G. Sutherland Edwards, 206
 Lay of the Himyarites, translated and edited by Capt. W. F. Prideaux, 13
 Lazarus and Philo-Israel's Proofs for the Welsh that the British are the Lost Tribes of Israel, 498
 Leathes's (E.) The Actor's Wife, 11
 Legenda Sanctorum of John de Grandison, edited by Reynolds, 238
 Legge's (Dr. J.) Religions of China, 7; Texts of Confucianism, 360
 Leisure Hour, 778
 Leith's (A. A.) Every Girl's Annual, 813
 Leitner's (G. W.) Language of the Bashgali Kafirs, 336
 Le Keux's Memorials of Cambridge, by Cooper, 814
 Lepormant's (F.) Origines de l'Histoire d'après la Bible, 137
 Leopardi's (G.) Appuntamento della Morte, pubblicata dall' Avvocato Volta, 200
 Lepsius's (Prof.) Nubian Grammar, 112
 Leslie's (A.) Silver Key to a Golden Palace, 813
 Lessons in Gaelic, 497
 Letters from Sainte-Beuve, 209
 Lewis's (E. D.) Draft Code of Criminal Law and Procedure, 174
 Lewis's (L.) Peal of Merry Belis, 603
 Liesching's (L. F.) Through Peril to Fortune, 743
 Life of Sir Rowland Hill, by Sir R. and G. B. Hill, 771
 Ligier's (H.) Politique de Rabelais, 329
 Linton's (E. L.) The Rebel of the Family, 741
 Liske's (J.) Vinjas de Extranjeros por España y Portugal, 367
 Little Folks, 145, 778
 Little Wide Awake, 778
 Litre, Le, 15
 Lizzie of the Mill, from the German of Heimburg by Tyrell, 303
 Lloyd's (Mrs. D.) Arnold Leigh, 399
 Lolo's A Cruel Secret, 45
 Longfellow's (H. W.) Ultima Thule, 599
 Lots's (Dr. W.) Die Inschriften Tiglath Pilesem's I., 777
 Low's (C. R.) Soldiers of the Victorian Age, 8
 Lychinaka's (M. J.) The Kindergarten Principle, 432
 Lyster's (A.) My Lovely Lassie, 639
 M. C.'s Le Pasteur d'Herman, 79
 Macalpin's (D. R.) Law relating to Money-Lenders and Borrowers, 335
 McCarthy's (J.) History of Our Own Times, 393
 McCorquodale's Railway Diary, 814
 Mahaffy's (Rev. J. F.) History of Classical Greek Literature, 72
 Main's (D. M.) Treasury of English Sonnets, 140
 Maendie's (Lady M.) Fascination, 172
 Malleson's (Col. G. B.) History of the Indian Mutiny, 327
 Manley's (J. J.) Notes on Game and Game Shooting, 267
 Mansell & Co.'s Christmas Cards, 673
 Mansfield's (E. D.) Primer of Greek Grammar: Syntax, 706
 Maples's (Rev. C.) Collections for a Handbook of the Maltese Language, 174
 Marjory, 775
 Marshall's (E.) Heather and Harebell, 743; Memories of Troublesome Times, 77
 Marshall's (W.) Monsell Digby, 366
 Martyn, Henry, Biography of, by Canon Bell, 778
 Marvin's (C.) Col. Grodekoff's Ride from Samarcand to Herat, 299
 Mason's (G.) History of France, 142
 Mehlah, 603
 Mehren's (Prof. A. F.) Den Arabiske Filosef Ibn-Sabins Sendebrev til Keiser Frederik II. af Hohenstaufen, 47
 Mémoires du Général Count Van der Meere, 306
 Meredith's (L. A.) Tasmanian Friends and Foes, Feathered, Furred, and Fined, 704, 745
 Metcalfe's (A.) The Englishman and the Scandinavian, 173

- Meyer's (C. F.) *Der Heilige*, 603
 Middlemass's (J.) *Innocence at Play*, 141
 Miller's (H. D.) *Pugilistica*, 76
 Miller's (O. T.) *Nimpo's Troubles*, 705; *Queer Pets and their Doings*, 813
 Milnes's (A.) *Elementary Notions of Logic*, 80
 Modern Greek Heroine, A, 77
 Moleworth's (Mrs.) *A Christmas Child*, 862; *Hermes*, 813; *The Tapestry Room*, 14
 Molmenti's (P. G.) *Storia di Venezia nella Vita Privata*, 270
 Monck's (W. H. S.) *Introduction to Logic*, 707
 Monsieur Guisot in Private Life, by Madame de Witt, translated by Simpson, 135
 Montague's (Capt. W. E.) *Campaigning in South Africa*, 165
 Morris's (H. S.) *Eminent Israelites of the Nineteenth Century*, 239
 Morgan's (D. T.) *Hymns and other Poetry of the Latin Church*, 47
 Morrison's *Sixth Reader*, 464
 Mudge and her Chicks, by a Brother and Sister, 639
 Muir's (J.) *Metrical Translations from Sanskrit Writers*, 771
 Müller's (Prof. F. Max) *Della Libertà Individuale*, 707; *The Upanishads*, 203
 Myers's (E.) *Defence of Rome*, 237
 Narrative of the Second Arctic Expedition made by Charles F. Hall, edited by Nourse, 330
 Nevinson's (Rev. C.) *History of Stamford*, 48
 New Variorum Edition of Shakespeare, edited by Furness, 71
 Newberry's (T.) *Englishman's Bible*, 368
 Newton's (T.) *Bomrose's Standard Grammar*, 304
 Nichol's (J.) *Byron*, 265
 Norbury's (Fleet-Surgeon H. F.) *Naval Brigade in South Africa during the Years 1877-78-79*, 702
 Norris's (W. B.) *Matrimony*, 862
 O'Brien's (R. B.) *Parliamentary History of the Irish Land Question*, 863
 Octavia's *Lovers*, 399
 Odyssey of Homer, The, translated into English Verse by Sir C. D. Cane, 396
 O'Hagan's (J.) *Song of Roland*, 7
 Oldcastle's (J.) *Journals and Journalism*, 209
 Old Maid's (An) *People She Knew*, 109
 Oliphant's (Mrs.) *Cervantes*, 636; *He that Will Not when He May*, 431
 Oppert's (Dr. G.) *Weapons, Army Organization, and Political Maxims of the Ancient Hindus*, 777
 O'Bailey's (Mrs. E.) *Reed Farm*, 172
 Oriental Congress at Florence, Report, 400
 Otter's *Story*, The, 14
 Outram, James, *Biography of*, by Goldsmid, 103
 Oxford Bible for Teachers, 145
 Page's (H.) *The Lady Resident*, 565
 Panizzi, Sir A., *Life of*, by Fagan, 491
 Pansie's *Flour-Bin*, 705
 Parker's (Grandmother) *Grandmother's Recollections*, 743
 Parr's (Mrs.) *Adam and Eve*, 603
 Parr's (Capt. H. H.) *Sketch of the Zulu and Kaffir Wars*, 805
 Partridge & Cooper's *Diaries*, 744
 Passages from the Prose Writings of Matthew Arnold, 112
 Patmore's (G.) *Our Pets and Playfellows*, 705
 Pattison's (S. R.) *The Brothers Wifien*, 703
 Payn's (J.) *A Confidential Agent*, 775
 Peacock's (E.) *Churchwardens' Accounts of the Parish of Stratton, in the County of Cornwall*, 46; *Notes from the Court Rolls of the Manor of Scotter, Lincolnshire*, 531
 Pearce's (J.) *The Merchant's Clerk*, 814
 Peard's (F. M.) *Mother Molly*, 638
 Peisbold's (J.) *Bibliographia Dantea*, 368
 Pepper's *Playbook of Science*, revised by Hepworth, 813
 Peckett's (A. G.) *Gai Juli Caesaris De Bello Gallico*, 209
 Peter Parley's *Annual*, 862
 Peyron's (B.) *Latin Catalogue of Hebrew MSS. in the University Library of Turin*, 112
 Flugk-Hartung's (Dr. J.) *Diplomatisch-historische Forschungen—Acta Pontificum Romanorum Inedita*, 464
 Phillips's (E. C.) *Tropical Reading-Books*, 304
 Pinkerton's (T. A.) *Amy Wynter*, 235
 Pirke's (C. L.) *A Very Opal*, 363
 Piry's (A. T.) *Le Saint Edite*, 238
 Piré's (Dr. G.) *Proverbi Siciliani*, 605
 Pocket-Books and Diaries, 778
 Poems from Shelley, selected by Stopford A. Brooke, 110
 Poetical Works of James Russell Lowell, with a Critical Preface by Rossetti, 136
 Pollock's (W.) *Epitaphs*, 668
 Posenby's *Examination Papers set at the Irish Intermediate Examinations*, 145
 Poole's (C. H.) *Attempt towards a Glossary of the Archaic and Provincial Words of the County of Stafford*, 497
 Poole's (R. L.) *History of the Huguenots of the Dispersion*, 428
 Poor Nelly, 743
 Post Office London Directory, 814
 Potter's (F. S.) *Elfin Hollow*, 705
 Prang's *American Christmas Cards*, 778
 Précis of Official Papers, 640
 Pretor's (A.) *Anabasis of Xenophon*, 208
 Pridoux's (Capt. W. F.) *Lay of the Himyarites*, 13
 Printers' International Specimen Exchange, 707
 Proceedings of the Dorset Natural History and Antiquarian Field Club, 47
 Prose Works of Percy Bysshe Shelley, edited by Forman, 297
 Quaritch's (B.) *General Catalogue of Books*, 336
 R. G. K. W.'s *French Pronunciation*, 433
 Rae's (Mrs. M.) *Hartleigh Towers*, 206
 Raverty's (Major H. G.) *Tabakat-i-Nasiri*, 270
 Recueil de Fac-simile Héliographiques de Documents tirés des Archives des Préfectures, Mairies, et Hospices, 207
 Red Cross, The, translated from the German by Fellowes, 45
 Redhouse's *Turkish Dictionary*, revised by Dr. Wells, 362
 Reed's (Rev. A.) *Ida Vane*, 813
 Reed's (Sir E. J.) *Japan*, 493
 Reenaud's (P.) *Le Dix-septième Chapitre du Bhāratiya-Nityaśāstra, intitulé Vāg-abhinaya*, 111
 Reid's (J. S.) *Academies of Cicero*, 305
 Rejected Addresses, 369
 Renouf's (P. L. Page) *Lectures on the Growth and Origin of Religion*, 79
 Report of the Birmingham Free Libraries, 464
 Report of the Fourth Oriental Congress at Florence, 400
 Report of the French Provincial Congress at Lyons, 400
 Report of the Royal Asiatic Society, 336
 Revue de l'École d'Alger, 368
 Revue Egyptologique, 14
 Richey's (A. G.) *Irish Land Laws*, 863
 Riddell's (A.) *Grammar of the Chinyanja Language as spoken at Lake Nyassa*, 18
 Riddell's (Mrs. J. H.) *The Mystery in Palace Gardens*, 741
 Ridley's (A. E.) *Better than Gold*, 705
 Riess's (F.) *Das Geburtsjahr Christi*, 463
 Riquet of the Tuft, 361
 Rival Doctors, The, translated from the French of Lapointe by Van Laun, 45
 Rivière's (Henri) *Souvenirs de la Nouvelle Calédonie*, 81
 Robinson's (C.) *The Golden Hind*, 237
 Robinson's (W.) *God's Acre Beautiful*, 305
 Robson's (Rev. J. H.) *Elementary Treatises on Geometrical Drawing*, 707
 Rocher's (E.) *La Province Chinoise du Yün-nan*, 331
 Roe's (Rev. E. P.) *A Day of Fate*, 741
 Rose's (G.) *Modesta*, 529
 Rose's (Rev. J.) *The Manchus*, 430
 Rothe's (Herr) *Christmas Cards*, 744
 Routledge's *Cruden's Concordance*, edited by Carey, 567
 Routledge's (E.) *Every Boy's Annual*, 705
 Rowan's (A. M.) *Bendish-lime*, 141
 Rowe's (R.) *Diary of an Early Methodist*, 47
 Roy's (K. C.) *Phrases and Idioms*, 111
 Royal Navy List, compiled by Warren and Lean, 176
 Royal Society of Literature, Transactions, 814
 Ruskin's (J.) *Arrows of the Chase*, edited by an Oxford Pupil—*The Lord's Prayer and the Church*, edited by Malleson, 807
 Russell's (D.) *Quite True*, 496
 Russell's (W. C.) *A Sailor's Sweetheart*, 741
 Sachau's (R.) *Syrisch-Römisches Rechtbuch aus dem funften Jahrhundert*, 112
 Sacred Books of China: The Texts of Confucianism, translated by Legge, 360
 Sacred Books of the East: The Upanishads, by Max Müller, 203
 Sainte-Beuve's (C. A.) *Le Clou d'Or*, 812
 St. Paul's Cathedral, Documents illustrating the History of, edited by Dr. Simpson, 106
 Salisbury's (E. G.) *Border Counties Worthies*, 532
 Sands's (J.) *Frank Powderhorn*, 705
 Sandys's (J. E.) *Bacchæ of Euripides, with Notes, &c.*, 772
 Sathas's (S. N.) *Documents inédits relatifs à l'Histoire de la Grèce*, 271
 Sator's *Not Quite a Peck of P—s*, 705
 Saunders's (J.) *The Two Drummers*, 638
 Saville's (W.) *The Grandchildren*, 775
 Sayce's (A. H.) *Introduction to the Science of Language*, 558
 Schlottmann's (A.) *Das Wirthshaus im Spessart von W. Hauff*, 79
 Schmidt's (H.) *Modern Cambist*, 306
 Schmitz's (L.) *Introductory Grammar of the Latin Language*, 305
 Scoones's (W. B.) *Four Centuries of English Letters*, 231
 Scriba's *My Boys*, 269
 Segesser's (Dr. A. P.) *Ludwig Pfiffer und seine Zeit*, 270
 Selection from the Poetry of Elizabeth Barrett Browning—*Selection from the Poetical Works of Robert Browning*, 110
 Selections from the Attic Orators, by Jebb, 268
 Sergeant's (L.) *Greece*, 601
 Shelley, Percy Bysshe, *Prose Works of*, edited by Forman, 297
 Sherer's (J. W.) *The Conjuror's Daughter*, 399
 Shipley's (M. A.) *Bernard Hamilton*, 639
 Short's *Breakfasts and Lunches at Home*, 47
 Short Notices, 49, 81, 112, 145, 175, 209, 239, 271, 336, 369, 400, 433, 464, 499, 567, 605, 673, 707, 778
 Short View of the State of Ireland, written by Sir J. Harrington, and edited by Rev. W. D. Macray, 232
 Sidgwick's (A.) *Homer's Iliad*, 209; *Homer's Iliad, Book XXVI—A First Greek Writer*, 706
 Simple English Poems, edited by Bowen, 80
 Simpson's (M. C. M.) *Geraldine and her Suitors*, 862
 Siouffi's (M.) *Études sur la Religion des Soubbas ou Sabéens*, 777
 Skelton's (J.) *The Crookit Meg*, 638
 Skrine's (Rev. J. H.) *P. Vergili Maronis Georgicon, Liber Secundus*, 706
 Smart's (Hawley) *Belles and Ringers*, 603
 Smiles's (Dr. B.) *Duty*, 773
 Smith's (H.) *Treatise on the Law of Negligence*, 335
 Smith's (B.) *St. Martin's Summer*, 399
 Smith (W.) and Cheetham's (S.) *Dictionary of Christian Antiquities*, 41
 Social Sinner, 638
 Song of Roland, The, translated by O'Hagan, 7
 Specimens of English Dialects: Devonshire and Westmoreland, 302
 Spicer's (H.) *Winged Words*, 206
 Spinoza, by Pollock, 663
 Standard Home Lesson Books: Fifth Standard, 209
 Stephen's (L.) *Alexander Pope*, 42
 Stephenson's (Rev. H. M.) *Selected Poems of Martial*, 304
 Stewart's (C. J.) *General Catalogue*, 175
 Stokes's (M.) *Indian Fairy Tales*, 168
 Stoughton's (Dr.) *William Wulferforce*, 499
 Strictly Tied Up, 629
 Stuart's (Dr. J.) *Exchequer Rolls of Scotland*, 73
 Stubble Farm, 629
 Sunday at Home, 778
 Sunday Scholar's Companion, 778
 Sussex Archaeological Collections, 144
 Swansea, British Association, 229
 Symington's (M.) *A Red Rose Chain*, 109; *Marion Scat-terthwaite*, 862
 Symonds's (J. A.) *New and Old*, 429
 Tarver's (P.) *Molure: Le Malade Imaginaire*, 209
 Tawney's (Prof.) *Ocean of the Streams of Story*, 144
 Teherken, The, and his Victim, 366
 Tennyson's (A.) *Ballads and other Poems*, 737; *Princess*, 132
 Texts of Confucianism, translated by Legge, 360
 Theocritus, Bion, and Moschus, rendered into English Prose by Lang, 138
 Theodora, 496
 Theuriot's (A.) *Mangara, Junior*, 172
 Thomas's (B.) *The Violin Player*, 45
 Thompson's (Sir H.) *Food and Feeding*, 47
 Thomson's (Miss) *Fairland Cards*, 778
 Thorn's (L.) *A Six Years' Darling*, 862
 Thoughts in my Garden, by Collins, edited by Yates, 234
 Through Flood, Through Fire, and other Stories, 743
 Tiphaine, avec une Préface par A. Dumas fils, 399
 Tobias ben Eliezer's (R.) *Leqah Tub on Genesis and Exodus*, 640
 Tom Morris's *Error, and other Stories*, 743
 Transactions of the Essex Archaeological Society, 143
 Treasury of English Sonnets, A, edited by Main, 140
 Treatise on the Authorship of Ecclesiastes, 237
 Treatise of Fysshynge wyth an Angle, by Beryus, 333
 Trencker's (V.) *Pull Mice-lany*, 111
 Trevelyan's (G. O.) *Early History of Charles James Fox*, 561
 Trotter's (Capt. L. J.) *Lord Lawrence*, 464
 Turner's (C. Tennyson) *Collected Sonnets*, 635
 Twelfth Report of the Deputy-Keeper of Public Records in Ireland, 143
 Tytler's (S.) *Jane Austen and her Works*, 566; *Oliver Constable*, 303
 Uchard's (M.) *Ints Parker*, 77
 Union Jack, The, 145
 Van der Moore's (Général Count) *Mémoires*, 306
 Van Laun's (H.) *Short History of the late Mr. Peter Anthony Motteux*, 204
 Vapereau's *Dictionnaire Universel des Contemporains*, 464
 Verdenorp's (B.) *The Verdenorps*, 399
 Verne's (J.) *Demon of Cawnpoor*, 813
 Vollgraff's (Dr.) *Greek Writers of Roman History*, 270
 Wackerbarth's (M. A.) *Twixt Friend and Foe*, 775
 Wale's (H. J.) *Sword and Burpee*, 864
 Walford's (E.) *Holidays in Home Counties*, 175; *Tales of our Great Families*, 43
 Walford's (L. B.) *Troublesome Daughters*, 109
 Walks through the City of York, by Davies, edited by his Widow, 602
 Wallace's (W.) *Epicureanism*, 810
 Walpole's (S.) *History of England*, 138
 Wandering Will, 11
 Ward (Marcus) & Co.'s *Christmas Cards*, 778; *Calendars*, 814
 Ward & Lock's *Cruden's Concordance*, 567; *Tracts for the People*, 304; *Universal Instructor*, 605
 Watson's (Dr.) *The Prince's Quest*, 237
 Wells's (W. C.) *Practical Grammar of the Turkish Language*, 362
 Wesche's (H.) *Bound by the Law*, 863
 Wheatley's (H. B.) *Samuel Pepys and the World he Lived in*, 605

LITERATURE.

Reviews—Continued.

- Whitaker's Almanac, 364
White's (J. T.) Xenophon's Anabasis, Book IV.—
Homer's Odyssey, Book I., 706
Whitney's (W. D.) Sanskrit Grammar, 18
Whympsey's (F.) The Sea, 174
Wiel's De Christo et suo Adversario Antichristo, edited
by Buddensieg, 238
Wigley's (Mrs. W. H.) Workers at Home, 743
Wilde's (Sir W.) Memoir of Gabriel Berauer, 504
Willem's (A.) Les Elzevier, 9
Wiltshire Archaeological and Natural History Magazine,
270
Winchester's (M. E.) A Nest of Sparrows, 743
Wither's (G.) Vox Vulgi, edited by Rev. W. D. Macray,
10
Witt's (Madame de) Monsieur Guizot in Private Life,
translated by Simpson, 135
Wood's (Mrs. H.) Johnny Ludlow, Second Series, 462
Woodward's (Mrs.) Charlie, 366
Works of Father Prout, edited by Kent, 804
Xenophon's Memorabilia Socratis, edited by Ciner, 706
Year-Book of Photography, 864
Yonge's (C. M.) France, 142; Love and Life, 366
Zahn's (T.) Acta Joannis, 463
Zimmern's (Misses H. and A.) Half-Hours with Foreign
Novelists, 777

Poetry.

- Grand Chorus of Birds from Aristophanes attempted in
English after the Original Metre, by Swinburne, 598
In a Cottage Garden, by Allingham, 145
Lover's Silence, by Miss Robinson, 337
Sonnets, by Watts—by Gosse, 744
Voice of the Hills, The, by Watts, 674

Original Papers.

- Anglo-Saxon Chronicle, 465
Another Imaginary Edition, 435
Antichus the Great, 16
Authors and Printers' Readers, 779, 815, 866
British Museum Reading Room, 175, 209
"Bush," 435, 534
Cambridge, Notes from, 676
"Cave Temples of India," 484
Caxton Memorial, A, 814
Coleridge Books in Prof. Green's Library, 273
Danish Passional, 642, 708
Date of Shakespeare's Fifty-fifth Sonnet, 337
Diary of Thomas Cartwright, Bishop of Chester, 606
Dublin, Notes from, 570
English Dialect Society, 709
Fielding, Sir John, and the Wilkes Riots, 48
First Two Editions of 'Romeo and Juliet,' 272
Fowler's (Prof.) 'Locke,' 533, 568, 606, 641, 675, 708
Gipsies in Northern Europe, 499, 532, 569
Grandfather of Caxton, The, and the Father of Chaucer,
868
"Greece" in the 'Encyclopædia Britannica,' 337
Hawthorne, Nathaniel, 608
Hittite Notes, 210
Hittite Syllabary, 815
Hunt, Leigh, on Himself, 815
International Literary Congress, 388, 370
Italian Ghost Story, An, 175
James, Mr. Henry, senior, 113
Khita, On "in, 467
King Tarkodemos and his Coinage, 533
Library Association at Edinburgh, 434, 467, 500
Lisbon, Notes from, 271
Locke, Biographers of, 533, 568, 606, 641, 675, 708
Longevity of Editors, 674, 709
"Melancholy Jacques, The," 115, 146, 209, 240, 306
Milton Notes, 15
Mommson's (Prof.) Library, 115
Mount Athos, 779
Naples, Notes from, 370
Newcastle Free Library, 369
New Shakespeare Society, 16
Newton, Sir Isaac, Unpublished Letters of, 81
Origin of Zoroastrianism, 533
Oxford, Notes from, 606, 778
Paris, Notes from, 16
Personalities of Criticism, 642
Phœnician Inscription, Newly Discovered, 333
Poe, Edgar Allan, 146, 175
Progress of Etruscan Discovery, 709
Provincial Press, The, 745
"Quarterly Review" on the Newspaper Press, 674, 745
"Queen Mab," 675, 745
Rich, Jeremiah, 306, 369, 709
Sales, 16, 82, 675
Sanskrit as a Living Language, 532
Sanskrit Manuscripts in Japan, 177
Shakespeare Notes, 708, 815
So-called Will of the Earl of Pembroke, 436
Spinosa, MS. Letters of, in the Royal Society's Library,
569
Subscription Issues, 532
"Tasmanian Friends and Foes," 745
"The Imitation of Christ," 113
Trial of Charles I., 146
University College, Gower Street, 49

Unpublished Letter from Paris during the Reformation.

- Unpublished Letters of Sir Isaac Newton, 81
Wellington College, 278
Winterton in Lincolnshire, 401
Wordsworth, New Edition of, 465

Criticisms.

- Blackett, F., 50. Bruun, Dr. P. J., 308. Bompas, J.,
118. Charlesworth, Miss M. L., 635. Chessar, Miss
J. A., 370. Cookesley, Rev. W. G., 240. Crawford
and Balcarres, Earl of, 816, 865. Daniell, Mr., 677.
Dixon, T., 116. Egas, Pierce, 49. Elliot, George,
868. Fenton, Capt. E. D., 178. Fisher, J., 339.
Flaubert, G., 17. Fournier, E., 17. Guest, Dr. E.,
710, 744. Hodgson, Dr., 274. Imlach, J., 147.
Innes, Miss, 867. Jewsbury, Miss G., 401, 434.
Kingston, W. H. G., 211. Koch, P. C., 643. Los
Rios, Don A. Fernandez de, 81. Marshall, Rev. Dr.
W., 274. Musset, Paul de, 17. Poole, B., 116.
Ripley, Dr. G., 116. Schmidt, H. von, 535. Sher-
ring, Rev. M. A., 501. Smith, L., 571. "Stella"
(B. A. Lewis), 744. Stewart, Rev. Dr., 50. Stoddart,
T. T., 710. Taylor, Tom, 82. Turner, W. H., 18.
Watson, J., 338. Wells, H. W., 307. Yapp, G. W.,
710

Gossip.

- Appointment of Mr. Mathews to the Bodleian, 17
Club for "Old Boys" of University College School, 18
New Aristotelian Society, 49
Westminster School, 56
Sale of the Bunderland Library, 82
Folklore Society—The late Mr. Wright, 83
Notes from Florence, 84
New Association to diffuse Trustworthy Information on
the Eastern Question, 115
MS. "Discipline" of the Walloon Church of Norwich of
1559—London University Examinations, 116
Mr. Buxton Forman's Edition of Shelley's Prose Works
—Birmingham Historical Society, 147
"The Famous" Valdarfer Boccaccio, 148
The Roxburgh Club, 177
Royal Irish Academy, "Professor of Celtic Languages,"
178
Relic of Burns—New Royal University of Ireland, 212
Society of Antiquaries' Index to the 'Archæologia,' 240
Retiring Pension to Mr. W. J. Thoms, 241
Success of Ladies at the London University, 274
Edition de Luxe of George Eliot's 'Romola,' 307
Free Library for Oldham, 308
Monument to Mr. W. Jenkyns at Aberdeen, 338
Mr. Herbert Spencer's Works and the French Minister
of Education, 339
Pension to Madame Llanos, 370
New Series of the *Philobiblon*, 371
Resignation of Dr. Bühler, 401
Bullen's Plays of John Day, 402
Cardiff Free Library, 403
Removal of the Natural History Collections from the
British Museum to South Kensington, 435
Unpublished Letters of Heine, 437
Political Ode by Byron, 467
Folklore Society, 468
Refreshment Room at the British Museum, 601
Lectures at Newnham College, Cambridge, 502
Spelling Reform Association, 534
Mr. Harris's Bequest to Preston, 535
Lord Braybrooke's Presentation to the Public Record
Office, 570
Monthly List of Parliamentary Papers, 571
Study of Sanscrit in India, 608
Memorial for granting the Cambridge B.A. Degree to
Women, 609
Decipherment of the Armenian Inscriptions by Prof.
Sayce, 643
Meredith's 'Tragic Comedians,' 676
Illustrated Spanish Books, 677
Shelley's 'Queen Mab,' 709
Monthly List of Parliamentary Papers, 710
Lord Bosconfield's 'Endymion,' 745
Additions to Corpus Christi College, Cambridge, 780
Removal of Bones at Stratford-on-Avon, 816
Memorials in favour of granting the Cambridge B.A.
Degree to Women, 817
Society for the Promotion of Hellenic Studies, 867

SCIENCE.

Reviews.

- Abhandlungen der Royal Academy of Sciences, Berlin,
for 1879, 820
Ablett's (W. H.) English Trees and Tree Planting—
Arboriculture for Amateurs, &c., 340
Allan's (W.) Shipowners' and Engineers' Guide to the
Marine Engine, 340
Annales of the Observatory of Paris, 438
Ansted's (D. T.) In Search of Minerals, 179
Astronomische Nachrichten, 20
Daddeley's (M. J. B.) Thorough Guide to the English
Lake District, 243
Bale's (M. P.) Wood-working Machinery, 149
Balfour's (F. M.) Studies from the Morphological
Laboratory in the University of Cambridge, 677;
Treatise on Comparative Embryology, 868

- Bell's (B. B.) Elements of Astronomy, 573
Bartholomew's (J.) Reduced Ordnance Map of Oman and
Loch Awe District, 86
Bastian's (Dr. H. C.) The Brain as an Organ of Mind, 18
Behnke's (E.) Mechanism of the Human Voice, 372
Bergama's (Dr.) Meteorological Observations at Batavia,
1878 to 1878, 574
Berlioz's (Prof.) Le Jura, 243
Biddulph's (Major) Tribes of the Hindu Kush, 438
Birds of Cornwall and the Scilly Islands, by Rodd, edited
by Harting, 408
Blackie's Comprehensive School Series: Animal Physio-
logy, 677
Blakiston's (J. E.) Glimpses of the Globe, 243
Boletín de la Comisión del Mapa Geológico de España,
677
Bradhwaite's (R.) British Moss Flora, 572
Briggs's (T. B. A.) Flora of Plymouth, 502
Buckley's (A. B.) Life and her Children, 780
Bulletin de l'Académie Impériale des Sciences de St.
Petersbourg, 370
Bulletin of the Philosophical Society of Washington, 311
Burdett's (H. C.) Pay Hospitals, 241
Catalogue of Books and Papers relating to Electricity,
&c., by Sir F. Ronalds, edited by Frost, 51
Collins's Comprehensive Atlas of Modern, Historical,
Classical, and Physical Geography, 677
Condition of Nations, Social and Political, by Kolb,
translated by Mrs. Brewer, 208
Darwin's (C. and F.) Power of Movement in Plants, 317
Dawson's (J. W.) Chain of Life in Geological Time, 536
Dodel-Port's (Dr. A. and C.) Anatomical and Physio-
logical Atlas of Botany, 502
Dutton's (Capt. C. E.) Report on the Geology of the
High Plateaus of Utah, 118
Eden's (C. H.) The West Indies, 243
Forrest's (A.) Journal of Expedition from De Grey to
Port Darwin, 677
Geological Survey of India, Records, 870
Gordon's (J. E. H.) Physical Treatise on Electricity and
Magnetism, 644
Greenhouse Favourites, 572
Gutmann's (E.) Watering-Places and Mineral Springs of
Germany, Austria, and Switzerland, 276
Handatlas für die Geschichte des Mittelalters und der
neueren Zeit, edited by Dr. Menke, 243
Hardwicke's (H. J.) Medical Education and Practice in
all Parts of the World, 371
Harvey's (Rev. F. B.) Euclid for Beginners, 242
Hayter's (H. H.) Victorian Year-Book for 1878, 85
Heath's (F. G.) Sylvan Spring, 213
Henslow's (Rev. G.) Botany for Children, 117
Hineke's (T.) History of the British Marine Polyzoa, 536
Hoffmeyer's Tempêtes de l'Atlantique Septentrional, 439
Holmes's (G.) Science of Voice Production, 372
Hulme's (P. E.) Familiar Wild Flowers, 502
Indian Geological Survey, Memoirs, 869
Italian Spectroscopical Society, Memoirs, 341, 819
James's (A. G. F. E.) Indian Industries, 148
Jenns's (J. S.) Steel, 84
Johnston's First Steps in Geography, 36; Half Crown
National Atlas, 51; Historical Atlas, 243; Map of
South Africa, 340; Physical, Historical, Political,
and Descriptive Geography, 50
Kato's (H.) Memoirs of the Science Department, Uni-
versity of Tokio, Japan, 119
Kenshead's (Dr. W. B.) Inorganic Chemistry, 818
Kingszett's (G. T.) Nature's Hygiene, 85
Kolb's (G. F.) Condition of Nations, Social and Political,
translated by Mrs. Brewer, 308
Larsson's (J. M.) Karta öfver Sverige-Norge, Danmark
och Finland, 677
Lawson's (J. A.) Wandering Naturalists, 51
Lawson's (W.) Outlines of Physiography, 536
Lloyd's (R.) Birds, Fishes, and Cetacea commonly fre-
quenting Belfast Lough, 339
Lunge's (G.) Theoretical and Practical Treatise on the
Manufacture of Sulphuric Acid and Alkali, 84
M'Lachlan's (R.) Monographic Revision and Synopsis of
the Trichoptera of the European Fauna, 711
Mason's (J.) Holiday Companion, 243
Memoirs of the Paris Observatory, 438
Memoirs of the Italian Spectroscopical Society, 341
Messer's (F. A.) British Wild Flowers, 502
Milburn's (R. M.) Mathematical Formulae, 213
Mitchell's (A.) The Past in the Present, 274
Monthly Notices of the Royal Astronomical Society, 644
Morse's (Prof. E. S.) Shell Mounds of Omori, 572
Mouches's (Admiral) Report of the Condition of the
Paris Observatory, 20
Mulhall's (M. G.) Progress of the World in Arts, &c.,
since the Beginning of the Nineteenth Century, 178
Natural History of Northumberland, &c., 371
Natural History Rambles: In Search of Minerals, by
Ansted, 179
Nautical Almanac for 1880, 819
Newberry's (Prof.) Origin of Ore Deposits, 118
Nicholson's (H. A.) Manual of Palaeontology, 437
Peschel's (O.) Europäische Staatenkunde, 243
Preservation of the Scenery of Niagara Falls, Report, 85
Ravenstein's (L.) Map of the West Tyrol and Engadine
Alps, 372
Records of the Geological Survey of India, 21
Report on the Paris Observatory, by Admiral Mouches, 20

Report on the Scenery of Niagara Falls, 85
 Richardson's (J.) Smaller Manual of Modern Geography, 780
 Rodd's (E. H.) Birds of Cornwall and the Scilly Islands, edited by Harting, 403
 Ronald's (Sir F.) Catalogue of Books and Papers relating to Electricity, &c., edited by Frost, 51
 Routledge's (E.) Popular History of Science, 746
 St. George's Hospital Reports, 85
 Science for All, edited by Brown, 572
 Sleeman's (G. W.) Torpedoes and Torpedo Warfare, 341
 Stanford's (E.) London Guide, 86; New Maps of the Seat of War in Afghanistan, 572
 Stieler's Hand-Atlas, 51
 Stone's Results of Astronomical Observations at the Radcliffe Observatory, 574
 Studies from the Morphological Laboratory in the University of Cambridge, edited by Balfour, 677
 Swinton's (A. H.) Insect Variety, 468
 Taylor's (A. D.) Annual Report on the Marine Surveys of the Indian Coast, 573
 Taylor's (J. E.) Nature's Byways, 243
 Teachers' Manual of Mental Arithmetic, 243
 Transactions and Proceedings of the Royal Society of Victoria, 439
 Verne's (J.) Great Navigators of the Eighteenth Century, 80
 Vines's (S. H.) Elementary Text-Book of Botany, 117
 Wallace's (A. R.) Island Life, 609
 Ward & Lock's Illustrated Guides to Edinburgh and the Channel Islands, 86; "Long Life" Series, 276
 Watson's (J. H.) Figs, 276
 Wilson's (A.) Introduction to the Study of Flowers, 117
 Wilson's (O.) Healthy Life and Healthy Dwellings, 276
 Wood's (B.) Tree Planter and Tree Propagator—Tree Primer, 346
 Worth's (R. N.) Guides to North and South Devon, 243
 Wyld's Map of the Gold-fields of Southern India, 819
 Zoological Record for 1878, edited by Eys, 677, 747

Original Papers.

Anthropological Notes, 85, 117, 179, 573
 Astronomical Notes, 20, 180, 244, 276, 310, 341, 573, 405, 437, 536, 573, 611, 644, 711, 813, 869
 Decipherment of Khlita, 341
 Etruscan Astronomical Instrument, 214
 Geographical Notes, 51, 85, 118, 340, 372, 433, 469, 537, 573, 610, 677, 711, 747, 781, 813, 869
 Lisbon, Notes from, 341
 Naples, Notes from, 117
 Quarrels of Chemists, 19
 Royal Society, 214
 Sale, 179
 Saturn's Rings, 409
 Site of Gath, 179
 Tokio, Notes from, 678
 Zoological Record for 1878, 747

British Associations.

President's Address, 263; Sectional Proceedings, 309; Swansea, 229

Societies.

Anthropological Institute—Prof. W. H. Flower on a Collection of Crania from the Fiji Islands, 21. Mr. E. Lewis on Antiquities in the Museum at Palermo, 51. Dr. P. Topinard's Observations upon the Methods and Processes of Anthropometry, 782. Also 678
 Archaeological Institute—645, 781
 Aristotelian—Elections, 611. President's Address, 563. Also 679, 743, 821
 Asiatic—Elections, 21, 86, 678, 869. Brandreth on the Georgian and the Romance Languages, 86
 Astronomical—Elections, 678. Ranyard on the Velocity of Gaseous Matter projected from the Sun, 819
 British Archaeological Association—712, 781
 Chemical—645, 713, 781, 870
 Entomological—Elections, 712. Also 118, 244, 373, 574, 819
 Folk-lore Society—679, 820
 Geographical—Elections, 645, 712
 Geological—Elections, 20, 645, 712, 781, 869
 Index Society—Annual Meeting, 86
 Institution of Civil Engineers—Elections, 645, 782. Annual General Meeting, 870. Also 713
 Institution of Surveyors—678
 Library Association—62
 Linnean—Elections, 678, 712
 Mathematical—Elections, 678, 819
 Meteorological—Elections, 713, 870
 Microscopical—713, 819
 New Shakespeare—678
 Numismatic—Elections, 712, 870
 Philological—Mr. Sweet's Notes on the Partial Correction of English Spellings, 86, 118. Spelling Reform, 645, 713. Also 781, 870
 Photographic—782
 Physical—21, 678, 748
 Quibell Microscopical—52. Anniversary Meeting, 180. Also 311, 438, 574, 748
 Royal—Anniversary Meeting, 747. Also 712, 819, 869
 Royal Institution—Elections, 62, 782. Also 611
 Royal Society of Literature—Elections, 743. Sir P. de Coluboun on the Pelagii and Albanians, 86
 Society of Antiquaries—Mr. E. Freshfield on Christian Antiquities at Constantinople, 781. Also 21, 748

Society of Arts—Annual Meeting, C. T. Also 713, 748, 782, 819
 Society of Biblical Archaeology—52, 645, 782
 Spelling Reform Association—62, 645, 830
 Statistical—Anniversary Meeting, 86
 Zoological—21, 713, 781, 870

Obituarium.

Andrews, Prof. M. B., 405. Borchardt, Prof. C. W., 118. Broca, Dr. P., 85. Brodie, Sir B. C., 746. Buckland, Frank, 870. Charles, M., 870. Chiarini, Signor, 118. D'Almeida, M., 713. Erhard, M., 610. Gauguin, J. M., 22, 87. Godron, M., 374. Haldeman, Prof. S. B., 438. Hauser, K. B. von, 438. Johnson, C., 469. Jones, Prof. T. R., 830. Laswell, W., 469. Lissajous, Prof., 130. Lloyd, W. A., 118. Lord, Prof. P. W., 87. Motay, C. T. de, 21. Muhlant, H., 782. Myer, General A. J., 405. Peiros, Prof. B., 611. Petersen, C., 19. Pontus, M., 214. Wagner, H. von, 537. Ward, Rev. J. C., 215. Watson, Prof. J. C., 818. Wood, B. V., 611

Gossip.

Bequest of Mr. Ludlam's Collection of Minerals to the Geological Museum—Paris Academy of Sciences, 21
 Substances possessing the Power of developing the Latent Photographic Image, 52
 Memorial to the late Prof. Garrod, 86
 Meteorological Station in Staffordshire, 87
 Appointment of Dr. Woodward as Keeper of the Geological Department in the British Museum, 118
 Prizes of the Midland Union of Natural History Societies—Monument to Karl Koch, 151
 Faye's and Winnecke's Periodical Comets, 180
 Handbook of Jamaica, 214
 Exhibition of the Glasgow Philosophical Society, 215
 Fifty-first Birthday of the British Association, 244
 Science Teaching to Working Men in Wales, 276
 Testimonial to Prof. von Cotta, 277
 Statue of Denis Papin at Blois, 311
 Paris Academy of Sciences, 341
 The Aristotelian Society, 373
 American Association for Advancement of Science, 405
 Dr. Siemens's Electrical Locomotive Engine, 438
 Special Scholarships at Girlington College, 469
 Diamonds in India—New Comet, 470
 Resignation of Mr. Major—New Planet, 508
 Manufacture of Portland Cement in India, 537
 Edison's Domestic Electric Lighting, 574
 Meteorological Station on Ben Nevis, 611
 Growing French Grapes in Cashmere, 612
 Influence of Light on Germination, 646
 Royal Society's Medals—New Comets, 679
 The Safety Lamp as a Means of revealing Fire-damp, 713
 City and Guilds of London Institute, 743
 Yorkshire College of Science at Leeds, 782
 Deceased Fellows of the Royal Society, 820
 Irvine's New Safety Lamp—Status to Bequerel, 870

FINE ARTS.

Reviews.

Adler's (F.) Excavations at Olympia, 311
 Atkinson's (J. B.) Schools of Modern Art in Germany, 646
 Audley (G. A.) and Bowes's (J. L.) Ceramic Art of Japan, 87
 Aunt Louisa's Magic Modeller, 630
 Barker's (Mrs. S.) Little Wide Awake Picture Book, 750
 Baye's (Baron J. de) L'Archéologie Préhistorique, 871
 Beerestraeten, P. de Hooch, P. Godde, by Havard, 215
 Bartolotti's (Cav. A.) Artisti Belgi ed Olandesi a Roma nel Secolo XVI. e XVII., 219
 Bloomfield's (R.) Bird's and Insect's Post Office, 680
 Bower's (J.) Leaves from a Hunting Journal, 821
 Bowes's (J. L.) Ceramic Art of Japan, 87
 British Painters of the Eighteenth and Nineteenth Centuries, 714
 Burn's (R.) Old Rome, 151
 Caldecott's (E.) The Three Jovial Huntsmen and Sing a Song of Sixpence, 680
 Champier's (V.) L'Année Artistique, 1879, 278
 Children's Singing Lancers, with Music by Parker, 750
 Clement's (C.) Michael Angelo, Leonardo da Vinci, and Raphael, 53; Michael Angelo, 89
 Clermont Ganneau's (C.) L'imagerie Phénicienne—La Coupe Phénicienne de Paléstrina, 277
 Compte-Rendu de la Commission Impériale Archéologique pour l'Année 1877, 244
 Cunningham's (A.) Lives of the Most Eminent British Painters, revised, &c., by Mrs. Heaton, 277
 Curtius's (E.) Excavations at Olympia, 311
 Dalziel's Bible Gallery: Illustrations from the Old Testament, 646
 Day's (L. F.) Instances of Accusatory Art, 80
 Delamardello's (Madame la Baronne) Fan Painting, 54
 Demay's (G.) Costume au Moyen Age d'après les Sceaux, 62
 Dictionnaire Véron, Section des Beaux-Arts, 407
 Dumas's (F. G.) Illustrated Catalogue of the Paris Salon, 1880, 54
 Egerton's (Hon. W.) Illustrated Handbook of Indian Arms, 342
 Egypt, Descriptive, Historical, and Picturesque, 538
 Eliot's (G.) Romola, 782
 Emerson's (H. H.) Afternoon Tea, 680
 Farrer's (R.) The Granta and the Cam, from Byron's Pool to Ely, 646
 Favorite Album of Fun and Fancy, 749
 Frances's (A.) Œuvres de Bernard Palissy, 23
 Gardner's (P.) Coins of Elia, 576
 Gower's (Lord E.) Great Historic Galleries of England, 119
 Great Artists, The: Michael Angelo, by Clément—Horace Vernet and Paul Delaroche, 89; Giotto, by Quilter, 162; Leonardo, by Richter, 181; Sir Joshua Reynolds, by Pulling, 216
 Great Historic Galleries of England, edited by Lord E. Gower, 119
 Grago's (J.) Rowlandson the Caricaturist, 119
 Havard's (H.) L'Art et les Artistes Hollandais: Les Palamédes, Govaert Flinck, 22; Beerestraeten, P. de Hooch, P. Godde, 215
 Head's (B. V.) Guide to Select Greek and Roman Coins in Electrotypes in the British Museum, 576
 Head's (P. R.) Classic and Italian Painting, 713
 Hooe's (W.) Sculptors of the Present Day, 120
 Horace Vernet and Paul Delaroche, 89
 Howitt's (M.) With the Birds, Songs of Animal Life, 680
 Ilios, by Schliemann, 748, 820
 Irving's (J.) Little Britain, The Spectre Bridegroom, and the Legend of Sleepy Hollow, 680
 Jahrbuch der königlich Preussischen Kunstsammlungen, 612
 Kaine-Jackson's (C. P.) Our Ancient Monuments, 186
 Keats's (J.) Eve of St. Agnes, illustrated by Murray, 783
 L'Art et les Artistes Hollandais, by Havard: Les Palamédes, Govaert Flinck, 22; Beerestraeten, P. de Hooch, P. Godde, 215
 Lays of Ancient Rome, illustrated by Wagnall, 714
 Leland's (J.) Views of Ancient Buildings illustrative of the Domestic Architecture of Halifax, 182
 Lillie's (G. and J.) Splashes of Ink, 630
 Little Buttercup's Picture Book, 750
 Little Lottie's Picture Gallery, 680
 Lives of the Most Eminent British Painters, by Cunningham, revised, &c., by Mrs. Heaton, 277
 Locker's (Mrs. F.) What the Blackbird Said, 750
 Lydon's (A. F.) English Lake Scenery, 714
 Magazine of Art, 714
 Men of Mark, 714
 Merry Ballads of the Olden Time, 680
 Muckley's (W. J.) Handbook for Painters, 216
 Musterbuch Altdeutscher Leinen Stickerei, 576
 Natural History Series, 749
 Northern Fairy Tales, 749
 Norwegian Antiquities, arranged by Prof. O. Rygh, 341
 Notes by Mr. Ruskin on Samuel Proust and William Hunt, 54
 Notices of Deceased Members of the Institute of Architects, 506
 Olympia, Excavations at, 311
 Our Ancient Monuments, by Kaine-Jackson, 186
 Our Boys' Little Library—Our Girls' Little Library, 680
 Our Little World of Child-Life, 680
 Our Own Country, 54
 Overbeck's (J.) Geschichte der Griechischen Plastik, 470
 Papa's Picture Album, 680
 Patch's (O.) Familiar Friends, 750
 Petrie's (W. M. F.) Stonehenge, 374
 Pictures to Paint for Little Folks, 749
 Poynter (B. J.) and Head's (P. R.) Classic and Italian Painting, 713
 Pretty Parley, and other Ballads, 630
 Prince Darling's Story Book, 750
 Pulling's (P. S.) Sir Joshua Reynolds, 216
 Pudding's (T. B.) Drifting, 783
 Richter's (J. P.) Leonardo, 181
 Richter's (J. P.) and Sparkes's (J. C. L.) Catalogue of Pictures in the Dulwich College Gallery, 439
 Rowlandson the Caricaturist, by Grago, 119
 Ruskin's Notes on Samuel Proust and William Hunt, 54
 Rygh's (O.) Norwegian Antiquities, 341
 St. Paul's (A.) L'Année Archéologique, 216
 Schliemann's (Dr. H.) Ilios, 748, 820
 Schulze's (E.) Mykenai, 244
 Sculptors of the Present Day, edited by Hooe, 120
 Seccombe's (Major T. S.) Military Miscellany of Shakespeare, 821, Story of Prince Hildebrand and the Princess Ida, 749
 Smith's (J. M.) The Wooing of the Water-Witch, 714
 Sould's (M. E.) L'Art Égyptien d'après les Dernières Découvertes, 89
 Sowerby (J. G.) and Emerson's (H. H.) Afternoon Tea, 680
 Sparkes's (J. C. L.) Catalogue of Pictures in the Dulwich College Gallery, 439
 Stevenson's (J. J.) House Architecture, 574
 Sumner's (H.) The Itchen Valley from Tichborne to Southampton, 821
 Switzerland, its Scenery and its People, 714
 Thomas's (E.) The Indian Swastika and its Western Counterparts, 576
 Tilley's (M. J.) Ups and Downs, All Smiles, No Frowns, 679
 Tim Trumble's Little Mother, 749
 Tren's (G.) Excavations at Olympia, 311
 Two Bears, The, 680

FINE ARTS.

Reviews—continued.

Vanity Fair Album, 821
Ward & Lock's Pussie Cat's A B C—Punch and Judy Alphabet, 576
Weekes's (H.) Lectures on Art delivered at the Royal Academy, 182

Original Papers.

Ancient Pharos at Alexandria, 472, 631
Ancient Sculptured Monuments, 283
Athens, Notes from, 54, 814, 822
Binck, Jakob, 577
British Archaeological Association, 248, 278
Cologne Cathedral, 578, 614
'Jacob's Dream,' 537, 614
'La Vierge aux Rochers,' 783
Midianite and Hittite Inscriptions, 750
Mycenae, 376
Naples, Notes from, 614, 630
National Collection of Coins at Athens, 472
National Portrait Gallery, 23
New Etchings, Photographs, &c., 872
New Prints, 22, 55, 630, 783
Private Collections of England: Wentworth Castle, Barnsley, 153; Wortley Hall, Sheffield, 216; Wentworth Woodhouse, Rotherham, 247, 280; Duncombe Park, Helmsley, 313, 343; Nostel Priory, Wakefield, 374, 405, 438, 603; Grantley Hall, Ripon, 503
Proposed Society of Painter-Etchers, 184
Roman Remains at Sandown, 471
Roman Spain, 822
Rome, Notes from, 24, 715
Royal Archaeological Institute, 152, 182
St. Hugh of Lincoln, 184
Sales, 25, 55, 89, 121, 718, 750, 823
'Sir Thomas More and his Family,' 472
Society of Painter-Etchers, 872
'The Bearded Archer,' 282
Torlonia Museum at Rome, 120
Underground Cities in Syria, 872
Volterra Casket, The, 646

Exhibitions.

Dudley Gallery, 714
Fine-Art Society, 614
French Gallery, 613
Institute of Painters in Water Colours, 821
Society of Painters in Water Colours, 783

Obituaries.

Anschütz, Prof. H., 345. Asias, Don M., 233. Bale, C. S., 785. Boklund, J. K., 823. Campana, Marchese G. P., 538. Cogniet, L., 715. Compté-Calix, F. C., 219. D'Egville, J. F. H., 318. De Sauley, L. F. J. C., 631. Ferry, B., 315. Guillemin, A. M., 578. Haas, W. F. de, 441. Harrison, W. F., 823. Herpin, L., 615. Jacquemart, J. F., 472, 615. Lubarte, C. J., 407. L'Allemand, Herr, 578. Landseer, Miss J., 345. Lemaire, M., 219. Moore, J. C., 121. Pidgeon, H. C., 248. Piesse, M., 538. Robins, T. S., 248. Schopin, H., 578. Timbal, C., 751. Tison, G. E., 717. Visconti, Baron P. E., 578. Walton, E., 314. Wyatt, T. H., 219

Notes.

British Museum, Additions to the Print Room, 25
Dundee Fine-Art Exhibition, 55
Alterations at the British Museum, 89
Prof. Sayce on the Objects discovered at Mycenae, 90
Election of Mr. G. B. Brown to the Watson-Gordon Professorship in the University of Edinburgh, 122
'Limited Liability' Company for the Manufacture of Pure Pigments, 154
Acquisitions by the Louvre, 165
Dr. Schliemann's Excavations, 185
British Museum, Antiquities from Konyanjik, 218
Annual Report of the National Portrait Gallery, 219
Completion of the Great Dom at Cologne, 249
New York International Exhibition, 293
New Edition of Gilchrist's 'Life of Blake,' 314
Increased Facilities for Viewing the Tower, 315
Restoration of St. Gregory's Church, Kirkdale, 345
Restoration of the Bargate at Southampton, 377
Sir F. Leighton's 'Arab Hall' at Kensington, 407
The Semper Museum in Zurich, 442
Sir B. Ker Porter's 'Battle of Agincourt,' 472
Temple Bar Memorial, 473
Art Exhibition at Leek, 505
British Museum, Additions to the Print Room, 537
Fine-Art Exhibition at Simla, 538
Exhibition of Thomas Bewick's Original Drawings, 577
Water-Colour Society at Madrid, 578
Tomb of Mahmud of Ghazni, 615
Winter Exhibition of the Royal Academy, 647
Preservation of St. Mark's, Venice—Constable's Picture in Nayland Church, 681
British Museum, Antiquities from Babylon, 717
Additions to the Musée de Cluny, 718
The 'Sir Paul Pinder' in Bishopgate Street, 751
Admissions to National Gallery on Students' Days, 785
Sir F. Leighton's Pictures for next Academy—Mr. E. B. Jones's Contributions to the Grosvenor Gallery, 823
Pictures for the next Salon—Constable's Altar-piece at Nayland Church, 873

MUSIC.

Reviews.

Beethoven, by Wagner, translated by Dannreuther, 406
Chorley's (H. F.) National Music of the World, edited by Hewlett, 249
Hueffer's (F.) Musical Studies, 249
National Music of the World, by Chorley, edited by Hewlett, 249
Rudall, Carte & Co.'s Professional Pocket-Book, 825
Smart's (Henry) Compositions for the Organ, analyzed by Broadhouse, 249
Wagner's (R.) Beethoves, translated by Dannreuther, 406

Original Papers and Notes.

Berlioz's 'Faust,' 718
Gardner Legacy, The, 57, 122
Gloucester Musical Festival, 346, 377
Her Majesty's Opera: Bolto's 'Meistofele,' 55; Madame Gerster, 90; 'Faust,' 'La Favorita,' and 'La Sonnambula,' 538; 'Lucia,' 'Norma,' and 'Faust,' 578; 'Rigoletto,' 615; 'Les Huguenots' and 'La Favorita,' 647; 'Lucrezia Borgia' and 'Il Barbiere,' 682, 718
'Maria di Gand,' 751; 'Maritana,' 823
Italian Opera Season, 122
Leeds Triennial Musical Festival, 605, 538, 753
Miscellaneous Musical Publications, 315
New Musical Publications, 156, 185
New Sheet Music, 219
New Vocal Publications, 57
Pianoforte Music, by Xavier Scharwenka, 283
Religious Verses printed in the 'Spectator' for 1712, 186
Royal Italian Opera: 'Le Pré aux Clercs,' 25; Cohen's 'Estella,' 55; Benefit Night, 90
Vienna, Notes from, 752, 786
'When all thy mercies,' 58, 186

Concerts.

Bache's (W.) Recital, 615
Boosey's Ballad Concerts, 753
Borough of Hackney Choral Association, 719
Brinsmead Pianoforte Recital, The, 185
Brixton Choral Society, 873
Cowan's (Mr.) Concerts, 682, 751, 785, 873
Crystal Palace Concerts, 505, 538, 578, 615, 647, 682, 718, 751, 785, 823, 873
Ganz's (Mr.) Orchestral Concerts, 25
Hall's (C.) Recital, 27
Handel Festival, 25
Highbury Athenæum, 823
Hopkirk's (Miss H.) Pianoforte Recital, 579
Janotha's (Mdlle.) Pianoforte Recitals, 718, 825
Lawrence's (Miss E.) Concert, 753
Leslie's (Mr.) Choir, 90
Monday Popular Concerts, 647, 753
Musical Union, 25
North London Philharmonic Society, 825
Philharmonic Society, 25
Promenade Concerts, 185
Pupils' Concert of the College for the Blind, 90
Raeley's (G.) Orchestral Concerts, 507, 578, 648, 753
Royal Academy of Music, 579, 873
Sacred Harmonic Society, 785, 874
Saturday Popular Concerts, 682, 718, 753, 823, 873
Stratton's (S. S.) Concerts, 507, 825
Trio Concerts at St. George's Hall, 753
Wynne's (Miss G.) (Mrs. Dallas) Matinée Musicale, 27

Obituaries.

Bull, Ole B., 234. Capponi, Signor, 541. Forberg, Herr R., 541. Girod, E., 719. Guymard, L., 91. Hallberger, E., 347. Ivanoz, Mr., 156. Offenbach, J., 473. Pascal, F., 578. Reber, H., 753. Rémusat, J., 683. Saint-Etienne, S., 617. Weitzmann, C. F., 683. Wenzel, E. F., 347. Wisprecht, F., 474. Wolf, E., 579.

Gossip.

The Grand Prix of the Académie des Beaux-Arts, 27
Benefit Concerts, 58
Concert of Students of the Royal Normal College, 59
Mr. Macfarren's Resignation of the Conductorship at the Royal Academy of Music, 91
'International Singing Competition' at Cologne, 122
Gardner Legacy to the Blind, 123
Promenade Concerts at Covent Garden Theatre, 185
Musical Examinations at Trinity College, London, 156
Madame Patti's American Engagement, 186
Proceedings of the Musical Association, 187
Promenade Concerts—New French Operas, 220
Prize Competitions for Symphonies at Turin, 250
Welsh National Eisteddfod, 284
Prizes at Welsh National Eisteddfod, 316
Report of the Birmingham Musical Association, 347
'Meistofele' in America, 378
Close of the Season of the Promenade Concerts, 409
Triennial Musical Festival at Wolverhampton, 441
Autumn Season of Italian Opera at Her Majesty's, 473
Vanloo and Letarrier's 'Le Beau Nicolas,' 507
Herr Brahms's New Overtures, 541
Schumann's 'Genoveva'—Mr. Buck's 'Deseret,' 579
'Les Mousquetaires au Convent' at the Globe, 616
Religious Service of the London Church Choir Association in St. Paul's, 648
Mr. E. Aguilar's New Cantata, 683
Cambridge University Musical Society, 718
Saturday Concerts at the Brighton Aquarium, 719

Result of the Leeds Festival, 753

Madame Norman-Néruda at the Popular Concerts, 787
Léon Caron's Cantata 'Victoria,' 825
Madame Sainton-Dolby's Students' Concert, 875

DRAMA.

Reviews.

Boyes's (R.) Le Théâtre des Jénites, 250
Comédie-Française à Londres, par G. d'Heylli, 378
Ginerva and The Duke of Guise, 347
Halliwell-Phillips's (J. O.) Shakespeare Memoranda, 284
Hamlet, Prince of Denmark, traduite par Reinach, 441
Heylli's (G. d') La Comédie-Française à Londres, 378
Lucas's (D. B.) Maid of Northumberland, 347
Matthews's (J. B.) Theatres of Paris, 508
Monatschrift für Geschichte und Wissenschaft des Judenthums, 252
Reinach's (T.) Hamlet, Prince of Denmark, 441

Original Papers and Notes.

'Agamemnon,' The, at St. George's Hall, 875
Greek Drama in English Dram, 123

Theatres.

Adelphi—Boucicault's 'Forbidden Fruit,' 59. Boucicault's 'The O'Dowd,' 579. 'The Green Bushes,' 753
Court—Hon. L. Wingfield's 'Mary Stuart,' 507. Mortimer's 'Two Old Boys,' 787. Scribe and Legouvé's 'Adrienne Lecouvreur,' 825
Criterion—Albery's 'Where's the Cat?' 719
Drury Lane—Meritt, Pettitt, and Harris's 'The World,' 187
Folly—Revival of Boucicault's 'Dot,' 442. Byron's 'The Light Fantastic,' 719
Gaiety—Representations of the Palais Royal Company, 59. 'La Revue,' 91. Mark Twain's 'Colonel Sellers,' 123. Woolf's 'The Mighty Dollar,' 316. Burnand and Stephens's 'The Corsican Brothers & Co., Limited,' 579. 'Captain Cuttle,' 719. Revivals of Burnand's 'The Musical Box,' Boucicault's 'Kerry' and 'Andy Blake,' 753. Archer's 'Quickstands,' 875
Haymarket—Boucicault's 'A Bridal Tour'—Rae's 'A Fair Encounter,' 187. Buckstone's 'Leap Year' and Stirling Coyne's 'A Widow Hunt,' 409. 'The Rivals' and 'Toodles,' 617. 'The Vicarage' and 'School,' 753
Lyceum—Mr. Irving's Benefit, 187. Revival of Boucicault's 'Corsican Brothers'—Finero's 'Bygone,' 409
Olympic—Hay's 'Mabel,' 541
Prince of Wales's—'Forget-Me-Not' and Grundy's 'In Honour Bound,' 442. English Version of 'Anne-Mie,' 617. 'A New Trial,' from the Italian of Giacometti, 875
Princess's—Mr. Booth as Hamlet, 648. Mr. Booth in 'Richelieu,' 719
Royalty—Reece's 'Parlours,' 156. Byron's 'Bow Bells'—Rose's 'Wild Flowers'—Grundy and Solomon's 'Poppy Wopsy,' 474
Sadler's Wells—'A Midsummer Night's Dream,' 27. Mr. Marsden's 'Otto,' 91. 'Othello,' 409. Sheridan Knowles's 'William Tell,' 507. 'Romeo and Juliet,' 541. 'The Son of the Wilderness,' 767
St. James's—Wills's 'William and Susan,' 507. Coghlan's 'Good Fortune,' 787
Surrey—Sheridan Knowles's 'Virginus,' 474
Vaudeville—Lankaster's 'The Gun'or,' 27, 442. Dilly's 'Auld Acquaintance,' 442

Obituaries.

Charly, M., 720. Choler, Saint-Agnan, 683. Hartsenbusch, J. U., 220. Kean, Mrs. C., 254. Neilson, Miss, 252. Palleke, E., 649. Roemer, B., 580.

Gossip.

'The Danites' at the Globe, 60
Prohibition by the Censure of Raymond and Boucheron's 'Le Ménage Popincourt,' 92
Close of the Season at the Lyceum, 124
Revival of 'Good for Nothing' at the Gaiety, 156
Revival of 'She Stoops to Conquer' at Sadler's Wells, 188
Granville's 'Falsely Judged' at the Connaught, 220
'Les Femmes Savantes' at the Théâtre Français, 252
Revival of 'The Maid of Croissey' at the Adelphi, 284
Revival of 'Jo' at Sadler's Wells, 316
Revival of 'Mad' at the Imperial, 348
Début of M. Leloir at the Comédie Française, 380
Gaiety Matinées, 410
'Britannicus' and 'Tartuffe' at the Odéon, 442
Reece's 'The Half-Crown Diamonds' at the Imperial, 474
Calmour's 'Trust and Trial' at the Gaiety, 508
Revival of 'Which is Which?' at the Olympic, 541
Gondinet and Margallier's 'Les Grands Enfants,' 542
Revival of 'The Lady of Lyons' at Sadler's Wells, 580
'Don Juan, Junior,' at the Royalty, 617
'Delilah' at the Olympic, 618
The New Princess's Theatre, 649
Ponsard's 'Charlotte Corday' at the Odéon, 650
Holcroft's 'Road to Ruin' at Sadler's Wells, 683
Revival of 'The Honey-moon' at the Gaiety, 720
Performance for Harcourt Testimonial Fund, 788
Ellis's 'Our Relatives' at the Olympic, 826

MISCELLANEA

Abuse of Language, III
Pound of Flesh, The, 360, 410

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

SATURDAY, JULY 3, 1880.

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CONTENTS.

O'HAGAN'S TRANSLATION OF THE CHANSON DE ROLAND	7
CHINESE RELIGIONS	7
LOW'S VICTORIAN GENERALS	8
THE ELKS' EDITIONS	9
WITTEN'S VOX VOLU	10
HUTTEN'S INTRODUCTION TO ROMAN LAW	10
NOVELS OF THE WEEK	11
PHILOSOPHICAL BOOKS	13
BOOKS FOR CHILDREN	14
LIBRARY TABLE—LIST OF NEW BOOKS	14-15
MILTON NOTES; ANTOCHUS THE GREAT; THE NEW SEAPERS SOCIETY; SALE; NOTES FROM PARIS	15-16
INTERESTING Gossip	17
SCIENCE—RAPID ON THE BRAIN AS AN ORGAN OF MIND; THE QUARRIES OF CREMINS; CARL PATER- SON; ANTHROPOLOGICAL NOTES; SOCIETIES; MEETINGS; Gossip	18-31
NEW ARTS—FRENCH BOOKS ON ART; NEW PRINTS; THE NATIONAL PORTRAIT GALLERY; NOTES FROM ROME; SALES; Gossip	32-35
MUSIC—THE WEEK; Gossip	36-37
DRAMA—THE WEEK	37

LITERATURE

The Song of Roland. Translated into English Verse by John O'Hagan, M.A. (C. Kegan Paul & Co.)

It is natural that French critics should be inclined to place the 'Chanson de Roland' on the same level as the Homeric poems. But, as we said last week, one need not attempt to dispute the claims of the 'Chanson,' as Mr. Arnold does, by quoting passages that are essentially dissimilar. It is better to take such poems as a whole, and place the vast, the universal range of Homer, his humour, his pathos, his fascinating touches, his unequalled sympathy with human life, his "strong-winged music," on the one side, and on the other the narrow range, the monotonous tune of that poem of an iron age, the 'Chanson.' Some such process of comparison, though generally odious enough, is necessary if we are to have a clear, steady view of the precise position in literature which the 'Chanson' holds. A view of this sort is necessary for readers who would appreciate Mr. O'Hagan's careful and unaffected translation. Mr. O'Hagan's task has certainly difficulties like those which are encountered by the translator of Homer. People who know the 'Chanson' in the original, like those who make Homer their companion, are generally enthusiasts and hard to satisfy. Again, our language has no measure which answers to the prolonged assonances of the *laisse*, any more than it has a measure which corresponds to the Homeric hexameter. Mr. O'Hagan has chosen "the mixed iambic and anapaestic metre," which we find to have a not very agreeable jig in it. Let us print Mr. O'Hagan's version of the most pathetic incident in the 'Chanson' and the original *laisse* :—

See Roland there on his charger swooned,
Olivier smitten with his death wound.
His eyes from bleeding are dimmed and dark,
Nor mortal, near or far, can mark;
And when his comrade beside him pressed,
Fiercely he smote on his golden crest;
Down to the nasal the helm he shred,
But passed no further, nor pierced his head.
Roland marvelled at such a blow,
And thus bespake him soft and low:
"Hast thou done it, my comrade, wittingly?
Roland who loves thee so dear, am I,
Thou hast no quarrel with me to seek?"
Olivier answered, "I hear thee speak,
But I see thee not. God seeth thee.
Have I struck thee, brother? Forgive it me."

"I am not hurt, O Olivier;
And in sight of God, I forgive thee here."
Then each to other his head bath laid,
And in love like this was their parting made.

As vus Rollant sur son cheval païstet,
E Olivier ki est à mort naïstet,
Tant ad seinet li oil li sunt trublet,
Ne loins ne pres ne poet veider ai cler
Que reconoistre poïset nul hom mortel;
Son compaignun, cume li l'at enountret,
Si l'iert amunt sur l'elme à or gemet,
Tut li detrenchet d'ici que al nasel,
Mais en la teste ne l'ad mie adeset.
A loel colp l'ad Rollans reguardet,
Si li demadest d'inclement e suet:
"Sire compain, faites le vos de gred?
Ja c'est Rollans, ki tant vos souk amar;
Par nule guise ne m'aves desiet."
Dist Olivier: "Or vos de jo parler;
Jo ne vos vei veïd rus damne Deu!
Ferut vos ai: car le me pardunes."
Rollans respunt: "Jo n'ai nient de mal;
Jo l'vos parduns ici e devant Deu."
A loel mot l'un al altre ad clinet;
Par tel amour as les vus deserved.

The prolonged assonances of the long *laisse* are here but poorly represented by the shorter lines and tinkling rhymes of Mr. O'Hagan's system. The *laisse* was meant to be chanted, probably in a high monotone, and was well adapted to that purpose. Mr. O'Hagan's verse is on a far lower level as an instrument of song. Closely comparing the version with the original, we might object to the rendering of lines five and six, which turn two long into one short verse. Again,

Roland marvelled at such a blow
does not give the sense of the action indicated in

A loel colp l'ad Rollans reguardet.
Once more, the stately courtesy of
A loel mot l'un al autre ad clinet
disappears in

Then each to other his head bath laid,
which might represent the action of two friendly ponies.

These, and such as these, are the blemishes which any critic can find in any translation. That thankless task of translating is never so well done but that it might be bettered—a fact best known to all who have themselves attempted to render the *saïtes* masterpieces of an early age and a sonorous tongue into our battered modern English. Thus we might find fault with Mr. O'Hagan's use of the word "consult"—

So was the fatal consult begun;
and we may hint that history does not justify him in saying

Turpin of Rheims rose from the ranks.

We have indicated the typical shortcomings of this translation. But how does it strike the English reader? We have no hesitation in saying that the version offers him an adequate rendering of the 'Chanson'; that it sets before him in a perfectly lucid way the characters of the old poem, the fierce temper, the courage, the courtesy, the loyalty and the treason, the strange heroic readiness to weep, the delight in the joy of battle, the weariness of laborious life, the imperial stateliness, which mark Roland, Oliver, Ganelon, and Charles.

As an example we may choose the famous passage where Roland strikes his last blow :—

He saw the Saracen seize his sword;
His eyes he oped, and he spake one word—
"Thou art not one of our band, I trow,"
And he clutched the horn he would ne'er forego;

On the golden crest he smote him full,
Shattering steel and bone and skull,
Forth from his head his eyes he beat,
And cast him lifeless before his feet.
"Miserable, makest thou then so free,
As, right or wrong, to lay hand on me?
Who hears it will deem thee a madman born;
Behold the mouth of mine ivory horn
Broken for thee, and the gems and gold
Around its rim to earth are rolled."

Roland feebleth his eyesight raft,
Yet he stands erect with what strength is left;
From his bloodless cheek is the hue dispelled,
But his Durindana all bare he held.
In front a dark brown rock arose—
He smote upon it ten grievous blows.
Grated the steel as it struck the flint;
Yet it brake not, nor bore its edge one dint.
"Marry, Mother, be thou mine aid!
Ah, Durindana, my ill-starred blade,
I may no longer thy guardian be!
What fields of battle I won with thee!
What realms and regions 'twas ours to gain,
Now the lordship of Carlemaine!
Never shalt thou possessor know
Who would turn from face of mortal foe;
A gallant vassal so long thee bore,
Such as France the free shall know no more."

Even here we cannot but note that

From his bloodless cheek is the hue dispelled
seems artificial. Indeed, one must read the English translation rapidly, and get into the swing of passions and events, otherwise the critical fiend will spoil our pleasure by whispering censure of details. In this respect the translator has the same chances and the same excuses as the translator of Homer. Perhaps any one who could write Malory's prose would render the 'Chanson' in the fittest manner; in the mean time Mr. O'Hagan supplies nearly the best substitute that we can expect to obtain. The metre, whatever its defects, is that of the old English imitation of the fourteenth century :—

Durendall his sword gird hym about,
With a schyning shield on his shoulder stout;
He took with him his spear and went to hoon,
But lep on lightly without any boon.

Did they call horse "hoon" in the fourteenth century?

The translator's preface is a sufficient introduction to the study of the English version. It is written in a plain, unpretentious style, and Mr. O'Hagan has escaped the temptation to excessive enthusiasm, and has not wandered, as one might so easily be induced to wander, into a long dissertation on the nature of national epics. The book is beautifully printed on hand-made paper. The parchment cover is too easily soiled, and is not improved by a mechanical imitation of the illumination of old manuscripts.

The Religions of China: Confucianism and Taoism described and compared with Christianity. By James Legge, D.D. (Hodder & Stoughton.)

Chinese Buddhism: a Volume of Sketches, Historical, Descriptive, and Critical. By the Rev. Joseph Edkins, D.D. (Trübner & Co.)

THE Chinese are not naturally a religious people. They are matter-of-fact, pains-taking, and ingenious, but, as Capt. Gill has lately pointed out, they are utterly devoid of imagination. Their minds are richly stored by study and strengthened by exercise, but they are devoid of that higher quality which inspires as well as illumines. The dull routine of daily life and the mechanical acquisition of knowledge in vogue among

them, unrelieved by a single aspiration after spiritual things, weigh on them like heavy and permanent clouds. They have many estimable qualities. They are filial to their parents, and are the most easily governed people in the world, but these very virtues are partly the result of the absence of enthusiasm and imagination. They have none of that "fierce impulse unto crime" which occasionally torments the men of the Aryan and Semitic races, but then neither can they point to the efforts of genius nor to higher lives which are the heritage and glories of those peoples.

To this constitutional frame of mind must be attributed the hold which the teachings of Confucius have over the people. Confucius was a typical Chinaman, and his utterances were exactly attuned to the national ear. The early classical literature put him in possession of the primitive religious beliefs which belonged to the first immigrants into China, but though he adopted these generally, he never inculcated them among his disciples. Instead he taught them that man was master of his own destiny, and that it was within the power of every one, except the irreclaimably vicious, to reach the perfection of Being by the completion of knowledge and the rectification of the heart. He avoided committing himself to any distinct avowal of belief on the subject of a future state or in regard to the nature of Shang-te, the god of his ancestors, and was content to confine his aspirations and to limit his reflections to the world he saw around him. Including in the term Confucianism all traces of a religious monotheistic system found in the pre-Confucian 'Book of History' and the 'Book of Odes,' together with the later developments of religious worship based on those works, Dr. Legge finds much that is admirable in it, and many points which it is possible to compare with Christianity. In Taoism, either in its primitive form or its present degraded condition, Dr. Legge, as might be expected, finds fewer points of resemblance. As enunciated by its founder, Lao-tze, Taoism was a species of mysticism which, though unrelieved by any glimmerings of spirituality, was instinct with a sound and lofty morality. Of the two men, Lao-tze and Confucius, there can be no doubt as to which had the higher sense of duty. The saying of Lao-tze, "Recompense evil with good," was incomprehensible to Confucius, who asked, "With what, then, will you recompense kindness?" And if the two systems had begun and ended with the teachings of the two sages, Taoism might fairly claim the pre-eminence as a moral system. But that purity of worship which has distinguished Confucianism, apart from the doctrines of Confucius, is wanting in Taoism. Gross superstitions, the combined offspring of a bastard Buddhism and of Shamanism, have in later ages reduced practical Taoism to a system of idolatrous jugglery. So curiously interwoven, however, are the theoretical doctrines of the three sects, Confucianism, Buddhism, and Taoism, that in the literature even of modern Taoism are to be found works, such as 'The Book of Rewards and Retribution,' which, from a moral point of view, will bear comparison with anything to be found in the other systems.

Taking, then, the more exalted forms of the two religions, Dr. Legge is able to establish certain preliminary points of agreement between them and Christianity. In all three systems "the existence of God," "the possibility and the fact of revelation," and "the idea of the supernatural" are to be found. But the existence of these points of agreement only makes the actual contrast in these and all other vital matters the more conspicuous. The belief in the existence of God has led to idolatry; the acknowledgment of the possibility and fact of revelation has produced spiritualistic jugglery; and the acceptance of the idea of the supernatural has ended in the wholesale adoption of the wildest superstitions.

Dr. Edkins's work deals with Buddhism, the last of the "three religions" of China. The success which Buddhism met with on its first introduction to China is remarkable, and proves beyond question that neither Confucianism nor Taoism was able to gratify the spiritual instincts—such as they are—of the people. It was in the latter half of the first century of our era that the Emperor Ming-ti sent messengers to India in search of Buddhist books and teachers, and in the fourth century, so rapid had been the spread of the new religion, "nine-tenths of the common people followed the faith of the great Indian sage." Great activity was displayed in translating Buddhist works from the Sanscrit into Chinese, and Indian missionaries were welcomed as honoured guests, and in some instances received official posts of rank and emolument. Religious toleration has, until the last two centuries, formed a prominent feature in Chinese political life. Though there was much in Buddhism which was antagonistic to both Confucianism and Taoism, and though from time to time ardent devotees of these two faiths urged that "the foreign religion," as they called Buddhism, should be suppressed, no effectual steps were taken to check its growth, and its followers were allowed to enjoy the same privileges as were possessed by those of the native faiths. The same emperor who welcomed the pilgrim Hsuen-tsang on his return from India, laden with Sanscrit manuscripts, in 645, "received with equal favour the Syrian Christians, Alopen and his companions, who had arrived in A.D. 639."

The translation of the Sanscrit texts into Chinese served an important linguistic as well as religious purpose. For the transcription of Indian names it was necessary to adopt a syllabic system of writing, and to this end

"the Hindoos who had come to China assisted in forming, according to the model of the Sanscrit alphabet, a system of thirty-six initial letters, and described the vocal organs by which they are formed. They also constructed tables, in which, by means of two sets of representative characters, one for the initials and one for the finals, a mode of spelling words was exhibited."

By means of this system they have handed down the pronunciation current in the sixth and later centuries of a large number of Chinese characters, thus lending the scholar material aid in his search into the old sounds of Chinese. Unfortunately the study of Sanscrit has never been actively pursued in China, though attempts have been made, as under the Emperor Jen-tsung (A.D. 1035),

to preserve a knowledge of the literature. The fact that youths were appointed by this emperor to study the language implies that they had texts at hand for the purpose, and as, in all probability, some of these manuscripts still exist in China, it may reasonably be hoped that they will eventually be brought to light. Dr. Edkins has as yet only met with one palm-leaf MS., which is deposited at a monastery at T'ien-t'ai shan in Southern China.

As Dr. Edkins says in his preface, the work before us is made up of papers written by him during the last twenty-five years. This explains its somewhat unconnected style. It contains, however, a vast deal of important information on the whole subject of Chinese Buddhism, such as is only to be gained by long continued study on the spot. By no other means would it be possible to acquire so intimate and accurate a knowledge of the religious literature and of the various developments which Buddhism has undergone in China as is here exhibited.

Soldiers of the Victorian Age. By Charles Rathbone Low, I.N., F.R.G.S. 2 vols. (Chapman & Hall.)

NOTWITHSTANDING the comprehensiveness of the title which he has selected, Mr. Low states in the preface that he does not pretend to completeness. He only claims to have given a fairly representative collection of British military biographies, limited to those officers who have gained or increased their fame during the life of Her Majesty. The explanation he affords of the omission of many eminent names is that these have already found biographers. The explanation might be accepted as, at all events, plausible, were it not for the fact that, of the biographies in the collection now offered to the public, some have already appeared in magazines, and that in scarcely any of them is there much new matter. Mr. Low may urge that in these days it is almost impossible to give any fresh facts of importance in the biography of a distinguished soldier. This excuse, however, if made, would only apply to the public part of a general's career, and not to a biography, the very object of which is to give details which, though not in themselves of historical importance, yet help to throw light on historical characters. Of these details of early life, and of purely personal anecdotes, there is a remarkable lack in the book before us. The bulk of the two volumes is, moreover, taken up with a chronicle of commanders of the third order, whose very names are in one or two instances almost forgotten by the present generation. For example, the book opens with a life, occupying almost a third of the first volume, of the late Sir Thomas Willshire, Bart., G.C.B. This respectable officer saw in his youth a good deal of service in the Peninsula, and as a brigadier in his mature age captured Khelat, an exploit for which he was created a baronet. He was celebrated as an excellent disciplinarian, and affords a good example to young officers who have only their own merits to rely upon; but to devote one-third of a volume to him is to ignore all rules of proportion. One of the most curious facts connected with his career is that, being, born on the 24th

of August, 1789, he obtained a commission on the 24th of June, 1795.

"Capt. John Willshire, being desirous that his sons should follow the profession of arms, procured commissions for them in his own regiment when they were children—a custom which was abrogated by the Duke of York—and we find the name of Thomas Willshire enrolled as an officer in the 38th Regiment at the early age of five years and ten months, his commission as an ensign bearing date the 24th of June, 1795, and as a lieutenant the 5th of September following. To meet the question of efficiency—as the time for the annual inspections drew near, when the names of officers were called over by the inspecting officer—the youthful aspirants for military honours were sent away from home, and the answer given at the roll-call was that they were 'absent on leave' or 'recruiting.' The fiction was a transparent one, and when the abuse was animadverted upon in the House of Commons, O'Connell, we believe, gave utterance to some pleasantries at the expense of the young gentlemen in the nursery who were enjoying the contents of the pap-boat. In January, 1798, Lieut. Willshire, though only a child in his ninth year, appears to have joined the regiment, then stationed at Saintes, in the West Indies, and his name does not again appear in the list of absent officers."

At the age of fifteen years and four days he became a captain.

The life of Sir George Whitlock, which follows, is chiefly valuable for a succinct account of the shameful manner in which the army was treated with regard to the Banda and Kirwee prize money. The brief sketch of Sir Charles Pearson's career is dry, as is also that of Major-General the Hon. Sir Henry Clifford, the feat which won the latter the Victoria Cross being told in the bald official words of the gazette. The life of Sir George Macgregor is little more than a dry abridgment from Sir John Kaye. Kaye and Malleison's accounts of the Indian Mutiny have told us more, and in a pleasanter style, than Mr. Low narrates concerning the succour of Arrah. Lord Gough's life is heavy and commonplace, with little in it that every well-read soldier did not know before; but it may be regarded as a useful compilation. Vol. ii. contains biographies of Sir Herbert Edwardes, Sir Henry Durand, Lord Chelmsford, Sir James Outram, Lord Strathnairn, Sir Neville Chamberlain, Sir Hope Grant, Lord Napier, and Lord Clyde.

Sir Herbert Edwardes's own account of his achievements in 1847-49 is much more interesting and full than the narrative in the book before us, which, moreover, tells little about Sir Herbert's career after the second Sikh war. The biography of Sir Henry Durand passes over with but scant notice the two most important events of his life, the blowing in of the gates of Ghuznee and the mutiny at Indore. Those who wish to know about this accomplished soldier and political will do better to read his life by his son than the bald narrative of Mr. Low. The biography of Sir James Outram is one of the best parts of the book, for however well known are Sir James's exploits during the Persian war and the Mutiny, such is not the case with his earlier career. We could have wished, however, that we had been told in more detail the history of Sir James's rise, his wonderful feats as a tiger-slayer, and his history when Commissioner of the Bheel

country. This, however, Sir F. Goldsmid will probably tell the world in a few days. Few British officers have ever enjoyed a greater or better earned reputation as a *sabreur* than Sir Neville Chamberlain. A splendid horseman and swordsman, he has had scores of hand-to-hand fights in the course of his soldiering, and has been wounded times out of number. There is, therefore, much to be said of his personal adventures, but Mr. Low has told next to nothing. Neither do we get more than a brief abstract of Sir Neville's stirring life on the Punjab frontier and at the siege of Delhi. Still, in the absence of a better biography, this one has its value. Sir Hope Grant's life has been told by Capt. Knollys, and told well. Mr. Low merely supplies an abridgment of Capt. Knollys's work. Of the four remaining biographies the best is that of Lord Clyde, for it gives some interesting particulars regarding his little known life as a regimental officer. Here again, however, Mr. Low will be presently superseded, and in fact his book is in general a mere collection of articles taken from a biographical dictionary and expanded. Such work is book-making, not book-writing. Still, for purposes of convenient reference the volumes might be useful were they provided with an index.

Les Elzevier. Par Alphonse Willems. (Brussels, Van Trigt.)

BIBLIOGRAPHY, or, as its enemies are pleased to call it, bibliomania—though the two things are different enough—is one of those subjects which have, one does not quite know why, been surrendered to cheap wit for a prey. To anybody whose wit is of this kind it will be sufficient to say that M. Willems has written some nine hundred closely printed royal octavo pages, many of which are filled by such records as that one copy of a certain edition of a certain book is a hundred and thirty-two thousandths of a metre in length, while no other copy is known to exceed a hundred and thirty-one. Having thus disposed of this class of possible readers, we can assure the remainder that they will find here a remarkably interesting and well-written account of one of the greatest families of book producers that the world has seen; a considerable mass of interesting detail about many men of the first importance in literature during the century when literature was, perhaps more than at any other epoch, pursued for itself; and a *catalogue raisonné* of some of the most convenient and beautiful editions of the chief works of the same time as well as of classical antiquity. There is no need to enter into an argument as to the absolute or relative merits of the little volumes on which, to the almost entire exclusion of their more portly productions, the fame of the Elzevirs rests. Perhaps M. Willems, though usually a sober man in expressing his admiration, goes a little too far when he says that "les in-douze Elzeviriens sont en leur genre ce que l'art typographique a produit du plus parfait." Some of the pocket classics of Plantin, some of the exquisite italic volumes in which the French poets of the later sixteenth century had the luck to get printed, must, we think, be allowed equality, if not superiority. But

in such case comparison is equally odious and unnecessary. As we write there is a row of Elzevirs before us, including one—the Pliny of 1635—of the four generally acknowledged masterpieces of the Elzevir press, and we are not at all disposed to undervalue their beauty. The production of these things went on for the best part of a century, and M. Willems, after ruthlessly casting out doubtful items, has succeeded in drawing up an Elzevirian catalogue of 1,600 articles, besides a considerable list of what, in the language of another art, might be called school copies. The extent of the subject, therefore, gives it additional importance, and deserves that it should have patient and exhaustive handling.

M. Willems, as all lovers of books know, is by no means the first to attempt the task of a history of the Elzevirs and their works, many sketches and essays in the same direction having been made before, and having resulted in the work of Pieters twenty years ago. But all these works put together would by no means furnish the information given in this volume, while, on the other hand, they would contain a good deal of information of a decidedly untrustworthy character. The mere fact that "there was many a man of the Elzevir clan," and that they had three or four principal places of business, is the least part of the difficulty. In the first place, as they were booksellers as well as printers, and frequented the great fairs of Germany, a very large number of works got attributed to them which were not even, as we should say, published, and still less printed, by themselves; in the second place, as their fame rose and spread direct imitations became common; in the third, they themselves had in some cases a habit of issuing books under pseudonyms or in the names of other printers and publishers. The task of exclusion and admission is therefore decidedly delicate as well as very complicated. M. Willems seems to have proceeded with a commendable mingling of scepticism and of openness to conviction, and though it would be impossible to endorse his conclusions as a whole without a long process of minute verification, they appear to be generally sound.

The book consists of two parts. The first, some two hundred and fifty pages long, contains a general account of the Elzevir press and its characteristics; a history of the different establishments at Leyden, Amsterdam, the Hague, and elsewhere; and, lastly, a detailed biography of each member of the family who took an active part in the business, from Louis the founder, who settled at Leyden five years before the Spanish Armada sailed, to the degenerate Abraham, his great-great-grandson, who died at the same place just before the Peace of Utrecht, after thirty years of "pot-boiling" printing for the University, in which he allowed the famous press to sink to such a condition that not a single reader was employed, and that the work (University theses and such like things) which his privilege secured to him was turned out with the utmost delay and in the worst of conditions. Nothing, indeed, but the said privilege and his position as *décharge* of the town kept the business going.

The second or larger part of the book

contains, first, a *catalogue raisonné* of undoubted Elzevir work, the palmy days of which were in the reigns of Bonaventure and the first Abraham at Leyden, from 1621 to 1652, and of Daniel at Amsterdam, from 1655 to 1680; then an appendix of what may be called sub-Elzevirian and pseudo-Elzevirian books; and last, but not least—what is too rare in books written in the French language—an excellent index. Thus the first part is rather suited for continuous reading, the second for reference on the part of the bibliographer and collector. The former is enriched with not a few illustrations, including a full folio page copy of the sample alphabets of the Elzevirs, which M. Willems discovered in the Plantin Museum at Antwerp, and which enabled him to settle the long vexed question as to the designer of the famous types. French bibliographers (with the same cool assumption which has made them claim 'Amadis of Gaul' as a French book, because no one but a Frenchman could have written anything so good) had usually argued that the Elzevir type designs were too good for any one but a Frenchman to have devised. M. Willems's discovery, however, assigns them in a manner not to be questioned to Cornelius Van Dyck. In the biographical part, perhaps the most interesting among many interesting details is the indication, so early as the reign of Bonaventure and Abraham, of the beginning of the quarrel between publishers and authors. As everybody knows, actual pecuniary relations in the way of sale of copyright were not common so early as this, the second quarter of the seventeenth century. The Elzevirs rarely paid their authors, and pirated without the least scruple, and often without any indignation on the authors' part. Balzac, indeed, sent a most polite letter of thanks to the already famous printers for their elegant counterfeit of him. But then Balzac was a person of quality who amused himself by writing for the sake of writing, much as it turned out to the benefit of his country and her language. The *serenities* of the Low Countries were not usually in this magnificent position, and their complaints of the natural enemy were frequent and bitter. Some of the unpopularity of the Elzevirs with their authors arose from the fact that their confidential literary adviser, Heinsius the elder, was himself bitterly disliked by his brethren. But Heinsius is not a universal scapegoat, and any one who chooses may read in M. Willems's pages how the avaricious publishers allowed Cluverius's widow and children to starve in London, though the geographer had worked for them for years; how they made Gronovius pay for the presentation copies of his *Seneca*; how they were *astutissimi mortales*, and so forth. Fortunately all these things are long past, and the Pliny and the *Cæsar sen sen* at this distance of time, though it may be doubted whether this reflection of a selfish nineteenth century possessor would have consoled Gronovius. Meanwhile we can recommend M. Willems's volume as likely to be of considerable use to collectors and of great interest to lovers of literature.

Vox Vulgi: a Poem in Censure of the Parliament of 1661. By George Wither. Now first edited by the Rev. W. Dunn Macray, M.A. (Parker & Co.)

OF George Wither's many verses, one song only, 'The Manly Heart,' has escaped oblivion, and, considering his slender claim to remembrance, he retains an almost disproportionate celebrity. Hallam enshrines him amidst 'The Literature of Europe,' and deplores his fall into "a grovelling Puritanism"; and successive critics have in turn distinguished the poet as "poor Wither," the "wretched Wither," and "melodious Wither."

"Observant Wither" is our contribution to the list of epithets by which the poet has been distinguished, and it is based upon his 'Censure of the Parliament of 1661.' The new House of Commons met in May, and before the 1st of August Wither perceived that it was a congregation of "brutes," of "giddy rattlebrains," "quick-witted things," who "without a reason, Reason overthrow," and were, in fact, running "headlong to the devil." This discovery was too much for his prudence. In the fulness of his vanity Wither at once directed against them 732 verses, intended to act as a "chymnick pill" for their purgation, dedicated the MS. to the Lord Chancellor, and received by way of return two years' seclusion in Newgate and the Tower.

Is Wither's 'Vox Vulgi' worth a place among Mr. Macray's "Gleanings from Bodleian MSS."? This question, upon the first impression, must be answered in the negative. It is a poem only in name, and hardly even a satire; the verses, to use the language of Carlyle, do not rise above "splay-footed doggerel," and the sarcasm is blunted by pedantic absurdity. Nor does Wither attempt to grapple with the political action of 1661. He approves the law which vested the military power in the Crown; he does not disapprove, if our interpretation be correct, the ecclesiastical legislation of the session; nor does he condemn the restrictions placed by Parliament upon the ancient right of petitioning.

Wither almost wholly confines his satire to the moral aspect of the House of Commons; he puts into rhyme the gossip with which the member for Cambridge amused Pepys during a Sunday in the country:—

"4th August, 1661.—To church again, and after supper to talk about publique matters, wherein Roger Pepys told me how basely things have been carried in Parliament by the young men, that did labour to oppose all things that were moved by serious men"; and who were "the most profane, swearing fellows that he ever heard in his life."

Here lies the value of the 'Vox Vulgi.' No evidence could be more convincing than Wither's clumsy verse of the sudden change which came over England during 1661, and of the moral and social gulf by which it was separated from the England of 1660. During 1660 the military oppressor was still almost an actual presence in society; the "red spectre" was not wholly exorcised. In 1661, on the contrary, the terror of the Revolution had utterly passed away. That year was the true date of the Restoration; then began the wild revolt against the Puritan past, and that social crisis occurred, so ably described by Mr. J. R. Green, when, for the first time for twenty years,

"the young squires [in the House of Commons] felt that now their time had come. The Puritan, the Presbyterian, the Commons-wealth-man, all were at their feet."

But that the Parliament of 1661 was one of evil augury was by no means generally apparent to Wither's contemporaries. He may justly claim to be observant in so soon perceiving what stuff the new House of Commons was made of. "The impudence" which "in them appeareth," to him so visible, was wholly invisible to Evelyn during August, 1661, and he was of public morality a censor as sensitive as any. To another chronicler of that era, even of the Puritanic school, the first session of the Pensionary Parliament seemed to promise well. It certainly showed few symptoms, during the first three months of its existence, of the intolerance and venality which it so quickly displayed. And though from that Parliament soon sprang "taxes, impositions, and Court expenses," and consequent "domestic and political unquietness and discontent," yet the session of 1661 was marked, according to Ralph, that most unlaudatory of historians, by an "economy which justly reproached the profusion of later times."

The author of the 'Vox Vulgi' had correctly appreciated the Parliament of the Restoration. Barely readable as is his poem, it thus possesses even more historic importance than the editor assigns to it. Nor does he notice how eminently the fate that befell the poet was characteristic of 1661. This last attempt to "strip and whip abuses" was precisely that kind of offence against which Clarendon's policy was directed; for the speech from the throne, after warning Parliament not to touch "the happy act of indemnity and oblivion," contained the gracious suggestion that "you may be as severe as you will against new offenders," especially if they were, like Wither, offenders "upon the old principles" of Puritanism.

In conclusion, it may be noticed that marked as is the family likeness which exists between the House of Commons under the Stuarts and the House of Commons of the present century, still surprise may be felt at finding, among Wither's comments upon the Earl of Clarendon's Long Parliament, the following appropriate epitaph upon the Long Parliament of the Earl of Beaconsfield:—

This Parliament hath doubtlesly effected
What could from such a meilly be expected,
And their Obstruckers we will not condemn
In all things wherewith some have charged them.
An acting by or beyond Precedent
To blame them for, it is not our intent,
Though Precedent is no Law nor Warranty
Nor Rule at all times to be guided by,
And though the things that have been done, we own
When done.....Deeds are made good or ill,
Better or worse, according to the Will.

An Introduction to Roman Law. By William A. Hunter. (Maxwell & Son.)

THE concentration of so large a proportion of the national intellect as the Romans devoted to the production of a legal literature raises one of the most interesting problems in the history of human thought, and whoever solves it will throw light on many other questions. He will account, among other things, for the production of the excellent text-book before us. The Greeks produced no systematic jurisprudence

written or unwritten. Justinian's commissioners, on the other hand, extracted the Digest from nearly two thousand Roman law books, according to Mr. Hunter's computation, and these were selected from a larger number. We cannot regard Mr. Hunter's explanation of the great productiveness of the Romans in this field as adequate or satisfactory. Augustus, as he says, gave a higher authority to the opinions of the juriconsults, and admitted to the exercise of the profession only those who had obtained imperial sanction, so that the *jus respondendi* was thenceforward confined to a privileged class of authorized jurists.

"The authority given to the opinions naturally extended to the writings of the juriconsults. Hence an extraordinary impetus was given to the production of legal literature, and to the activity that followed we owe the rich store of juridical reasoning that constitutes the permanent value of the mature Roman law."

Privilege and monopoly are not wont to foster mental activity. A limitation of the general right of authorship to men of letters licensed by the Government would surely neither augment the quantity nor improve the quality of English literature. The rate of production of law books in the United Kingdom during the last hundred years was probably not exceeded during the most fertile age of Roman jurisprudence. If the quality of Roman jurisprudence was higher—a point which we are not called upon to determine—we must look deeper for the cause, that is to say, to fundamental differences in polity and society, such as the different position of the wife in the two systems, and the English distinction between real and personal property, resulting chiefly from feudalism. It did not fall within the plan of Mr. Hunter's treatise to compare the broad features of the two systems of law, but his incidental comparisons on particular points might easily have been fuller and have gone a little further below the surface.

As an example of exposition at once clear and concise we may refer to Mr. Hunter's account of the changes in the law of intestate succession during the period beginning with the XII. Tables and ending with Justinian's *Corpus Juris*, although we think it would have been desirable to enlarge the statement so as to show the exact place of the father and mother in the line of inheritance before and after Justinian's reforms. The account of the changes with respect to testamentary succession is still more instructive. Positive law is a dry study except in so far as it possesses the attraction of logical symmetry and scientific arrangement, but the philosophy of the history of law is not dry, as Sir Henry Maine's works have abundantly shown. We have an example of the interest surrounding it in Mr. Hunter's account of the Roman will. The primary purpose of the Roman will was to appoint an heir or a universal successor. The reason, as he points out, was that the heir was the person bound to perform the duties of filial piety to the deceased, including originally the performance of the proper funeral rites. Ancient law shows many traces of the horror with which the forefathers of our race contemplated dying without an heir. The first remedy in the case of childlessness was

adoption. The testamentary appointment of an heir was the next step. This theory of the origin of the will differs from Sir Henry Maine's, but the latter is not irreconcilable with it. Mr. Hunter's account of the original absence of agency from Roman law and its subsequent limited development is likewise of interest. The actual person who intervened in a legal act and no other could originally benefit from it. This is connected with the strict formalism of the old law. Every legal act involved elaborate ceremonies, and possessed in the eye of the Roman law a sort of sacramental efficacy. The benefit could not be given to a person who had not gone through the regular forms. The *patris potestas* and slavery, however, supplied a partial substitute for agency. Slaves and some under power could acquire for the *paterfamilias*, though not for themselves. In later times the necessities of commerce introduced agency in two other cases, namely, the contracts of the captain of a ship and of the manager of a shop. In another work Mr. Hunter has disputed Savigny's doctrine that the later Roman law admitted agency in the case of all non-formal contracts, and he may be excused for not repeating his arguments in the present introductory treatise. But he would have done well to explain in it how the contract of mandate differed from agency. A person might, he says, under the head of "Mandate," give you a mandate to manage his business or to buy a farm for him. It will not be at once obvious to students how the person empowered to do these things differed in that respect from an agent. The writer of a text-book should always proceed on the assumption that the reader knows nothing, and that his ideas on the subject, if he has any, are wrong. He should above all things avoid Gibbon's unpleasant trick of telling a story by allusion.

Mr. Hunter is justified in speaking of the interest attaching to the Roman law of procedure as in the main historical; but it is a little wide and vague to say that "the history of procedure is, in one word, the history of the efforts of the State to control the transactions of men." While procedure is growing, and the jurisdiction of the State extending itself in that respect, its control may be relaxed over some other departments of human affairs. It may be withdrawing from the sphere of religion; or, again, it may cease to regulate prices at the very time that it assumes jurisdiction to enforce contracts in respect of them.

Mr. Hunter has, we think, done well in this treatise to follow in the main the order of the Institutes of Gaius and Justinian, instead of distributing the Law of Persons under *jura in rem* and *jura in personam*, as in his larger work on Roman Law.

NOVELS OF THE WEEK.

Lady Laura. By Mary E. Christie. 3 vols. (Strahan & Co.)

The Actor's Wife. By Edmund Leathes. 3 vols. (S. Tinsley & Co.)

Jack Allyn's Friends. By G. Webb Appleton. 3 vols. (Same publishers.)

Griest Romney. By M. E. Fraser-Tytler. 2 vols. (Marcus Ward & Co.)

The Mistress of Coen Hall. By Margaret R. Cartmell. (Walter Smith.)

Wandering Will. (Remington & Co.)

Cross Purposes. By Cecilia Findlay. (Marcus Ward & Co.)

The Story of Heritage. By Herbert Gough. (Remington & Co.)

The Challenge of Berletta. By Massimo d'Azeglio. Translated by Lady Louise Magenis. 2 vols. (Allen & Co.)

Les Amours d'un Pianiste. Par Hippolyte Audeval. (Paris, Calmann Lévy.)

RHAPSODICAL yearnings after the religion of the future woven into a romance of modern life do not offer a tempting feast to ordinary novel-readers. 'Lady Laura' proves that proselytes cannot prudently embrace the new faith so long as most people recognise distinctions of *manners* and *status* in matrimony as well as property. On the other hand, the creed is free from dogmatic difficulties, and is adapted by its vagueness to the wants of progressive societies. It is nowhere precisely formulated, but we are told that "love is God," and that "somewhere in some one soul the highest is revealed to each of us. And that soul becomes to us a temple for evermore, a shrine at which we kneel, a holy of holies where we meet the Eternal face to face." The three principal characters in the story—Maurice Herve, his wife, Lady Laura, and Cassandra Gwynne—have all drifted from orthodoxy into the haven of this new religion. Complications arise when Lady Laura discovers that her husband is Cassandra's divinity, and that he returns the flattering worship. The struggle in Cassandra's mind between love for Maurice and loyalty to his wife is depicted with considerable force and power of expression. But it is difficult to regard the chief characters except as fictions created to exemplify the propositions of the author, and the prominence of the purpose degrades her art into artifice. Still, in spite of this defect, Cassandra Gwynne is a powerful, and Lady Laura an attractive, study, and some of the smaller figures are lightly and effectively sketched. The English is good throughout, and flashes of something like eloquence counterbalance the occasional lapses into incoherency.

Mr. Leathes tells his story freshly, buoyantly, not to say boyishly, without pretences of wisdom or affectation of fine writing, and thus he has quite as much chance of being read and approved as if his art and his style had been five times better than they are. No doubt his language is a little turgid and artificial, his fun a little forced, and his machinery somewhat clumsy, but these are precisely the faults which might be expected in a young author and in his first attempt. There is all the more hope that time and practice may bring Mr. Leathes greater success if he has the heart to repeat his experiment; and the critic may forgive himself for offering what would otherwise be a cruel encouragement in view of the hopeful indications, and in view also of the fact that an actor could not more naturally and legitimately occupy the intervals of his histrionic work than in creating out of his own mind a stage, a plot, a company, in which he can constitute himself his own prompter, his own manager, and his own *deus ex machina*.

Jack Allyn has a friend called Sandford,

and when they were at Oxford the latter was familiarly known as "Sandford and Merton"—a *sobriquet* which, as Mr. Appleton informs us on his first page, gave rise among feeble-minded undergraduates to "more or less badinage about the immortal Barlow." Why it should have done so, or why Mr. Sandford should be called himself and somebody else at the same time, the casual reader may be able to determine from the statement as it stands above; and if not, there is nothing else in the story to indicate a solution of the difficulty. In point of fact, "Sandford and Merton" and "the immortal Barlow" seem to constitute the elements of what Mr. Appleton desires us to understand as a humorous sally. Another sally occurs six pages later (with many intervening), which runs in the following terms:—

"If Swift didn't get his idea of Lilliput from Conway, then he must have travelled out of his way for a model and an idea, that is all." These are fair samples of the wit that sparkles throughout the three volumes which record the story of Jack Allyn and his friends, and no one who does not appreciate it sufficiently to relish it for some seven hundred pages can hope to unravel the mystery which is here woven together for him. The result, however, will be thought worthy the effort by all who like a good string of sensations and lively incidents, without greatly troubling themselves about what is probable and what is the reverse. Sandford (and Merton), who is the chief of Mr. Allyn's pleiad of friends, falls in love with Ethel Leighton, concerning whose parentage a great deal of unnecessary mystery is kept up until we are well into the third volume. "The heart of him" is completely captivated by "the face of her"; but, in accordance with the most approved rules of fiction, the course of their mutual affection is disturbed by the intervention of a young (and needless to say a mysterious) French "compie." The supposed rival is promptly murdered. Sandford (and Merton) is suspected of the crime, and in order to release him from the embarrassment it is found necessary to have another murder attempted in the same house, and thus to discover the mysterious culprit. Mr. Appleton cannot be highly complimented on the ingenuity or verisimilitude of his plot, nor even on the general tone of his narrative. Both might have been refined by the devotion of another six months to the task of revision; and it is surely better to spend two or three years over the production of a careful work of art than to multiply the number of one's deliverances at the expense of their literary value.

It is a pity Miss Fraser-Tytler does not amend a few slipshod expressions, for she is not without ease and fluency of style.

"A letter, which when it came only brought the news of the engagement being at an end, but giving no reason how *such* had come to pass. Reggie wished to start for home at once; but *such* could not be."

The little pronoun "it" might have served her turn better in the above passage. The story is harmless; and if it contain no moral, except that Jack Hunt is rightly punished for his fickleness or self-confidence in thinking he could supply the void left by Lenore's desertion within ten days of that misfortune, it is sometimes well to take

one's fiction thoughtlessly. The incidents which support the plot are a commonplace piece of mistaken self-sacrifice—one of the heroines marrying an ancient peer for her father's sake—and a commonplace piece of self-deception—a girl getting so accustomed to sisterly nonsense with a youth that she does not find out she is in love with him till he is on the point of being lost to her. The kindly author brings all things right: the filial duty of Lenore is rewarded, and the old lord made happy; Grisel jilts Jack Hunt, and marries her boy; and the wretched Jack, who is at the bottom of all the mischief, is taken in hand for the third time by a lady of some spirit and a spice of temper.

Miss Cartmell has a strange taste in nomenclature. Coon Hall, the Wybeers, Cumnston, and Burkley are among her ideal names. The Wybeers are an old family, represented by a lady, the last of the line. The mistress of Coon Hall, as "last of the Wybeers," travels about the country at mysterious times and in strange guises, speaks in a weird and stilted fashion, and is generally accompanied by a black cat. She adopts this line of conduct in order to protect her nephew, on whose union with one Miss Berriton the fulfilment of certain prophecies depends, from his culpable weakness with regard to one Alice Montague. As that very weak and second-rate young person abandons him when wounded by the too zealous agents of his aunt, and leaves Miss Berriton to the brunt of what she supposes to be danger, Max, the nephew, has no difficulty in the end in meeting Miss Wybeer's wishes. It is discovered, too, that Alice and he are the grandchildren of twins, which is thought a great obstacle to their union. Isabella Berriton, having got over the sulky dignity which was the consequence of being the victim of prophecy, makes him an excellent wife. This is partly a sublime book, but often touches the ridiculous.

The author of 'Wandering Will' acknowledges that his tale is foolish, so criticism is perhaps superfluous. It is the narrative, "founded on fact," of a runaway journey to America of a lad of sixteen, who is somewhat weary of a too decorous home. Leaving the shelter of a cathedral close and the unrequited attentions of a rather fussy aunt, he embarks in an emigrant ship for the States. It is wonderful how little he sees in his travels. Having exhausted his funds he is walking into Canada, when a mysterious voice tells him to go back. The narrative is relieved with poetry, of which the following may suffice as a specimen:—

Flow'r-sweets shall thy bed
Visit vagrantly,
Breeces blossom-fed
Woo thee fragrantly.

From another passage it appears that the accent of these adverbs is placed on the last syllable.

A very young-lady-like story is 'Cross Purposes.' Elsie Bertram and Alice Heathcote are two damsels who share the same home (Elsie being Alice's "companion" from stress of circumstances), and are carrying on a sort of triangular duel with the same lover. Frank Heathcote, Alice's first cousin, has been unjustly disinherited, and in order to make restitution and carry out what she

believes to be her dying father's wishes, Alice proposes to marry Frank, although she is consumed by an attachment to the parish clergyman. Frank, for his part, is ardently in love with Elsie, a state of mind which has been produced in him by a combination of irresistible circumstances very deftly put together, but for Alice's sake endeavours to subdue his feelings. Elsie, in love with Frank, magnanimously endeavours to promote his marriage with her friend. Of course all these self-denying schemes break down, and every one is made happy. There is nothing remarkable in the book, except perhaps an abnormal amount of blushing by the ingenuous youth of both sexes.

Heritage is the name of a girl who describes in a short and rather feeble volume her emotions on encountering a gentleman who seemed to her to be a very Apollo in looks and a Hercules in strength, and the consequences of the meeting. Mr. Eedale is a man of family and wealth, and the motto of *alibi cole* has been acted on conscientiously in matrimonial matters by his family. When Heritage discovers, on the death of Colonel Dare, that she is only his adopted daughter, and really the orphan child of his servant, she is so overwhelmed with shame as to desert the too magnificent Mr. Eedale, to whom she is by this time engaged to be married. Like most heroines of modern times, she becomes a governess, but her probation is not dwelt upon at great length, for the Hercules-Apollo soon comes upon the scene, and behaves (strange to say) like any other gentleman. It is difficult to say whether the supreme awe felt by the lady for the gentleman's social standing or the extremely impressionable heart concealed beneath his formidable exterior be the more edifying part of the story.

Of the novels to which the influence of Scott, and more immediately the success of the 'Promessi Sposi,' gave birth in Italy, one of the best known in this country is probably that written by D'Aeglio as a dutiful disciple of his father-in-law. The period of Spanish power in Italy seems to have attracted them both; but while Manzoni's story has, as all the world knows, its scene in Lombardy, 'Ettore Fieramosca,' as the original title of the book before us runs, 'La Difesa di Barletta' being its second only, takes us far down the Adriatic coast. The structure of the younger story is lighter and more conventional, but the inspiration is obviously the same, and a translator should "train" for his work on a course of Scott. Lady Louisa Mageniz seems to have attacked her work with little aid beyond a dictionary; hence, though we do not find many faults of translation (and those chiefly in proper names, as where *Roma* and *Puglia* are left in their Italian form, in which the English reader would hardly recognize Aragon and Apulia), there is a lack of style about the book which makes it rather heavy reading. Slang phrases also, such as "low form," "a tip," and slipshod expressions, such as "while these events were transpiring," "attractive female relatives," "*bataille d'entrance*," are particularly out of place in the romantic-historical novel. Perhaps the most serious fault is that in chapter iv. of the second volume, where a letter of Alexander VI. to

his son, instead of being translated in full, is, for reasons at which we can only guess, reduced to a bald abstract, whereby the remarks of the author which follow are rendered perfectly unintelligible. As the substance of the letter is given there is nothing particularly "horrible" about it, and there is nothing to show that any treachery against "the cardinal of Corneto" is proposed in it. Not only a translator's duty to the original, but her author's own reasons for giving the letter in full, might have saved Lady Louisa Magenis from what may be almost called a breach of faith with her readers.

M. Audeval is a novelist of some talent, but we wish he had not read 'Fanny' and 'La Comtesse de Chalis.' 'Les Amours d'un Pianiste' is an attempt to beat those masterpieces on their own ground, and in a way, perhaps, it succeeds. The hero is a more amiable and more childish, though a less petulant, person than the hero of the work which recommended the late M. Feydeau to some people, and the heroine is very much more detestable than the heroine of the book which (if we may be allowed the phrase) unrecommended him to a good many others. Cordelia Wittmore (we must admit that the precise form of the surname has not come under our notice in this country) is an Englishwoman, and a very amiable specimen of our race, being simply a model of cold-blooded vice. Her lover is a young artist, we fear it must be added also a young fool, and his autobiographic relation of his folly is neither edifying nor pleasant. The inevitable husband, however, is a study not wanting in power, and shows that M. Audeval can do better things than this if he chose. The "common form" of the eccentric Briton is taken as a foundation, but upon this unpromising basis a really finished study is elaborated. M. Audeval saves his man from being contemptible while avowedly making him ridiculous, and exhibits him as possessing just enough of manly feeling and spirit to preserve the reader's respect while endowing him with weaknesses and faults sufficient to excuse to a certain extent the crime of his companions, to take the story out of the class of the wholly preposterous, and to satisfy in some measure the purposes of fictitious justice. The study is of a kind not common in French novels, and has very decided merits. Nor are we prepared to say that there is nothing to be said for the musical hero. The failure lies in the heroine, who is one of those monstrosities which only the highest genius can render possible or tolerable. This genius M. Audeval can hardly be said to possess.

PHILOLOGICAL BOOKS.

Shropshire Word-book: a Glossary of Archaic and Provincial Words, &c., used in the County. By Georgina F. Jackson. Part II. (Trübner & Co.)—We noticed the first part of Miss Jackson's glossary soon after its appearance, and have little to add to what we then said. In compilations of this kind it is not uncommon to find the earlier letters of the alphabet have received much more careful treatment than those nearer the end. This is not the case here. The part before us extends from "E" to the middle of "N," and it seems to be in many ways an improvement on that which went before it. The specimens of the local speech are, we think,

more numerous, and are certainly selected with equal care; there is also a greater body of examples taken from printed books and manuscripts. It might be objected that some of the former, the quotations from Burns, for example, are out of place, inasmuch as Burns was by no means a Shropshire man. In the majority of cases, however, Miss Jackson has exercised a wise discretion in this particular. The first duty of the compiler of a local glossary is to give all the information that is to be had as to the special uses of each word in the district to which the glossary relates, but it is also important, though in a far less degree, that the reader should be informed how widely its use extends—whether, like *gie*, to give, and *galloes*, mischievous, it is to be heard throughout the whole of the English-speaking parts of the island, or, like many agricultural and mining terms, is restricted to one narrow locality. Copiousness may be carried too far. All words that vary in sound or meaning, however slightly, from the current forms should undoubtedly find a place in such a book as this, but we can see no use in inserting good book-English words, such as *lag*, to fall behind, and *lap*, to fold up, both of which occur in Shakespeare and Sir Walter Scott and scores of authors between them. Under "Humber," a Shropshire name for the cockchafer, Miss Jackson gives additional currency to the old notion that the river Humber took its name from the humming noise made by its waters. This is certainly wrong. The Humber does not hum more than other rivers, nor nearly so much as the Parret, the Ouse, the Trent, and other rivers on which the high tidal wave known as the bore or *seagre* manifests itself. The origin of the name is at present an unsolved enigma, but we are certain that the guess quoted by Miss Jackson has no more to be said for it than Geoffrey of Monmouth's fancy that the Severn was so called because Sabrina was drowned therein.

A Sanskrit Grammar, including both the Classical Language and the Older Dialects of Veda and Brāhmana. By W. D. Whitney. (Leipzig, Breitkopf & Härtel; London, Trübner & Co.)—Whereas heretofore all Sanskrit grammars written for Europeans in European languages—from that of Carey down to those of Bopp, Wilson, Benfey, Williams, Kielhorn, and Müller—have been more or less closely based on their Hindu predecessors, Prof. Whitney's work entirely breaks with the traditional method. His attempt is as novel as it is bold, but he has successfully grappled with the difficulties of his problem. With good practical sense he has given a digest of the main facts of the language, treating them historically and on the principles of modern linguistic science. For this purpose he has included in his scheme the forms and constructions exhibited in the older language, and has, as far as practicable, given full and elaborate details as to the changes of accent in combinations and inflection. Since much of this additional matter might appear cumbersome and deterrent to a beginner, and be reserved by most teachers for a higher course of grammar, the author has made provision for the requirements of the various stages of progress by the use of different sizes of type. His remarks on the use of the cases and tenses are very valuable, and far better than what we have met with on the subject in other Sanskrit grammars. We think, however, that he has allowed himself to be carried too far by his reformatory spirit in omitting to add, in brackets, under their respective heads, the native technical terms and *anubandhas*, a knowledge of which is indispensable for a correct understanding of the native commentaries. As a philosophical exposition of the Sanskrit language in its various stages, and a trustworthy guide to its forms as exhibited throughout the wide range of Sanskrit literature, Prof. Whitney's work deserves unqualified praise, and may be said to mark an epoch in the history of Sanskrit philology.

A Grammar of the Chinyanja Language as spoken at Lake Nyassa, with Chinyanja-English and English-Chinyanja Vocabulary. By Alexander Riddell. (Edinburgh, MacLaren & Son.)—This excellent little book is an illustration of the rapid way in which the interior of Africa is being opened up. Lake Nyassa was an almost unknown region but a few years ago; it is now a centre of missionary work, for the sake of which Mr. Riddell's 'Grammar' has been published at the expense of the Free Church of Scotland. Chinyanja is the language spoken throughout the greater part of the country in the neighbourhood of Lake Nyassa, and belongs to a Kafir tribe which a short time ago occupied an area of no less than 40,000 square miles. It belongs to the family of speech termed Ba-ntu by Dr. Bleek, of which Zulu is the best known example, and, like its allied dialects, marks the concord between substantives, adjectives, pronouns, and verbs by means of prefixes. Unlike the southern and western dialects, however, it does not seem to possess any clicks. This may be regarded as confirming the view that wherever clicks are found in a Ba-ntu language they have been borrowed from the Hottentots. According to Rebman, Chinyanja takes a middle place between the southern or Zulu branches of the Ba-ntu family and the middle or Zangian branch, and it is considered by Mr. Riddell to be a typical example of a special group radiating from Lake Nyassa.

The Lay of the Himyarites. Translated and Edited by Capt. W. F. Prideaux. (Sehora.)—The history of the wild and barren country of the Hijaz and of its holy city Mecca has become familiar to the whole civilized world, thanks to the wide-spread influence of the Mohammedan religion, which had its origin there. Of the ancient and powerful kingdoms of the south of Arabia, on the other hand, scarcely a trace remains, and their very existence is remembered only as a vague tradition. At the present day, however, scientific investigation and exploration are rapidly supplying the missing links in the chain of the history of civilization. Egyptian, Phœnician, and Assyrian monuments have yielded up information almost as precise as the archives of a modern European state; the so-called Hamath inscriptions, which are being brought to light in great numbers, will, when deciphered, as they soon must be, tell us the story of the once mighty empire of the Hittites; and Orientalists have for some time past turned their serious attention to the Himyaritic inscriptions which record the deeds of the successors of that Queen of Sheba who came from Yemen, in the south of Arabia, to pay her tribute of admiration to the glory of King Solomon. But although we look to the inscriptions themselves for precise data, the interpretation of these is greatly aided by the vaguer notices found in the literature, poetry, and folk-lore of the various countries where the inscriptions occur. Scattered fragments of Himyaritic poetry, and incidental notices of Himyaritic history and genealogy, occur throughout Arabic literature, but the great sources of information are some ancient manuscripts which have within the last twenty years been rescued from the neglect in which they had for centuries remained in the mosques and private libraries of the chief cities of South Arabia. These works are for the most part based on those of Arab authors compiled within a few years of the conquest of the Himyaritic kingdom by the Muslims, when Himyaritic was yet a spoken language and the Himyaritic writing was still in use. They not only give valuable historical details, but furnish a complete key to the language and characters of the inscriptions. Amongst these manuscripts is one containing a poem by a certain Cadhi Neshwan ibn Sa'id, himself the descendant of a long line of Himyaritic princes, who died about the end of the twelfth century of our era. It is called 'Al Qasidat al Himyarīyah,' and has for its subject the transitory nature of earthly

happiness and glory. As this theme is, however, illustrated by the enumeration of the sovereigns of Yemen in chronological order, and the list further explained by a commentary, apparently written by the poet himself, it will be easily seen that we have in this production materials for most valuable research. Amongst the princes mentioned it is interesting to notice El Harith, a name that, like Pharaoh and Caesar, became a dynastic title, and under the form Aretas appears in the New Testament; Balkis, the traditional name of the Queen of Sheba spoken of in the Bible, and whose visit to Solomon is recounted in this poem; Ifriks, the founder of a city in West Africa, and from whom the very name of Africa is derived, as those of America and Columbia are from the early discoverers, Amerigo and Columbus; and Shammar, who pushed his conquests into Asia and founded the city of Samarcand, also named after him. The Himyaritic princes, indeed, seem to have carried their victorious arms at different periods into remote parts of the East, even establishing colonies in China and Thibet. Here, too, is commemorated the bursting of the dyke at Maareb, which suddenly put an end to the prosperity of the south of the peninsula, and the stirring story of which is mentioned in the Koran and is a favourite theme with Arab historians. Dhu Nawwas, another king, who professed the Jewish religion and persecuted the Christians, throwing numbers of them into pits of fire in Nejran, is another character familiar to students of Arab history who reappears in the bardic register. Of course, this list of kings and the epitomes of their deeds which the poet gives have yet to be checked by the collateral evidence of history and inscriptions; but, although much of it is mere legend, there is a sufficient residue of undoubted fact to make it well worth more careful study. The poem has been edited by Capt. Pridoux, of the University of Bombay, with an excellent translation, and is furnished with a commentary and genealogical tables explanatory of the text. It is published at Sehore, and the impression, which is limited to twenty-five numbered copies, though the work of a comparative amateur in the school press of an Indian village, is quite an *édition de luxe*. The work is a most valuable contribution to the studies which M. Halévy, by his large "corpus" of Himyaritic inscriptions, and Dr. H. S. Müller in his 'Südarabische Studien,' have already brought within the realm of accurate scientific investigation. A popular account of the results of these explorations in the hitherto untrodden fields of Himyaritic history could not fail to be both interesting and profitable.

M. Leroux sends us the first number of the *Revue Egyptologique*, and also *Inscriptions et Notices recueillies à Edfou*, par le Vte. Jacques de Rouge. The first of these publications is a French Egyptological journal, resembling in its scope the *Zeitschrift für Ägyptische Sprache und Alterthumskunde*, and, it may be added, by the same writers, the two contributors to both being Brugsch Bey and M. Eugène Revillout. Eminent as these two Egyptologists are, it is to be hoped that in some of the future numbers other Egyptologists will appear as co-operators in the undertaking. M. Chabas, whose name appears on the title-page, has not written anything in this number, nor has M. Maspero, le Vte. J. de Rouge, M. Pierret, nor M. Naville. As the interest of such a journal is that it should have numerous writers, it is to be hoped that they will be forthcoming to support the enterprise. There is always a great difficulty in supporting journals of this class, and the German journal already mentioned seems hardly to leave room for another of the same kind, except for the French school of Egyptology. The subjects treated in the *Revue* are not altogether new, but given in a more extended form. M. Revillout's 'Chronological Notes on the History of the Ptolemies' will interest those who study

that difficult subject, especially as his unrivalled knowledge of the Coptic and demotic will throw considerable light from sources hitherto only imperfectly touched. Brugsch Bey's memoir on the word "Adôn" is philologically interesting, although he does not in it press the analogy of "adôn" or "aten" to "Adonai" as formerly, but considers it equivalent to "wakeol" or "vakil." His geographical study of Lake Moeris is also important, although some of the ideas there put forth have been already given in his geographical dictionary. The mythological part of the article is most attractive, and his account of the god Socharis a good study of the Memphite deity.

M. de Rouge's inscriptions from Edfou are not accompanied by any text, but are useful to Egyptologists, especially in relation to the geography of the Nomes and the study of the later texts, which begin to be analyzed, and are useful as scholia on the older mythology. Several of these have been published, but those that are here given have been carefully compared and improved. M. de Rouge has already rendered the greatest service to Egyptology by the numerous inscriptions he has published in the *Studes Egyptologiques*, and this last publication is invaluable for the inscriptions of Edfou, those of Denderah and Abydos having been published by Mariette Pascha. The quantity of inscriptions available for the study of the Egyptian monuments is now so great that it has become almost impossible to go through the whole in detail. The later texts are also particularly difficult to translate, from the numerous and unusual hieroglyphs used for ordinary words. The texts of Edfou, although not so interesting as the historical inscriptions, yet contain most important information about the products of the Nomes of Egypt and their arrangement under the Ptolemies, with a few mythological notices of the period. M. de Rouge has not only published inscriptions, but his labours have been formerly directed to the explanation of the geographical texts of the later temples.

BOOKS FOR EXAMINATION

Seven Stories. By Ascott R. Hope. (Griffith & Farran.)

The Otter's Story, and other Stories. By the Author of 'Friends in Fur and Feathers.' (Walter Smith.)

Jemima: a Story of English Family Life. By Adelaide. (Whittingham & Co.)

The Tapestry Room: a Child's Romance. By Mrs. Moleworth. (Macmillan & Co.)

Mr. Hope understands and writes about boys so well that every one who has been a boy must like and value his work. Of these seven stories of his at least five are thoroughly good reading. The best is, perhaps, "The Amateur Dominic," a confession in which the struggles of a proud young theorist in education with a restive and sniggering class are narrated with ever so much of liveliness and point. Very good in its way, too, is "Calf Love," which is enriched with some incomparable specimens of schoolroom amatory verse; and far too meritorious to be passed over in silence are "The Watch," "Dark Doings," and "The Great Unknown," the last as moving a record of the horrible dangers of youthful impertinence as can well be imagined. Mr. Hope's boys, it may be noted, are not prigs all sentiment, nor apes all mischief, nor athletes all muscle and wholesome ideas; they are boys, and there are few or none but will be glad to make their acquaintance.

The stories by the author of 'Friends in Fur and Feathers,' some of which have already seen the light in periodicals, make a charming volume now that they are gathered together and ornamented with illustrations fit for the drawing-room table. In 'The Otter's Story' there is a most spirited description of an otter hunt, and one's sympathies are with

the otter. The story of the tame cockatoo Jacob will be a favourite. Jacob was a perfectly bewitching bird of his species, and his naughty mischievous tricks only endear him the more. There is something pathetic in Jacob's attempts, invariably defeated, to make holes in trees to receive imaginary nests, and when at last Jacob achieves the laying of an egg, and thus reveals the fact that all along Jacob has been a hen-bird whose maternal instincts had been baffled, the reader will feel a pang of sympathy. The story of the tame chinchilla is very charming also; in fact, the book itself will be a welcome gift to all who receive it.

'Jemima' is a most delightful book, and it is hard to say which of the characters one likes the most. Boy readers will certainly fall deeply in love with the heroine Jemima, who, as the elder sister and as leader of the revels, comes first in everything—books, work, play, and especially mischief.

Mrs. Moleworth is the queen of children's fairyland. She knows how to make use of the vague, fresh, wondering instincts of childhood, and to invest familiar things with fairy glamour. This is a companion story to 'The Cuckoo Clock,' and Dudd, the old raven, may take his place beside the cuckoo. Elder people will read the book with as much interest as children, or perhaps even more, for children will want to handle the fine gossamer threads, the "fancies strange and sweet," out of which the story is spun, and which will not abide handling or close questioning.

OUR LIBRARY TABLE.

A BIOGRAPHY of the late Rev. R. W. Sibthorp, by the Rev. J. Fowler, has been published by Messrs. Skeffington. Some unusual circumstances in his life made Mr. Sibthorp's conduct discussed and disputed about on more than one occasion. Ordained in 1815, he began as an Evangelical of an extremity. Five-and-twenty years afterwards he joined the Church of Rome; in that communion he remained two or three years, and then returned to the Protestant Establishment. Another interval of twenty years passes away, and in 1865 Mr. Sibthorp is again reconciled to Rome. He died in 1879 at the great age of eighty-seven, having received the last sacraments of the Roman Church. But as if determined to exhibit his inconsistency to the very end, he was, by his own desire, buried in the Protestant cemetery and with the funeral service of the Common Prayer Book. Of the honesty of purpose, the genuine piety, and thorough conscientiousness of Mr. Sibthorp's character, there has never been the slightest doubt. But a biography of the man, spun out to 400 pages, is quite uncalled for, nor is it easy to understand what possible good can be expected to result from this publication. Let admiration of Mr. Sibthorp's sincerity be carried ever so high, few will agree with the opinion of Mr. Fowler that he is to be regarded as a saint. Judging from what we read in this "Life," Mr. Sibthorp seems never to have been able quite to make up his mind when he was an Anglican that the Reformation was to be justified, or when he happened to be a Catholic whether the Pope is or is not Antichrist. The book is hardly a record, therefore, of the life of a man whose life is worth the reading. Its literary merits scarcely deserve criticism. The author, writing in a loose and confused kind of way, whilst certainly there is little to tell about Mr. Sibthorp, yet manages to put that little as obscurely as well may be. He seems to be himself what Mr. Sibthorp was in his early years, a Calvinist of the Evangelical school. As to dates or any clear narrative of facts the reader will be constantly disappointed. No index of any kind is given, except a list of the headings of the different chapters. A short chapter of four or five leaves contains all that Mr. Fowler thinks it necessary to devote to the most im-

portant part of Mr. Sibthorp's life, his first reception into the Roman Church, and a large part even of this brief space is taken up with an account of a couple of pamphlets. The book may very safely be recommended to anybody who finds it difficult to go to sleep, but we cannot discover of what other use or benefit it is likely to be.

THE French bibliographical journal *Le Livre*, of which a description was given in the *Athenæum* for the 24th of January, published by M. Quantin and edited by M. Octave Uzanne, has completed its first stage. The parts *modernes*, separated from the other portions of each number already issued, now form an entire volume, the cover and index of which will be supplied in the next number. The several sections of each livraison, having distinct pagination, are intended to be bound up separately; and the first part, devoted to the bibliography of ancient or rare books, and printed with ornamentation on special paper, will form at the end of the year a sumptuous volume, containing from sixteen to twenty plates, besides illustrations in the text. A new prospectus accompanies the present number, and the proprietors chronicle very considerable success as the immediate result of their arduous and costly undertaking. We trust this may continue, as the work richly deserves support. Mr. Arthur O'Shaughnessy writes in the journal every month. His letter this time is occupied almost entirely with Mr. Swinburne's new volume of poems, and gives an account of a recent reading of them by the poet himself to a select circle of friends. M. Jules Claretie also contributes a pleasant article on the love of books, entitled 'Mes Livres.'

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Wood's (W. B.) *An Eastern Afterglow, or Personal Aspects of Sacred History*, 8vo. 14s. cl.

Law.

Quinn (H. J. W.) and Forbes's (U. A.) *Law relating to Waters, Sea, Tidal, and Inland*, 8vo. 2s. 6d.

Klein's (Dr. J.) *Student's Manual of the History, Laws, and Constitution of England*, 8vo. 4s. 6d.

Macphail's (D. R.) *Law relating to Money Lenders and Borrowers*, 8vo. 9s. cl.

Fry's (H. J.) *Notes on the Conflicting Claims to the Property of a Debtor*, 8vo. 3s. 6d. cl.

Poetry.

Browning's (R.) *Dramatic Idylls*, Second Series, 12mo. 4s. cl.

Fanny, Sonnets and Poems by Claude Duval, 12mo. 3s. 6d. cl.

Macdill's (Rev. M. J.) *Songs for Freedom, and other Poems*, 12mo. 4s. 6d. cl.

Philosophy.

Mensch's (W. H. S.) *Introduction to Logic*, 8vo. 4s. cl.

History and Biography.

Gent's (R.) *History of Russia*, 12mo. 2s. cl.

Montague's (Capt. W. E.) *Campaigning in South Africa*, 12mo. 1s. 6d. cl.

Geography and Travel.

Welford's (H.) *Holidays in Home Counties*, 8vo. 4s. cl.

Science.

Dal (L. S.) *On Slight Affluents, their Nature and Treatment*, 8vo. 5s. cl.

Ellis's (J.) *Advanced Algebra for the Use of Schools and Colleges*, 8vo. 5s. cl.

General Literature.

Arnold (Matthew). *Poems from the Poems Writings of, 178 Doudney's*, 8vo. 5s. cl.

Emerson's (W. P.) *Analysis of Adam Smith's Wealth of Nations*, Part 2, Books 3, 4, and 5, 8vo. 5s. cl.

Maclean's (Mrs.) *Cottage Gardens, and How to Cultivate them*, with Eight large Diagrams, 3s. 6d. cl.

Murphy's (Rev. A.) *Addresses to the Working People of Birmingham*, 8vo. 2s. 6d. cl.

Wool's (Lady A.) *From Generation to Generation*, 4s. cl.

Taylor's (J. E.) *Nature's Synthesis, a Series of Descriptive Papers in Natural History*, 8vo. 7s. 6d. cl.

Tuer's (A. W.) *Luxurious Bathing, a Sketch, Eight Etchings by Tristram Ellis*, cheap edition 8vo. 5s. cl.

Wood's (S.) *Tree Planter and Plant Propagator; Tree Pruner, being a Practical Manual on the Pruning of Fruit Trees*, 12mo. 2s. 6d. cl.

Romances.

Theology.

Lehardt (H.) *Die Moderne Weltanschauungen u. ihre praktischen Konsequenzen*, 8m.

Philosophy.

Janet (F.) *Précis d'Économie de Philosophie et l'Éloge des Chances*, 8vo. 1s. 6d.

Philosophy.

Brugsch Bey (H.) *Hieroglyphisch-deutsches Wörterbuch*, Vol. 8, 11s. 6d.

Thompson's *Archæologia Constant. Opuscula Historica*, ed. Cur. de Boer, 8m. 5s.

Pomponii Mela de Chorographia, Libri Tres, recogn. C. Frick, 1m. 50.

History and Biography.

Körting (G.) *Geschichte der Literatur Italiens im Zeitalter der Renaissance*, Vol. 3 (Boccaccio's Leben), 16m.

Mauver (Kon.) *Zur Politischen Geschichte Islands*, 6m.

Monuments Medii Aevi res Gestas Polonice Illustrantis, Vol. 3, Codices diplomatici Civitatis Cracoviensis, Pa. 1, 16m.

Roschke (H.) *Recueil Clairambault-Maurepas*, Vol. 4, 10 fr.

Geography.

Paulinche (F.) *Die Geographische Erforschung d. Afrikanischen Continents von d. ältesten Zeiten bis auf unsere Tage*, 6m.

Science.

Adolph (G. E.) *Über Insektenfügel*, 8m.

Fischer (H.) *Nephrit u. Jadeit n. ihren Mineralogischen Eigenschaften so wie nach ihrer Ethnograph. Bedeutung*, 1m. 40.

Gruet (R.) *Die Echluren (Gephyren Armata)*, 16m.

Ranvier (A.) *Die Quebracho-Rinde*, 3m.

Unger (C.) *Description Géologique et Paléontologique du Limbourg*, 8m.

General Literature.

Belongue (F. de) *La Main Coupée*, 3 Vols., 7 fr.

Uzanne (O.) *Contes de Charles Pinot-Duclos*, publiés avec une Notice Bio-bibliographique, 10 fr.

MILTON NOTES.

Edinburgh, June 26, 1880.

It is about twenty years since one heard first of the existence of records relating to an action in the Westminster Court of Requests, in 1637, by Sir Thomas Cotton, baronet, against Milton's father, the retired scrivener, and his partner or servant, Thomas Bower, charging them with having, some years before, fraudulently persuaded the complainant's uncle, John Cotton, then an old and infirm man, to accept a sum of 2,000l. for money to the amount of 3,000l., which he had put in their hands to be let out for him at interest. There was further attention to the case in 1874, when details were brought to light from preserved documents of the Court in the Public Record Office. In an article by Mr. T. C. Noble in the *Sun* newspaper of Nov. 12th, 1874, and in other articles elsewhere about the same time, the substance of the documents was given very clearly, and especially the substance of the most interesting of them, viz., the scrivener's own answer to the complaint. This answer explained his old business connexions with the deceased John Cotton, repudiated utterly and with touching indignation the charge of fraudulent dealing in his profession, and, though intimating that there had been some private arrangement between Bower and old Cotton, of which the respondent knew nothing save by report, left a distinct impression that the ex-scrivener had thoroughly cleared himself, and that his son's well-known posthumous character of him as "a man of the utmost integrity" could receive no stain from this disinterred accusation.

As the story connects itself with the last year of Milton's life at Horton, and with the very week of the death of Milton's mother there, I have recently, for the purposes of a revised edition of a former volume of mine, examined the documents in the Record Office for myself. The search was facilitated by very exact references kindly furnished me by Mr. Noble, and by courteous official assistance in the reading-room. With the results, in the shape of the tissue of new incidents to be inserted into Milton's life at Horton between 1636 and 1638, I need not trouble you; but two matters are of a kind to be made public at once.

One of these is not a direct result of the inspection of the Record Office documents, but is an addition for which I am indebted to Mr. Noble in a communication to me since that inspection. The reading of the documents amply confirmed the impression that the scrivener had cleared himself perfectly by his answer. It even conveyed the idea that this was the opinion of the Court, and that the case was deserted in its first form of Cotton v. Milton and Bower, and was continued, so far as it was continued at all, only in the form of Cotton v. Bower. Still, from defect of positive paper evidence, there was a haze over the conclusion of the case in court as it respected Milton. Mr. Noble's communication sets that matter at rest. He has just found, in the Cottonian collection of

charters in the British Museum, "five documents carefully placed under one cover," all appertaining to Sir Thomas Cotton's suit. These are: (1) the original draft of Sir Thomas's complaint; (2) Bower's answer; (3) Bower's further answer; (4) a letter from Henry Perry, Sir Thomas's agent in the case, to Sir Thomas, dated April 3rd, 1637, giving an account of what had been done in the case up to that date; (5) final order of the Court so far as Milton was concerned, dated February 1st, 1637/8. It seems to me likely that these papers have been looked at before, and, indeed, that the first public knowledge of the case about twenty years ago came from this source. But Mr. Noble, I believe, has been the first to perceive the importance of those of the papers that supply information additional to that yielded by the Record Office documents. These are Nos. 4 and 5, of both of which he has obligingly sent me copies. Much of what is contained in No. 4 was ascertainable from the Record Office documents or might have been inferred from them; but No. 5 is a real discovery. With Mr. Noble's permission I here transcribe it: "Primo die februarii Anno R. Caroli decimo tertio.—Whereas Sir Thomas Cotton, Kt., long since exhibited his bill of Compt' unto the Kings Ma^{ty} before his highnes Councell in his h^{on} Court of Whitehall att Westmst ag^t John Milton, defend^t, unto w^{ch} bill the s^d def^t the same tearmes answered; with w^{ch}, as it seemeth, the s^d compt^t resteth satisfied, for that he hath by the space of two whole tearmes last past and upwardes fayled to replye or otherwise to p^{ro}ceede in the said cause, whereby to bring the same to hearinge, as by the ordinary course of this Court he ought to have done: Therefore it is, by his Ma^{ty} said Councell of this Court, Ordered that the same matter shalbe from henceforth out of this Court clearely and absolutely dismissed for ever (for want of p^{ro}secucion); and the said defend^t, as concerninge the same, is discharged of any further attendance in this behalfe, and lycensed to depart att his lib^{tie} (sine die); and that the said compt^t Sir Thomas Cotton shall p^{ro}sentie, uppon sight or knowledge hereof, content and pay unto the said defend^t Milton, or to his assignes demandinge the same, the full some of Twentie Shillings of current english money, for his costs herein wrongfully susteyned."

The other matter that may interest your readers at present concerns the age of Milton's father. The well-known tradition from Aubrey makes him to have been at least eighty-four years of age at his death in March, 1646/7, and so would make him at least seventy-four at the time of Sir Thomas Cotton's suit. Although the concurring evidences to the truth of this tradition are all but irresistible, it has been perseveringly called in question of late, on the ground that, if it is correct, Milton's father must have been thirty-six or thirty-seven years of age when he was admitted of the Scriveners' Company in February, 1599, whereas such admission was possible at the age of twenty-one, and customary at little over that age. True, the difficulty is met by the accompanying tradition, from Aubrey and also from Phillips, that the poet's father had entered the profession in special circumstances and in a somewhat irregular manner; but incredulity has extended to that tradition too. Henceforth, however, all mere speculation on the subject must cease, and Aubrey's tradition as to the age of the scrivener has to stand to the very letter. The scrivener was allowed, in the spring of 1637, to give his answer in the Cotton suit at Horton, instead of coming up personally to Westminster, and the reasons for this indulgence are expressed in the following affidavit in his behalf, dated April 1st, 1637, which I found in the preserved Affidavit Book of the Court in the Record Office:—

"Whereas John Milton, gen., hath been served with his Majesty's process of Privy Seal issuing forth of this honourable Court to answer

to a bill of complaint against him exhibited by Sir Thomas Cotton, baronet, plaintiff, Christopher Milton, son of the said defendant, maketh oath that his said father, being aged about seventy-four years, is not, by reason of his said age and infirmity, able to travel to the city of Westminster, to make his perfect answer to the said bill, without much prejudice to his health, he living at Horton in the county of Bucks, about seventeen miles distant from the city of Westminster."

This settles the question. The poet's father was born not later than 1563, and was, therefore, almost exactly Shakespeare's coeval. He was about thirty-six or thirty-seven years of age when he became a London scrivener and married Milton's mother, whose age was then not less than about twenty-eight; he retired from the active business of scribbership in or about 1631, when he was about sixty-eight; he became a widower in April, 1637, when he was about seventy-four; and he lived ten years beyond that, and died in his son's house in Barbican, when, as Aubrey tells us, he was eighty-four years of age at least. DAVID MASSON.

ANTIOCHUS THE GREAT.

21, Charles Street, Berkeley Square, June 29, 1880.

It will be interesting to Assyrian scholars to learn that among the antiquities recently received at the British Museum from the excavations at Babylon is a fine clay cylinder of Antiochus the Great, containing sixty lines of cuneiform writing in a perfect state of preservation. The royal titles recorded on the cylinder are, with the exception of the ethnic distinction of *Makluddunat*, "Macedonian," the same as were borne by the old kings of Babylon, and furnish no special evidence as to which of the Antiochi may be designated; but as the king's father and son both bear on the cylinder the name of Seleucus—the orthography, however, being throughout employed of *Sikukku*, as if the Babylonians, like the Armenians, substituted a guttural for the Greek liquid—there can be no hesitation in identifying the monarch with Antiochus the Great, whose father was Seleucus Ceraunus, and whose son and successor was Seleucus IV. or Philopator. A date is also given on the cylinder—"the 20th day of the month Adar, in the 43rd year"—for the execution of certain works at Babylon, which would seem to show that the so-called Parthian epoch of a.c. 248 had been already adopted at Babylon as the national era, and in supersession of the better known Syrian "era of the Seleucids," the year indicated on the cylinder being thus equal to a.c. 205, when Antiochus the Great is known to have been wintering at Babylon after his return from his famous Indian expedition.

The inscription is written in the ornate cuneiform character, which we have been hitherto accustomed, on perhaps insufficient evidence, to term hieratic, and presents a good deal of variety from the alphabet of the same type which was used in the time of Nebuchadnezzar, but the language is to all intents and purposes the same that is found in Babylonian documents dating three centuries earlier; and the legend itself, recording the repairs by the king of the two great temples of Babylon, together with prayers for the royal protection to the tutelary divinities Nebo and Merodach, exhibits the stereotyped phrases with which all Assyriologists are familiar. The chief interest, therefore, of the document consists, not in any direct historical discovery, but in the evidence which is afforded that official records, of the same type as the early cylinders of Nimrod and Chaldeas, were deposited in the temples of Babylon long after the date of the Macedonian conquest, and in the hope which we are thus authorized to entertain that contemporary accounts of the campaigns of Alexander and his successors will be brought to light as excavations are continued in the mounds of Amran and Jamjūmah, from

whence, it is understood, all the recent relics, including the cylinders and tablet of Cyrus the Great, have been exhumed. I am further glad to be able to announce that, at the personal solicitation of Sir Henry Layard before he left Constantinople, H.M. the Sultan was pleased to extend for another two years, dating from next spring, the period during which the employees of the British Museum are to be permitted to continue their excavation of the mounds of Assyria and Babylonia.

H. C. RAWLINSON.

THE NEW SHAKSPEARE SOCIETY.

London Hospital, June 29, 1880.

WITH reference to a paragraph in last week's *Athenæum*, I shall be glad of your permission to mention that Dr. Nicholson has allowed me to consider his contemplated resignation as withdrawn, and that he will remain upon the Committee, at any rate for the present.

A. G. SNELOBOVE, Hon. Sec.

SALE.

THE sale of Mr. Cecil Dunn-Gardner's choice library was brought to a conclusion on Saturday last, at the rooms of Messrs. Sotheby, Wilkinson & Hodge. Amongst the lots were Le Sage's *Gil Blas*, 8 vols., illustrated with 600 engravings, which sold for 30*l.*; Lodge's *Portraits*, 4 vols., large paper, 52*l.* 10*s.*; Manning and Bray's *Surrey*, 3 vols., large paper, 31*l.* 10*s.*; Nash's *Mansions*, 4 vols., 30*l.*; Ovide, *Metamorphoses*, par Banier, 4 vols., 25*l.* 10*s.*; Purchas's *Pilgrimes*, 5 vols., 74*l.*; Quintilian's *Opera* curante Spalding, 6 vols., 28*l.* 10*s.*; Shakespeare's *Plays*, first edition, with title-page in fac-simile, and wanting Ben Jonson's verses, &c., 75*l.*; second edition, 37*l.*; and fourth edition, 32*l.*; Shakespeare's *Henry V.*, the 1608 edition, 30*l.* 10*s.*, or thrice the sum it sold for in Sir W. Tite's sale; King John, 1622, 10*l.* 10*s.*; King Lear, 1655, 7*l.* 5*s.*; Love's Labour Lost, 1631, 3*l.* 3*s.*; Othello, 1630, 15*l.* 10*s.*; Taming the Shrew, 1631, 14*l.* 10*s.*; Sir John Oldcastle, 1600, 6*l.* 15*s.*; Yorkshire Tragedies, 1619, 11*l.*; Two Noble Kinsmen, by Fletcher and Shakespeare, 1634, 13*l.*; Voltaire, *Cævres*, 70 vols., large paper, 41*l.*; Walpole's *Anecdotes of Painting and Engraving*, 5 vols., 31*l.* 10*s.* The six days' sale brought 4,734*l.* 4*s.*

MYSTER TRIST VAIHRI

I ADORE my country and I sincerely like yours. I am, therefore, truly glad to witness the rapprochement between England and France. Perhaps it would be an exaggeration to say that the two nations are throwing themselves into one another's arms. The movement is not so brusque; it is measured, continuous, uninterrupted; it proceeds with the wise slowness that presides over logical matters.

Do you remember that last year at this season there was still a black spot between the two countries? It was the question of the Hellenic frontiers. Our actors had gone to London, and you had applauded them. Our men of letters had paid you a visit, and you had received them with the most graceful and liberal hospitality. One felt that an invisible current of sympathy was passing the Channel. But our Governments were not of the same mind regarding the little kingdom of Greece. You thought as we did that it was necessary to give breathing space to an unlucky people confined within too narrow limits. Only the Beaconsfield Cabinet considered that we were over liberal. On no consideration would it extend Greece to Janina. On this question the disagreement was so decided that I could not refrain from mentioning and regretting it. In a letter to the *Times* I offered my farewell thanks to all those among you who had received us so cordially, and I was led on in spite of myself, so to say, to plead the cause of Greece, which in our eyes was mixed up with the cause of the

Anglo-French alliance. Was I so very wrong? Is it not evident to-day that the Cabinet headed by the illustrious Mr. Gladstone has, by ensuring the triumph of the Philhellenic cause, brought the two countries nearer?

I am not suspected of a blind tenderness for the Greek people. When I made its acquaintance I was very young and it too, for we were about the same age, and youth is not exactly the indulgent age. But men, and peoples too, resemble fruits that, as they ripen, get rid of their acidity. A sincere observer, who had followed them step by step for fifty years, would certainly recognize that their little faults are almost all the effects of several centuries of slavery and of the too narrow limits assigned to them by Europe on their emancipation. On the other hand, the grand qualities which distinguish them from all contemporary peoples are their own. The Greeks, in truth, are a noble race, worthy of a better lot, and I am happy to see that England and France are agreed to do them justice.

The French diplomatist who has the honour of aiding Mr. Goschen in this work of redress is one of my friends and schoolfellows. He came to us late, about sixteen, at the Collège Charlemagne, and he at once took his place in the first ranks. His father, Professor of Philosophy in the Faculty of Dijon and author of a learned translation of Kant, had preferred to teach him himself. This worthy man had taught his son not only Greek and Latin, but also German and English. Charles Tissot, thus equipped, fell into the middle of us like an aërolite: he had great advantages over all his companions. Besides, he drew as other people wrote, as easily, as quickly, throwing off with a few touches clear and spirited sketches. It was on seeing him that I came to understand that drawing is the writing of objects, as writing is the drawing of ideas. 1848 separated us. Charles Tissot entered the École d'Administration with Charles Floquet and many other distinguished young fellows, who have made their way in the world in different manners. I know one of them who manages La Belle Jardinière, a well-known establishment: it competes with the great English clothiers in disguising the Japanese.

The École d'Administration was suppressed by Bonaparte in 1849, and the young men whom it had assembled shifted for themselves as they best could. Charles Tissot entered, not without difficulty, the Commercial Department of the Foreign Office; he came out as an *élève consul* in 1852, and set off for Tunis when I was leaving the École Normale for Athens. I should like to have still in my desk the brilliant letters he used to write to me from Africa in that happy time. Alas! they were stolen from me—stolen for the delightful drawings which illustrated every page.

M. Challemeil Lacour, who takes possession to-day of the Embassy house at Albert Gate, is one of my friends of the École Normale. Permit me to recommend him to the lettered public of England, as Mr. O'Donnell has performed his task but imperfectly.

In our dear old school in the Rue d'Ulm, Challemeil Lacour was the companion of Beulé, Mézières, Taine, Assollant, Prévost Paradol, and many other budding writers, who all of them had a high esteem for his character and talents, and with one accord prophesied a brilliant career for him. I must confess that none of us took the trouble to inquire if this profound thinker, correct speaker, lively and concise writer, had had a grocer or a marquis for his great-grandfather. We used to judge one another without going so far back, and we were not often deceived. England will not be slow to confirm our verdict, more equitable and less prejudiced than that of certain magistrates and sundry unscrupulous politicians. We his old schoolfellows only laughed when it was asserted that Challemeil Lacour had written,

"Fusillez-moi tout ça." The accusation was as comic as if they had said, "M. Challemeil Lacour is as bloodthirsty as a pupil of the Ecole Normale." But we did not laugh when we saw that a civil court had condemned our friend to pay exorbitant damages to a house of the Jesuits, which he had not been able to attack or defend, as at the time of the plundering he was himself a prisoner in the Prefecture at Lyons. Luckily the Cour de Cassation has not yet said its last word in this strange affair, and the judges who have stewed our friend will before long be judged in their turn.

It is a very great event in our eyes, the *début* of this ambassador of the *nouvelles couches* in a capital so proud, so aristocratic, but also so just and so thoroughly honest, as London. I am not uneasy about the upshot, for we have sent you as the representative of New France one of the most upright men who have been living for the last fifty years under the full light of the sun. But the nations do not know one another sufficiently. One could find in London thousands of rich traders who deem Gambetta a species of wild beast. They will soon change their opinion, for the wild beast told me this morning, June 29th, at breakfast that he hoped to pay you a visit immediately after the signing of the new treaty of commerce.

Since I last wrote to you we have lost a scholar, a connoisseur, and a fine critic, whose reputation was French rather than European, M. Edouard Fournier. Paul de Musset has gone to rejoin his brother, the French Byron—a less powerful Byron than yours, yet a poet to the tips of his fingers. Paul, who was not destitute of ability, was sacrificed all his life through to the glory of Alfred, yet he never complained. His house, respectable and modest, was full of relics piously preserved, a true temple of brotherly love.

Gustave Flaubert, who wrote a masterpiece, 'Madame Bovary,' and made a mistake in not stopping there, has died suddenly on his property in Normandy, where he often shut himself, to hide even from his friends the convulsions of a terrible malady, the *morbus sacer* of the Romans. He was a big man, with a face covered with pimples; his character was all of a piece, and his heart tender. The son of a surgeon, the brother of a noted surgeon, having inherited wealth, and with all his connexions by birth among the middle classes, he used to profess a horror of the middle classes, and took a sly pleasure in shocking their sense of propriety. He nevertheless showed himself as good and as generous as the best specimens of the middle classes in France and England, for he did not hesitate to sacrifice his whole fortune to save the honour of one of his relations, an unlucky speculator. He has left the inheritance of a fair portion of his ability to a young writer, his nephew or cousin, M. Guy de Maupassant. A volume of beautiful verses and a strange novel that has strayed into a naturalist miscellany, 'Les Soirées de Médan,' prove M. Guy de Maupassant to have a brilliant future before him.

I am much obliged for the kind way in which the *Athenæum* has spoken of 'Le Roman d'un Brave Homme.' All the reviewer's remarks are just, and I accept them with humility, except one. My dear sir, I am not guilty of injustice towards the Germans. Put yourself for a moment in my place. Suppose that the battle of Dorking had actually been fought; that the Germans had seized, by the right of the stronger, the tomb of your fathers and the cradle of your children; that, having returned for a day to your house to settle your affairs, you had been seized by the gendarmes, haled to prison, locked up in the same cell with a murderer, and finally acquitted because the conqueror could detect no other crime in you than patriotism, and say if you could speak of the Germans without a touch of anger. EDMOND ABOUT.

Literary Gossip.

THE 'Life of Colin Campbell, Lord Clyde,' which has been announced by Messrs. William Blackwood & Sons, has been long expected by his lordship's old friends and companions in arms. The work has been entrusted to General Lawrence Shadwell, C.B., who was Sir Colin Campbell's aide-de-camp throughout the Punjab campaign of 1849, and also in the Crimea and at the action of the Alma. General Shadwell has had the full command of all the materials left by Lord Clyde, and the volumes ought to prove a very complete biography.

A MEMOIR of Mr. Bradlaugh, which will contain particulars furnished by himself of his early struggles, is now in the press, and will be published in the course of a few weeks.

MESSRS. MACMILLAN & Co. will publish immediately a small volume entitled 'The Irish Crisis,' being a narrative of the measures for relieving the distress caused by the great Irish famine of 1845-6, by Sir Charles Trevelyan, Bart., K.O.B. This narrative originally appeared in the *Edinburgh Review* of January, 1848, when it excited such attention that it became necessary to reprint it separately. The author brings it forward again now in the idea that it may be of suggestive value in the present crisis.

MR. HILARY SKINNER, the veteran special correspondent, is now investigating, on behalf of the *Daily News*, the condition of the Albanians who object to be subjected to the dominion of Montenegro, and of the Greeks in Turkey who are about to be transferred to Greece.

THE annual meeting of the members of the Index Society will take place next week, Mr. Lowell, the American ambassador, in the chair. The Report of the Council speaks cheerfully of the work done and of the work in hand, but is rather desponding on the subject of subscriptions as being inadequate to the most important objects of the Society. Among the gifts received by the Council is a MS. index to the *European Magazine*, containing the following note by the unknown compiler: "Laus Deo! Commenced taking out 3rd March, 1824. Finished, after taking two copies, 26th January, 1833, generally devoting three months thereto."

MR. HENRY J. MATHEWS, M.A., Exeter College, Oxford, has been appointed by the Rev. H. O. Cox, Head Librarian of the Bodleian Library, as *hbr locum tenens*. This nomination will allow Mr. Cox to take a rest from time to time, rest well deserved after forty-two years' service in the library, but which was up to the present time out of his reach, owing to the comparatively small staff of librarians in this great library.

MESSRS. MACMILLAN & Co. have in the press and will shortly publish 'The Rebecca Riots,' a tale by Miss E. A. Dillwyn, daughter of the member for Swansea. The story is founded on what actually happened at the time of the so-called "Rebecca" riots in Wales in 1843.

THE Syndics of the Cambridge University Library printed 14,047 titles for their general catalogue in 1879, the titles of English new books being 3,771, foreign 2,078, and addi-

tions from donations and purchases 1,252; the remaining 6,946 are titles printed from the old manuscript, carefully revised. Special attention is called to the Rev. E. W. Blore's present of 'Collectanea Bloreana,' relating almost exclusively to the history of Derbyshire, the greater part in the handwriting of Mr. Thomas Blore, but also containing some earlier collections and a few original documents: twenty volumes folio and fifteen volumes quarto, besides three boxes of papers sorted according to parishes and hundreds.

THE library of Brasenose College, Oxford, has just acquired a copy of Dean Nowell's 'Middle Catechism' bearing date 1586, no edition having been previously known as published between 1581 and 1595. The book contains the Latin only, and the signatures run from A to H in eights. We hear that a complete bibliography of Dean Nowell's three catechisms, with their various translations, will shortly appear in *Notes and Queries*.

A COMMITTEE has been formed for the erection of a monument to the late Karl Gutzkow. Justizrath Karl Braun, of Leipzig, is the president, and a number of literary men, university professors and journalists, with the principal theatre managers of Vienna, Berlin, Stuttgart, Frankfurt, and Karlsruhe, have consented to act as local secretaries and receive subscriptions. As Gutzkow was one of the most prominent intellectual leaders of "young Germany" in criticism, the drama, and romance, there can be little doubt of a wide answer to the appeal of the Committee.

ON Saturday, June 26th, a monument to Adalbert von Chamisso, in the form of a bronze medallion portrait of the poet (after David's relief), was placed on the house in which he lived and died, 235, Friedrichstrasse, Berlin.

'I AND my King: Quill-sallies by Charles J. Dunphie and Albert King,' is the title of a book which will shortly be published by Messrs. Tinsley Brothers.

MR. W. SWAN SONNENSCHEIN is now engaged upon two Danish stories which he is adapting to English readers. Both were published quite recently and have met with success in Denmark.

THE following anecdote of General Garfield, the Republican candidate for the Presidency of the United States, has a special literary interest. Once he was visited at Washington, and found surrounded with a huge pile of books. He explained his occupation by saying, "I find I am overworked and need recreation. Now, my theory is that the best way to rest the mind is not to let it be idle, but to put it to something quite outside of the ordinary line of its employment. So I am resting by learning all the Congressional Library can show about Horace and the various editions and translations of his poems."

PROF. FORSTER, of the University of Rostock, has been entrusted by the German Government with a mission to collate the MSS. of Libanius for a definite critical edition. For that purpose he will spend the summer vacation in the libraries of England.

IN bringing out a fifth edition of his useful and interesting 'Lehrgang der Russischen

Sprache,' Dr. August Bolts defends with much spirit the Russian language from the charge sometimes brought against it of being "a rude, uncultured form of speech, which the Russians themselves despise." To show the enormities to which a tongue which specially prides itself on being cultured may give rise, he quotes from *Ausland* what he justly designates the word-monster, "Zürchersalsverbrauchsbuchhaltungsverordnung"!

THE forthcoming part of the *Journal* of the British Archaeological Association will contain, among other articles, papers on 'Walsingham Priory,' by the late T. J. Pettigrew; 'Place-Names in Norfolk,' by J. A. Picton; 'Note on a Cist with Axe-head Sculptures near Kilmartin, Argyshire,' by J. Romilly Allen; 'Description of an Ancient Crypt at Aldgate,' by E. P. L. Brock; and 'The Forest Laws of England,' by O. H. Compton. Among the illustrations are a plate of two inscribed leaden tablets, of the period of the Republic, from Roman sepulchral cists in the Citta Vecchia, Malta, and a plan of recent discoveries by excavation at Wolvesey Castle, Winchester.

DR. A. HAMANN, Hon. M.A., the Taylorian teacher of German at Oxford, is engaged upon a German reader, which will contain specimens from the earliest time to the beginning of the eighteenth century. Dr. Buchheim is preparing a similar work, beginning with the eighteenth century down to the present time. Both will be published by the Delegates of the Clarendon Press.

THE volume of sermons with the title of 'Naphtuley Elohim' ('Wrestlings of God'), Gen. xxx. 8—an allusion to Naphtali, the author's name—by the Rev. Dr. H. Adler, has just appeared in a Marathi translation by Mr. Elijah Shaldam, of Bombay.

PROF. F. A. LEO, of Berlin, the well-known Shakespearean scholar and editor of the *Jahrbuch der deutschen Shakespeare-Gesellschaft*, is now in England. He has been examining the Ovid of 1502 in the Bodleian Library, which is said to have been used by Shakespeare, of which he intends to give a detailed description with fac-similes in the forthcoming *Jahrbuch*.

WE regret to announce the death of Mr. William Henry Turner, at the age of fifty-two. He was employed for many years in the Bodleian Library, and, although self-taught, had acquired a considerable knowledge of Latin and English palaeography as well as of English history, as may be seen from the following publications of his: 1. 'The Visitation of the County of Oxford taken in the Year 1566 by William Harvey,' &c., London, 1871; 2. 'A Chronological List of all that has borne Office in the City of Oxford, 1781 to 1876' (in single sheets); 3. 'Calendar of Charters and Rolls preserved in the Bodleian Library,' 1878; 4. 'Selections from the Records of the City of Oxford,' 1880; 5. 'The Index to the First Seven Volumes of the Dodsworth MSS. in the Bodleian Library' (not published).

THE "Old Boys" of University College School have recently formed a club for themselves, which has its abode on Adelphi Terrace. The first house dinner and smoking concert of the club took place on Monday.

SCIENCE

The Brain as an Organ of Mind. By H. Charlton Bastian, M.D., F.R.S. "International Scientific Series." (C. Kegan Paul & Co.)

DR. BASTIAN'S long promised work is more weighty in matter and manner than most recent volumes of the series to which it belongs. It cannot be regarded in any sense as a popular work, but rather as the fullest scientific exposition yet published of the views held on the subject of psychology by the advanced physiological school. It teems with new and suggestive ideas; and though the author displays throughout his customary boldness of speculation, he does not allow himself to be carried away so freely as of old by his own exuberant wealth of "scientific imagination." The book, which extends to seven hundred pages, is quite technical enough to prove difficult reading for all except real students; but it is clearly and attractively written, and contains numerous illustrations which aid greatly in keeping alive the attention of the reader amid the tedious minutiae of ganglia and convulsions.

Dr. Bastian begins in the true physiological style by describing the composition of a nervous system. In his opening chapter, on the origin and use of such structures, he accepts Mr. Herbert Spencer's definition of life as correspondence with the environment, as well as that biologist's theoretical explanation of the physical origin of nerves. Too much stress is, perhaps, laid on Mr. Romanes' first and partial views with regard to the Medusae, since so largely modified by the subsequent important discoveries of that investigator himself and of Mr. Schäfer; but such a mode of treatment was almost inevitable, as Mr. Romanes' further labours were not published until Dr. Bastian's work was already in the press. He then describes the nature of nerve fibres, cells, and ganglia, and puts forward his belief that the fibrillations of the cells, corresponding with distinct nerve fibrils, probably "indicate as many distinct paths of stimulus waves through them in different directions." Such fibrillations of the cell he believes are "sequential to, and gradually differentiated in the course of, its functional activity." If so, we must regard each cell as originally structureless, and as wholly dependent for its subsequent structure upon the individual experience, which is surely a singular standpoint for so determined a believer in evolution and hereditary transmission of faculties. As to the supposed rise of fresh cells to meet fresh wants of the organism and fresh combinations in the environment, Dr. Bastian suggests that they may grow out of the neuroglia or intermediate substance, which is, he says, "the probable matrix from which new nerve fibres and new nerve cells are evolved in animals, of whatsoever kind or degree of organization, during their advance in reflex, in instinctive, or in intellectual acquirements." Finally, he traces the mode in which he believes the connexion between sensory and motor centres to exist. All this disquisition on the histology and minute physiology of nerves is highly hypothetical in nature, but the author's views show a

consistency and completeness which entitle them to respectful consideration.

After briefly examining the nature of sense-organs, which is explained in close accordance with Mr. Spencer's view, Dr. Bastian proceeds to describe the nervous systems of mollusks, vermes, and arthropods. The diagrams accompanying this portion of the text are rendered of much less value to the general public by being often unprovided with outlines representing the external shape of the animal itself. It is too much to expect that readers of a popular scientific series should be able to fill in from their imagination the outward form of a Serpula or a Chiton. The principal facts elicited from this survey of the invertebrate neurology may be summed up thus: that sedentary animals seldom possess a head or brain; that where a brain exists in invertebrates it is always a double organ; that its component parts are ganglia in connexion with sense-organs; that its size is roughly proportionate to the development of these sense-organs (though here we must object some notable exceptions, such as the ants); that touch and sight are the main senses of these lower animals; and that taste and smell are seldom highly developed, although smell seems in some insects (as is also the case in dogs) to become the dominant sense endowment. Hearing appears to be slightly developed, and the auditory sacculus, where they exist, are usually not in direct relation with the brain, but with motor nerve centres elsewhere. The double brain is thus the head office where all sense impressions (save the last mentioned) are received, and whence they are reflected through motor ganglia to the different muscles. Lastly, Dr. Bastian points out that the visceral system of nerves among invertebrates has a greater relative importance than among the vertebrates, and that impressions from this source, therefore, in all probability form a proportionally larger part of the ordinary mental lives of mollusks and insects.

The vertebrate receive somewhat different and not wholly systematic treatment. After two chapters on the brains of fishes, amphibians, reptiles, and birds, the objective exposition is suddenly interrupted by several subjective chapters on the scope of mind, sensation, consciousness, instinct, and so forth; and then we jump back incontinently once more to the brains of mammals and men. The important point amongst the lower vertebrates is the superadding to the sensory ganglia (which form almost the sole brain in the invertebrates) of two supplementary parts, the cerebrum and cerebellum, higher co-ordinating organs. These parts have only before been foreshadowed by the analogous (but not homologous) pedunculated ganglia of the bees and flies. They form, of course, the true brain, the higher co-ordinating mass which translates new sensations into appropriate movements of the most complex kind. In the subjective chapters Dr. Bastian shows an almost rabid objection to the use of the phrase "the mind"; he will hear of no "metaphysical entities," and insists upon speaking of "mind" alone. We must confess that, even from his own point of view, this objection, common to several extreme thinkers, seems to us overwrought. The English language will prove too strong for his purism; and

when he further talks of mental phenomena which lie outside consciousness, and asserts that "the recognition of this fact necessitates the absolute rejection of the word 'mind' in its old signification," his readers will be tempted to ask whether he might not better invent a new term than so ill use an old one. He blames others for employing the expression "unconscious sensation," on the ground that "to feel and not know that we feel is an impossibility," yet himself talks of "unconscious cognition," which seems to us at least equally a contradiction in terms. Consciousness in lower animals he is inclined to restrict very greatly to the higher forms. As to the nature of instinct and its relations to reason, he follows pretty closely in the steps of Mr. Spencer and Mr. Douglas Spalding. The main result reached in these chapters amounts to this, that mind is to be identified with co-ordinated nervous action, conscious or unconscious, and that the brain is an organ, not the organ, of mind.

The central portion of the book, extending over more than two hundred pages, contains full descriptions and illustrations of the brain and its various parts in quadrupeds, quadrupeds, and the various races of man. Here the author is at home, and shows his wide and accurate knowledge of the subject to great advantage. The only criticism to be urged against his minute description is the obvious one that these structural details hardly help us at all, in the present fragmentary state of our knowledge, towards the understanding of the brain as an organ of mind. By far the greater part of them still possess a purely anatomical interest. Of their physiology and their subjective correlatives even the most ardent speculators must admit that we are in most cases absolutely ignorant.

The functions of the brain form the subject of the last six chapters, and are expounded with an intentional blending of the physiological and psychological aspects. On the vexed question of the cerebellum, Dr. Bastian decides that it is "a supreme organ for the reinforcement and regulative distribution of out-going currents," a decision which has at least the merit of being vague enough to embrace most of the partial and conflicting views now prevalent. In the localization of faculties and functional mapping out of the cerebral regions he chiefly follows Dr. Ferrier, though agreeing to some extent with Brown-Séquard in his theory of the diffuse and interblended arrangement of cells related to the various faculties. He certainly recognizes far more clearly than Dr. Ferrier the very complex nature of even the simplest mental acts, which renders their absolute localization in a single restricted region almost absurd; and in the special case of aphasia and its cognate disorders he has taken great pains to point out, in an admirable analytical study, the immense number of separate lesions which may produce distinct defects of verbal memory, all liable to be carelessly lumped together under the one head. But we still feel that he has not fully realized the inexpressible complexity of even a single perception or the endless number of separate nerve fibres and cells in all parts of the brain which must be excited to a more or less definite activity by the sight of a cherry or a daisy, with its associated emotions. The "faculties" of

modern brain-mappers are a little less gross and artificial than those of the early phrenologists, but they are yet far from that deep-reaching analytical subtlety which we must command before we can hope to unravel the workings of so wonderfully complicated and intricately organized a labyrinth as the human brain.

On the whole Dr. Bastian's volume is a valuable and highly original contribution to the science with which it deals. The physiology of the brain is still for the most part known to us only in the roughest and most hypothetical way; diagrammatic ideas still take the place of ascertained fact; and it is not the author's fault if he can give us little more than shadowy outlines in the place of solid knowledge. But his work has been well done, so far as the materials permitted it; and though we may differ from him in places as to the exact sort of mental localization which it is reasonable to expect, we must allow that his researches are calculated to advance the science of nervous physiology, and that his present work has collected all the known facts into a most readable and comprehensive form.

THE QUARRELS OF CHEMISTS.

Leamington.

THE following letters may probably interest your readers. They are preserved in the family of the late Prof. Cumming, by whose kind permission I beg to send them to you. I add some extracts from the 'Life of Dr. E. D. Clarke,' which appear to explain the circumstances.

From Prof. A. De Morgan to Prof. Cumming.

7, Camden Street, Camden Town, July 8, 1854.

DEAR SIR,—Nearly thirty years ago, we had a slight acquaintance with each other—but I do not presume upon this, for I think I should have sent you the accompanying copy of a letter which I find among Mr. Friend's (my late father-in-law's) papers, whether or no.

I dare say you remember all about it, for though metals are so plenty that an old discussion about one of them might have escaped memory, yet I should suppose that Milner and Wollaston fighting the nature of things in their nightcaps in a lecture-room would not so easily evaporate.

I cannot well understand how such a discussion could have arisen so late as 1817—but the postmark is clear, and my knowledge of the history of chemistry is not.

I examined the date of your appointment—which tallies well.

Hoping you are in good health and determined to see your half century out in your chair, at least,

I remain, Dear Sir,

Yours truly,

A. DE MORGAN.

From Dr. E. D. Clarke to W. Friend, Esq.

MY DEAR SIR,—I will attend most punctually to all you direct to be done.

Never was there such a scene as that which took place in my lecture-room—present—

Dean Milner, *ex-décan* Professor of Chemistry,

Dr. Wollaston,

Prof. Cumming, Professor of Chemistry,

Mr. Holme, Indefatigable Chemist,

E. D. Clarke, Workman.

The Drama opened with Milner's taking off his wig and putting on a nightcap. Dr. Wollaston then put on also a nightcap, and thus armed, these mighty leaders of the dispute sat down to discuss, or rather to define, what each of them intended by the word *metal*. About an hour passed before this could be determined. Then I was permitted to exhibit the supposed metal of Barytes. Milner swore that it was as much a metal as Iron. Holme agreed with Milner. Wollaston and Cumming both allowed it to be a *Metallic Body* but not a *Metal*. Here I offered to pause; because this was granting all I have maintained: but Milner and Wollaston fell warmly into dispute. Milner filed the end of a file; saying he saw no difference between my metal and the metal of the File. Wollaston then rested upon his grand argument, that my Metal would not conduct Electricity. An Electrometer was brought; when Milner triumphantly proved that my Metal does conduct Electricity.

Thus, driven from every point, you would suppose that the London Philosopher ought to have made us the *amende honorable*, and acknowledged our victory—but not a jot of this. He returned to London as obstinate as ever; confessing, however, that he had seen things which he did not before believe in, nor expect to see.

This fine day I am going with my family, to use the Telescope you so kindly gave us, upon the Castle Hill.

Very sincerely yours,

E. D. CLARKE.

(Note by Prof. De Morgan: "No date; postmark 8 April, 1817, from Cambridge.")

Prof. Cumming rendered great assistance to Dr. Clarke in his experiments with the blow-pipe, for after a very serious accident, caused by the explosion of a copper gas reservoir, Prof. Cumming invented the safety cylinder as a means of preventing the recurrence of such danger.

The discussion described in the letter is referred to in Dr. Clarke's 'Life' (vol. ii. p. 349) with the circumstances that led to it, but without any of the details here made known: "It was the effect of his labours upon Barytes that led to a difference of opinion between Dr. Clarke and his friends on one side, and the chemists of the Royal Institution on the other. The metallic nature of the earths had been already discovered by Sir Humphry Davy, who had given the name of Barium to the metallic base of Barytes. In the course of his experiments on this earth, Dr. Clarke was convinced that he had obtained the metal Barium, or Plutonium, as he afterwards called it, by fusion with his gas blowpipe. This result was questioned by the chemists of the Royal Institution, as they had tried similar experiments without producing the metal, and they concluded that Dr. Clarke had been deceived by pseudo-metallic appearances. Dr. Clarke contended that the experiments at the Royal Institution had not been properly conducted; and he appealed for the truth of his conclusions to his numerous pupils and friends who had been the spectators in his lecture-room. After various discussions, Dr. Wollaston himself came to Cambridge, in April, 1817, to be present at the operation, observing that one pair of experienced eyes would be as good as the two hundred of the audience at the lectures. What his opinion was after this meeting does not appear, though it is probable that his doubts, which rested on the substance not answering certain nice metallic tests, remained unshaken." Reference is then made to the account of Dr. Clarke's discovery in Thomson's 'Chemistry,' vol. i. p. 342, ed. 1817.

E. E. ESTCOURT.

EARL PETERSEN.

THE death of Carl Petersen, which occurred near Copenhagen on the 24th of June, removes from the contemporary annals of Arctic exploration a once familiar name. Petersen was neither a man of science nor a sailor; yet for at least ten years he was almost continuously engaged in expeditions of discovery in the circumpolar lands, and to his share in these adventures owes his claim to the grateful remembrance of posterity. Born in 1813, he early left Denmark to push his fortunes in the settlements which the hardy Danes have planted along the western shores of Greenland from Cape Farewell to Tassinaak, in 73° north latitude. Here he lived until he was a man of thirty-seven, all the time industriously engaged in his trade of cooper, and anxious only to provide for his family by "heading up" blubber casks for the Kongelige Grønlandske Handel. But in the year 1850 there arrived off Upernivik the expedition of Capt. Penny on board the Lady Franklin and Sophia, bound for Lancaster Sound and Wellington Channel in search of the long missing ships of Sir John Franklin. The commander of the expedition was a Baffin's Bay whaler, well acquainted with the skill of the Upernivik cooper as a dog-driver and Eskimo interpreter, and, greatly to his astonishment, invited Petersen to join the party. Petersen hesitated for a

moment, as well he might. Greenland is far enough in the outer world, but Wellington Channel is still further afield. Moreover, the Royal Board of Trade, whose servant he was, had to be consulted. But Inspector Olrik threw no obstacles in the way, and the British sovereigns were potent solvents of any doubts which the middle-aged cooper might have entertained regarding the prudence of the step he was taking; and how well he served Penny and the English, Dr. Sutherland's narrative relates. Accordingly, when Dr. Kane arrived in the ill-fated *Advance* on his expedition to Smith's Sound, Petersen was again in requisition, and required still less pressing to take Uncle Sam's dollars than he did to pocket John Bull's sovereigns. The story of Kane's expedition need not be recapitulated. It was not a fortunate adventure, nor, indeed, did it deserve to be a success. But the true history of those dreary winters in Smith's Sound requires still to be told, in spite of the commander's picturesque narrative and Dr. Hayes's more circumstantial "Boat Journey." Petersen, nevertheless, even by Kane's own account, came well out of an ordeal which tested some of the party rather severely. He had scarcely returned to Upernivik, after that voyage of which Kane has given so dramatic an account, than Sir Leopold M'Clintock asked him to accompany him in the *Fox* to King William Land. On this expedition he was engaged two years, and yet in 1861 we find him again off with Profs. Torrell and Nordenskiöld in their voyage to Spitzbergen, on board the *Magdalena*, about which a voluminous narrative was written by the late Dr. Ghydenus. After that date Petersen remained at home, having obtained from the Government the post of lighthouse keeper on the Seelands coast. It is almost needless to say that the veteran explorer was not an educated man. He was, however, the reputed author of a narrative of M'Clintock's search, under the title of 'Den Sidste Franklin-Expedition,' 1860; and in Leut. Deichman's 'Erindringer fra Polarlandene Optegnede af 1850-1855' will be found many details of the adventures which Petersen shared in, though neither work has unfortunately been translated into English. Petersen's example induced several other Greenland Danes and Eskimo to join Arctic expeditions; but, with the exception of his quondam companion, Hans Heindrik, the Eskimo whose curious narrative of his travels we noticed two years ago, none of these was fortunate enough to attain Petersen's well-deserved reputation or honour. He was decorated by Frederick VII. with the Dannebrogsmænd Cross, by the English Admiralty with the Arctic Medal, and by the Swedish Government with the medal "pour le mérite." When his old shipmate Nordenskiöld arrived at Copenhagen in the *Vega*, Petersen was among those waiting to shake his hand. But he did not long survive the reception, heart disease, from which he had long suffered, having cut him off a few weeks later.

ASTRONOMICAL NOTES.

The eclipse of the sun on Wednesday next, the 7th inst., will be central and annular only in high latitudes in the South Atlantic Ocean. At the Cape of Good Hope there will be visible a partial eclipse, the greatest phase of which will be at 3^h 50^m in the afternoon, when 0.236 of the sun's diameter will be eclipsed.

The planet Mercury will be at its greatest eastern elongation on the 8th inst., at about 10 o'clock in the morning. It is of north declination, in the constellation Cancer, and may become visible for a short time soon after sunset.

Although the Report circulated not long since by Admiral Mouchez of the condition of the Paris Observatory during the year 1879 does not present any features of special interest, yet it is satisfactory to note that the admiral considers that, notwithstanding the unfavourable weather experienced at Paris as well as else-

where, "les travaux accomplis à l'Observatoire présenteront un sensible accroissement sur les années précédentes, par suite d'une organisation plus complète du service méridien et de la ponctualité avec laquelle il a été toujours accompli par les astronomes qui en sont chargés." A much-wanted addition to the territory of the observatory is being acquired, and new instruments are in course of construction for the purpose of carrying out classes of observation which the progress of astronomy has made it desirable to undertake. Vigorous efforts have been made to proceed well with the re-observation on the meridian of the star catalogue of Lalande, a work begun indeed in 1854, but with which little progress had been made until 1878. There are 48,000 stars in the catalogue; the intention is to observe each of them three times, and it is hoped that this scheme will be completed in six or seven years. The meridian observation of the sun, moon, and planets has not been neglected; and the Paris observers appear to have paid more attention than others to that of the small planets. With the equatorial instruments active work has been continued in the formation of the ecliptical atlas of stars, but there does not seem to be much else of a positive character to report. The mirror of the great reflecting telescope has been refigured, and further experiments have been made in its use, but the admiral remarks, "On peut considérer que cet instrument est encore à la période d'essai et d'étude; il n'a donné en 1879 aucun résultat qui mérite d'être publié." He appears almost to wish that it had been set up in Algeria, where the fine sky would have permitted observations to be made with it far more frequently than in Paris, where it can seldom be used on more than forty or fifty nights in a year. Spectroscopic observations were commenced at Paris by M. Thollon with a new kind of spectroscope contrived by himself; but finding, after repeated trials, that the climatic conditions there were very unfavourable for the purpose (which requires a cloudless sky for lengthened periods), Admiral Mouchez has arranged with M. Bischoffheim that they shall be carried on during the greater part of the year at the Observatory at Nice, and for three months only of the fine season at Paris. Magnetic observations have been interrupted for several years at Paris; it is in contemplation to resume them, and record regularly and carefully the diurnal variations when the new acquisition of ground shall have afforded an appropriate position for so doing. It is always pleasing to hear of the progress of the French National Observatory, which is well known to date from a few years prior to our own, although for several reasons the regularity of its observations did not commence until a considerably later period. But there has certainly been no lack of activity there since the appointment of the late M. Le Verrier in 1854, the contents of the *Annales de l'Observatoire de Paris*, published from time to time by him, forming a noble monument to his memory, and the greatest contribution ever made to the perfecting of the theories of the movements of the principal planets.

It is stated that M. Coggia, of the Marseilles Observatory, is to remove to Algiers as director of the observatory there, where scarcely anything has been hitherto done, although the climate seems to be so well adapted to astronomical observing.

M. Gyliden has published an interesting paper on an attempt at a mathematical theory of the cause of the periodic changes of light in the variable stars, founded on that of Prof. Zöllner, which connects the phenomena with a slow rotation of the stars on their axes whilst the condensation is still in progress. But he remarks that observations are not yet available which could enable him to make a satisfactory comparison of his theory with them, as it requires a knowledge of all the circumstances of the variability of the stars of long period.

In No. 2319 of the *Astronomische Nachrichten*, Prof. von Oppolzer returns to the subject of the effects of an assumed resisting medium in space on the motions of some comets; his former paper was referred to in the *Athenæum* of June 12th. His special object in this is to ascertain whether the hypothesis can throw any light upon the presumed identity of the first comets of 1843 and 1880 (the great southern comet of the present year), it being difficult exactly to reconcile the observations in 1843 with a period of thirty-seven years, if the comet is moving only according to the ordinary law of gravity. Hitherto, however, the investigation has only led to a negative result. Different hypotheses may be formed as to the way in which the assumed force might act on different bodies at different perihelion distances from the sun; but the professor thinks that the identity of those comets had better not be looked upon as proved, especially as it is not so very rare a circumstance for comets certainly different to be moving in orbits very similar to each other. In fine, he remarks that "the anomalous phenomena in the motions of Encke's and Winnecke's comets may be attributed with some probability to a resisting force acting on their progress, but that nothing definite can as yet be asserted concerning the form of that resistance, the medium which produces it being apparently not perfectly continuous." It must be recollected that the extremely close approach of the comet or comets of 1843 and 1880 to the sun might well account for peculiarly large effects of a resisting medium of probably increasing density in that region, and we still think the comets of those years are identical.

Mr. Burnham publishes some further observations of that highly interesting double star, 85 Pegasi, the duplicity of which was discovered by himself in the month of July, 1878. That the star is a physical binary results very clearly from a comparison of the observations made then with others made about nine months afterwards, showing both a common proper motion amounting to about 14" annually. They indicate also a rapid orbital motion, but the difficulty of observing such an object accurately precludes at present any certain determination of its circumstances. The large star is of the sixth magnitude; whilst the small star was estimated to be only of about the twelfth magnitude of Struve's scale. The latter is, Mr. Burnham remarks, somewhat uncertain, for "few observers know how difficult to detect and measure a double star becomes when two stars, so widely different in light, are brought within a distance of 1" of each other. Possibly I may have under-estimated the magnitude of the companion, but it is certainly a very minute point when compared with the larger star, and will require, I think, an aperture of at least twelve inches to show it."

SOCIETIES.

GEOLOGICAL.—June 23.—R. Etheridge, Esq., President, in the chair.—Messrs. E. Muir, B. Sykes, and J. Thorburn were elected Fellows.—The following communications were read: 'On the Skull of an Ichthyosaurus from the Lias of Whitby, apparently indicating a New Species (*I. Zelandicus*, Seeley), preserved in the Woodwardian Museum of the University of Cambridge,' and 'Note on the Cranial Characters of a large Teleosaurus from the Whitby Lias, preserved in the Woodwardian Museum of the University of Cambridge,' by Prof. H. G. Seeley.—'On the Discovery of the Place where Palæolithic Implements were made at Crayford,' by Mr. F. C. J. Spurrell.—'On the Geology of Central Wales,' by Mr. W. Keppel, with an appendix by Mr. C. Lapworth on a new species of *Cladophora*.—'On New Erian (Devonian) Plants,' by Dr. J. W. Dawson.—'On the Terminations of some Ammonites from the Inferior Oolite of Dorset and Somerset,' by Mr. J. Buckman.—'Farøe Islands Notes upon the Coal found at Ruderoe,' by Mr. A. H. Stokes.—'On some New Cretaceous Comatulæ,' by Mr. P. H. Carpenter.—'On the Old Red Sandstone of the North of Ireland,' by Mr. F. Nolan.—'A Review of the Family Vinculariidae, Recent and Fossil, for the Purpose of Classification,' by Mr. G. B. Vine.—'On the Zones

THE Imperial Leopoldino-Carolina German Academy of Naturalists has created Mr. Stanley Doctor of Philosophy, "for his high merits concerning the exploration of Africa."

Mr. W. SAVILLE KENT's long promised 'Manual of the Infusoria' will be published by Mr. David Bogue. The complete MS. and drawings are in the printer's hands. The work will be issued in six monthly parts, the first of which is to be ready in October.

THE *Records of the Geological Survey of India* for May has reached us. This part contains some important geological notes by Mr. C. L. Griesbach, and a paper by the Deputy Superintendent of the Geological Survey of India, Mr. Wm. King, 'On the Artesian Wells at Pondicherry, and the Possibility of Finding such Sources of Water Supply at Madras.'

M. RAISER communicated to the Académie des Sciences on the 17th of May a second set of researches 'On the Proportion of Carbonic Acid in the Air.' The average of ninety experiments made in the country from June to November, 1879, was 29.78 C.O., in volume for 100,000 dry atmospheric air; and M. Schlösing, on the 14th of June, brought before the Académie a paper on the constancy of the proportion of carbonic acid in the air. He estimates that the sea holds a quantity of carbonic acid ten times greater than the entire quantity of that gas in the atmosphere, which is disposable for exchange, and therefore regulates the quantity of atmospheric carbonic acid.

MR. W. O. CROSSY contributes to the *Occasional Papers of the Boston Society of Natural History* a volume on the 'Geology of Eastern Massachusetts,' the result of a long and careful survey. There is a good geological map, and several graphic illustrations of the country.

MM. DELONGE AND DE LAPPARENT have in the *Annales des Mines*, first livraison of 1880, given "Extraits de Géologie pour les Années 1877 et 1878." Under the heads "Géologie," "Physiographique," "Lithologique," "Historique," "Géographique," and "Dynamique" they have given a very complete analysis of the scientific inquiries which have been carried out by the geologist in all parts of the world.

H. v. JÖRNER, in *Chemiker Zeitung*, No. 12 for 1880, states that the beautiful scarlet iodide of mercury appears quite white when viewed by the yellow light of the flame of sodium.

We have received the sixth decade of the 'Prodromus of the Palaeontology of Victoria,' by Prof. F. McCoy. In this decade we have illustrations of the extinct gigantic kangaroo and the curious extinct marsupial, Procoptodon, the ear-bones of whales of the same age as those of the Suffolk Crag, and the teeth of a gigantic fossil extinct species of spermaceti whale, with *Scurus* of Silurian molluscs and Tertiary sea-

	BL.	HL.	AL.	NI.	OL.
Fijian	66	74	102	57	85
Vaina Velava	72	75	101	50	88
Barbican	83	78	90	44	92

PHYSICAL.—*June 26.*—Prof. W. G. Adams in the chair.—A paper, by Prof Guthrie and Mr. C. V. Boys, 'On Measuring the Conductivity of Liquids by Magneto-Electric Induction,' was read.—Dr. Gladstone made a communication on the refraction equivalents of isomeric bodies.—Dr. Huggins described his recent observations on star spectra.—Mr. Liveing exhibited his electric incandescence fire-damp indicator.—Dr. Stone explained his new vacuum hunt for induction currents.—Mr. M. Gray read a paper on specific heats calculated from entropy.—Mr. Clark communicated a paper 'On the Behaviour of Liquids and Gases near their Critical Temperature,' and Messrs. Gee and Stroud one 'On a Modification of Bunsen's Calorimeter.'

MEETING FOR THE EVENING WORK

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From	Royal Institution, 8 - General Monthly Society of Medical Education at - Kingston Mansions, 7, Pic- cadilly, N. W. - Lecture, "History of the Abolition and Chivalry" W. H. St. John, Esq., Lecturer, 18, St. James's Place, S.W. - The Abolition of Slavery, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492,

Science Society.

Under the auspices of the Government of Ceylon an elaborate illustrated work on the Lepidoptera of that island is in active preparation, edited by Mr. F. Moore, F.Z.S. The publication is entrusted to Messrs. L. Reeve & Co., from whom the first instalment may be expected shortly.

MR. HENRY LUDLAM, F.G.S., late of Piccadilly, has given by will his select and most valuable collection of minerals to the Royal Geological Museum in Jermyn Street. This collection is said to have cost Mr. Ludlam 15,000*l*.

urchins. These are all most carefully drawn and admirably lithographed.

PROF. JOSEPH HENRY is to have a statue erected to his memory in the grounds of the Smithsonian Institute, the United States Congress having voted the sum of 15,000 dollars in aid.

M. J. M. GAUGAIN, the French electrician, died last week at the age of seventy-seven.

MESSRS. DAWSON BROTHERS, of Montreal, announce for early publication a new work of travel in north-western North America. The route lies along the coast of the Pacific, starting from Victoria, as far as Port Eslington. Here the party took canoes, and ascended the Skeena to the Forks, through the Rocky Mountains by the Peace River Pass, down the Peace and its tributaries to Dunvegan, and thence across the Great Prairie region to Winnipeg. The writer travelled with one of the Dominion Government surveying parties. A number of illustrations are given, and in addition maps relating to the route. The book is to be published in London by Messrs. Sampson Low & Co.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-SIXTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Dark.—Admission, 1s.; Children, 6d. Gallery, 21, Pall Mall, S.W. H. F. PHILLIPS, Secretary.

SIXTY-SEVENTH ANNUAL EXHIBITION OF CARBONY PICTURES by Artists of the British and Foreign Schools IS NOW OPEN at THOMAS McLEAN'S Gallery, 7, Mark Lane.—Admission on presentation of Address Card.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE, Dudley Gallery, Ruyton Hall, Fife, consisting of Drawings, Engravings, and Reproductions. OPEN DAILY from Ten till Six.—Admission, 1s.; Children, 6d. H. F. PHILLIPS, Secy.

DOUGLAS ORRAT WORKS, 'CHRIST LEAVING THE PLASTERER,' 'CHRIST ENTERING JERUSALEM,' and 'THE BREAD OF LIFE' (the latter just completed), each 20 by 25 inch, with 'Thomas of Filio's Wife,' 'Soldiers at the Camp,' 'Night of the Crucifixion,' 'House of Canaan,' &c., at the DOME GALLERY, 25, New Bond Street. Daily, Ten till Six.—1s.

FRENCH BOOKS OF ART.

L'Art et les Artistes Hollandais. Par H. Havard.—II. *Les Palamedes, Govert Flinck.* (Paris, Quantin).—This is the second instalment of a series of books, the former portion of which, dealing with Miervelt and Titus Van Rhyn, we recently praised highly. The subjects of this volume, which is quite equal in interest to its forerunner, are three of the "Little Dutch Masters," the two admirable Palamedes and Flinck the elder, who, with Bol and De Koningh, was a pupil of Rembrandt. It was the more needful that recent researches into the history of the Palamedes should be made available because there exists, even in the minds of well-informed people, considerable confusion about the lives and works of Antony Palamedes and Palamedes Palamedes. Both were excellent painters, and their works are worthy of the care and discrimination of M. Havard. To each biography is attached a catalogue, which is unavoidably more or less incomplete, of pictures by the artists in question. Of Govert Flinck ample details were obtainable than of his companions here, but not enough to prevent us from desiring more than 120 pages of this volume can contain, although they include a careful catalogue of paintings, and an account of the deplorable autopsy of Ingitta, (born Thovelingsh, the first wife of Flinck, who suffered a dreadful martyrdom before she became a "subject" of the skill of Prof. Tulp, the famous anatomist, whom Rembrandt painted more than once, and pre-eminently in the 'Anatomy Lesson.' Ample materials exist for this capital biography of Flinck, who is scarcely known in England, although some of his works doubtless bear the names of other members of the school of Rembrandt or of that magnificent master himself. Of this latter misapplication of names there are but too many instances—too many false apologies for the fact that several much-admired paintings have been thus falsely assigned. Nevertheless it is certain that Flinck was a very able painter and a man of good birth, who

married Ingitta, a damsel of good fortune; she brought him 10,000 florins. It is a pity that M. Havard was not permitted to pursue his researches into the history of Flinck's first marriage, for the man deserved much attention; he married again Sophia, born Van der Hoeve, a girl of good family, of whom we know no more, unless it be she who is represented in the portrait of the 'Wife of Flinck' which is at Munich, and bore the name of Rembrandt till Reynolds suggested that Flinck painted it. The documents printed in the appendix to the volume are very interesting; they refer to the Palamedes, A. Van den Tempel, Langelbach and A. Van de Velde, Bronckhorst, Metsu, Camp-huysen, Waterloo, and Flinck.

Les Œuvres de Bernard Palissy, publiées d'après les Textes Originaux. Par Anatole France. (Paris, Charavay Frères).—A new edition of 'Les Œuvres de Bernard Palissy,' by M. Anatole France, has this year appeared at Paris, where a new edition was wanted, for not only has that published by M. Cap in 1844 become rather scarce, but we are now in possession of fresh material, which requires to be incorporated into Palissy's works and life. The discovery by M. Fillon of the MS. 'Devis de la Grotte des Tuileries' has given us a few more pages to add to the list of his writings; and one or two other documents, also published by M. Fillon, and a curious petition from one Bastide de Launoy to the magistrates of Zaintes, printed by MM. Delange and Borneman, throw light on a hitherto obscure period of Palissy's life. M. Anatole France has edited the texts of his author with care, and he has, of course, included in the collection the 'Devis de la Grotte' previously published by M. Fillon ('Lettres écrites de la Vendée'); the bibliographical notice prefixed is precise enough, but what was our astonishment, on turning to the short biography with which the volume opens, to find that M. France had not only omitted all mention of the documents now in our hands, but repeats the old glosses concerning Palissy's life during the years 1564 and 1565 without comment. In 1564, says M. Anatole France, Catherine de Médicis was at Zaintes, and Palissy presented her with his 'Devis de la Grotte des Tuileries'; sent for by her to Paris in 1566, he left Zaintes never to return. Now, it is most unlikely that Palissy saw Catherine at Zaintes, for the accounts of some citizens of La Rochelle, published by M. Fillon, show that Palissy was actually in that town (where he had printed his 'Recepte Véritable' in 1563), borrowing money, in August, 1564, and as Catherine arrived at La Rochelle in the following month of the same year, it was probably at La Rochelle, if at all, that Catherine saw Palissy; and, again, we learn from documents which we owe to M. Fillon that Palissy was at La Rochelle in 1567, and we also know from the petition of Bastide de Launoy, published by M. Delange, that he retained his atelier in Zaintes as late as 1570, so that the old story, repeated by M. France, that Palissy left that town in 1566, never to return, is demonstrably false. Nor is this all. M. France, by neglecting to use the accounts published, has let slip the chance of citing the first certain date that can be given of Palissy's residence in Paris; it occurs in a payment made by him in 1570 to one of the citizens of La Rochelle, from which, coupled with the fact of his being still in possession of an atelier at Zaintes, it is now inferred that he did not finally break up his establishment at Zaintes until some time after he was called to Paris. These documents have all been used in recent work published in England, but one never expects French writers to be cognizant of anything not in their own tongue; the originals, however, exist in French, and that which is really surprising is that an author who sets out, like M. France, with the air of being about to do the thing more correctly and completely than

it has ever been done before, should show such inexcusable negligence as actually to consult, without reading, the authors whom he cites. He cites Delange and he cites Fillon, but the most important facts which we owe to their investigations escape his notice. It is another instance, if another were wanted, of the extraordinary way in which all love of truth and accuracy is destroyed when, as in France, the sole test of an author's merits consists in the elegance of his phrases, and so long as they please the ear no one inquires whether he has anything to say or any right to speak.

NEW PRINTS.

MESSRS. COLNAGHI & Co. have sent us a proof on vellum, with the re-mark, from a plate etched by M. Brunet-Dehaines after the famous picture by Rembrandt called 'The Mill,' which is at Bowood. It is an extremely brilliant and powerful transcript of this very characteristic and impressive landscape, and renders with sympathetic tact and taste that grandeur which the painter imparted when dealing with homely buildings, a somewhat commonplace landscape, and a lowering sky, just after sundown, with lights and shadows flying past. The situation of the mill, on a low bluff above a little river, gave the painter an opportunity for displaying two of the great vices of the structure against the gloomy clouds; on the two other vases there is an accidental shadow, and they appear against the white glare of the lower cumulus, which rolls before the wind. This arrangement is primitive and obvious enough, but its impressiveness is as undeniable as its simplicity. The wan lustre of the evening sky and its more brilliant reflection by the river are most happily introduced. The boat in the foreground looks like an afterthought. The picture was formerly in the Orleans Gallery, when it was engraved. Mr. W. Smith bought it for 500 guineas. Lord Lansdowne gave 500 guineas for it. It was engraved by C. Turner, and exhibited at the Academy in 1878. Smith numbered it 601. The print gains on the student prodigiously, because the fine balancing of the tones in the original has been so ably rendered that the solid bluff and buildings on it stand differently dark and variously solid against the somewhat confused and undefined clouds; the latter, although in texture quite as like packs of wool as masses of vapour, are very majestic and impressive. The same publishers have sent us a portrait engraved in mezzotint, by Mr. T. L. Atkinson, after Mr. Richmond's 'Earl Granville.' It is remarkable for the care and completeness of the engraving of the face. The original picture is a little prosaic, still it is an excellent likeness.

From the Fine-Art Society we have a re-mark proof of a plate etched by M. C. Waltner, reproducing W. Hunt's drawing in water colour representing an old Sussex farmer seated at table before a meal, and, with hands joined in his lap, looking upwards slightly while he says grace to himself. It is called 'The Blessing,' and the original is one of Hunt's best works, so pathetic in its intense simplicity as to dispose of the notion that this painter had no poetical inspiration or grave motive in design. On the contrary, this is one of many drawings known to Hunt's admirers which place him high on the roll of poetical artists. The expression of the picture is most happily reproduced and understood; the face could hardly be better as a piece of handling giving the peculiar mode of the painter. The draughtsmanship is perfect. The action and treatment throughout are complete, with the exception of an excess of darkness which seems inherent in M. C. Waltner's work. In this instance that defect is injurious to the chiaroscuro and general keeping of the translation, and deprives it of some of the clearness and luminosity which are very important elements of Hunt's art.

From the same publishers we have an im-

ation with the re-mark of a plate engraved by Mr. Herkomer from his picture called 'Grandfather's Pet.' The process is that of mixed etching and mezzotint, which has already been successfully employed by M. Gaillard and others. The print has the great advantage of being entirely autographic. Accordingly it is an admirable reproduction of the picture, one version of which, if not the only one, is now in the Royal Academy. We could have wished that Mr. Herkomer had used the opportunity of reproduction to revise thoroughly the defective drawing, to rectify the questionable proportions of the figures, and so far to readjust their joints so as to assure the spectator, who fears that the old man may be immovable and the little girl fall to pieces before his eyes. This opportunity has not been seized, therefore we have the loose joints, the large bodies of both figures, and the feeble legs of the older one just as they are in the picture. Such fidelity is laudable in an engraver from another man's picture, not so when a painter uses his own engraver. The same extreme faithfulness has preserved the better elements of the original, the sweet and naive expression of the girl's face, the rich and pure tonicity of her carnations; the vigorous, if rough, treatment of the man's countenance, and it has reproduced the peculiar, but by no means quite satisfactory, keeping of the dresses, their textures and tones. The use of so large a plate is the contrary of an advantage. One quarter of the size would have been ample for all there is worth reproducing in a picture which is big out of all proportion to its importance. It is right to add that some portions of the drawing are not blameworthy, though none are admirable.

Lovers of Turner will be thankful to those who have issued, through M. Thibaudeau, impressions from three unpublished plates of the 'Liber Studiorum,' being a, the finished mezzotint of 'Glaucus and Scylla'; b, the first etching of 'Ploughing, Eton'; and c, the nearly finished mezzotint from the latter plate. We have received impressions from these plates, together with one from the plate of 'Shoepwasing, Windsor,' which was bought by Mr. W. G. Rawlinson, and has been the subject of an interesting experiment for the recovery of the autographic etched work of Turner, that is, the clear and delicate outline of the design proper. The mezzotint, being so much worn that it would yield no more valuable impressions, was rubbed off the copper until the outlines alone remained. Original impressions from the plate as etched being very scarce, the experiment was worth trying, and the result is so far satisfactory that the plate gives an excellent idea of the etching, defective mostly in the more subtly drawn distance and finer touches of the rest of the work. What there is in genuine and estimable. The 'Glaucus and Scylla' is a coast view, with a late afternoon effect in serene weather illuminating rocks, cliffs, and foliage near the sandy shore of a little cove, where a hole in a promontory of stone gives a glimpse of another cove and sloping downs. In the distance are detached rocks on the edge of the land, rising down, and a golden haze. The sea falls in wavelets on a strand strewn with shells. Glaucus is near the shore, and Scylla appears in flight, frightened, and half-dressed. There is exquisite beauty and perfect repose in the landscape; nothing of the romantic sort could be more charming than the motive of the design; the large trees that stand in the calm air cast long, intense, yet clear shadows on the under cliff and the sands at its feet. The loftier cliff, crowned and enriched with foliage, seems to back in the sunny air, while the distance is a delightful mystery of light laden with vapour. It detracts from our pleasure in the design to observe that, whereas the sun faces us, and should project shadows directly to the front,

the shadows are actually projected—see the long shadow of Scylla on the sand—at right angles to the light, and parallel to the plane of the picture! Discovery of this strange mistake may have led to the postponement of publication until the plate was corrected. Otherwise it is a lovely composition, beautifully executed, exquisite in the treatment of the sky. 'Ploughing, Eton,' has a fine sky, and a great wealth of suggestive expression; but the promise of a fine, delicate, and sombre evening effect is so far from being complete that it would be unfair to speak of it. The etching shows where the plate has been beaten up for alterations before it was put aside.

From Messrs. Dowdeswell we have an artist's proof of a plate from which they say only fifty copies were printed, after having been etched by Mr. L. B. Phillips, 'In Harbour.' The print shows that the artist is endowed with excellent intentions and some insight into the sentiment and beauty of nature. It is plain, however, that he has a great deal to learn. The outlines of his work need filling with fruits of knowledge and practice; his drawing is loose and indecisive; vague modelling can be remedied only by strenuous studies. At the same time it is only fair to say that this plate is considerably above the average of amateurs' work.

THE NATIONAL PORTRAIT GALLERY.

It is a pleasant task to record the progress of one of the most valuable and entertaining of our public institutions. Mr. Scharf's learning and energy, the care and liberality of the trustees, and the patriotism of numerous donors, have formed in a brief space of time an unparalleled gallery of likenesses of men and women, famous and infamous in the history of the country, works which illustrate its arts even more than its arms, its people even more than the Court. From Britton the Small-Coach man to Queen Elizabeth, from Sir Isaac Newton to Gilly Williams, the notables of our nation are here so happily brought face to face with us that it must be an embarrassment for the men of our time who see them and look forward to the hour when the indefatigable director shall hang up their portraits, each in its niche in his Temple of Fame; for Mr. Scharf is bound to think of posterity, and to have his eye on those makers of history who are still among us.

Although not in the confidence of the crowd to whom the world owes so much of its knowledge of English portraiture, it is from time to time our duty to record what he has done, and indicate what old memories have received fresh lustre at South Kensington—whose niche is filled, and whose face made known to this generation. We are glad that the gallery of engraved portraits has a distinct existence, and we trust that no opportunity will be lost of augmenting it. In the British Museum is an ever-increasing collection of engraved portraits, but it need not interfere with this one, and it will be long before space can be found at Bloomsbury for such a collection as that which is now to be seen at the younger institution. Apart from this collection, and wisely placed in the picture gallery proper, is a capital impression of Faithorne's engraving, made *ad vivum* in 1670, from Milton at the age of sixty-two, and designed as a frontispiece to the 'History of Britain.' It is, perhaps, the most pathetic of all the portraits of that "blind old man."

Near this hangs a noble life-size three-quarters length effigy of Endymion Porter, painted by Dobson in a manner which gives force to King Charles's description of this artist as "my English Tintoret." Though Van Dyck was Dobson's master, it is far more like a Tintoret than a Van Dyck, and was executed with sharply defined purplish shadows in the face, full, deep, and almost tawny carnations, brought into fine harmony with the black clothes and the strongly-coloured accessories. The last comprise a table, on which the Gentle-

man of the Bedchamber rests his right hand while holding a written petition to the king; a bust of Seneca is behind the figure, and there is a glimpse of landscape, including a house and trees. It is among the curiosities of engraved portraiture that a plate by Faithorne, after Dobson's picture of the third Earl of Essex, was inscribed with the name of Endymion Porter, and sold as his likeness. Than these two few men could be more unlike; between their pictures there is not the least resemblance. Not far from the Dobson hangs a capital portrait, by an unknown artist, of Francis, Lord Cottington, the "Hispaniolised courtier" of the bitter and resentful Englishman of his day. It is a bust, in three-quarters view to our left, and shows the full features; the stiff, pointed beard and moustaches attest that he was one of the "king's men." Some of the best judges think that the peculiar ruddiness of the higher tints of the carnations prove that this is the work of a Spanish artist; this surmise is strengthened by the career and predilections of the original. The picture is dated 1631, the age of the sitter being given as fifty-two years.

Mrs. Jane Middleton represents one of the notorious "cattle" as Pepys called them, of King Charles the Second. She was the subject of one of the sharpest delineations of the pen of Grammont, and lives still in the king's letter to his sister of Orleans, in which, while recommending the lady to the duchess's favour, he deplored the fact that since she had had a child much of her beauty had departed, but that she was a good creature, so that his dear Henrietta must needs "be kind to her," poor thing! The portrait is a masterpiece of Lely's, and shows a shepherdess in brilliant white satin, holding a crook, with abundant fair hair, wonderfully flattened out at the sides of her head, the too exuberant contours freely displayed by a low dress, and "crumby" and extremely blanched forms, exactly answering to the very "white and fair" of Grammont. As well it might, an innocent lamb stands in front of, and stares hard at, this strange shepherdess, who lolls back with a lackadaemical air, and gazes at the sky. The picture is sumptuously painted; handled with great firmness and precision; a rich and solid impasto distinguishes it, and it is further remarkable because the light is represented as coming from below. It must have been the rôle of this damsel to be painted as a shepherdess. There is another portrait of her, by Gascar, seated in a landscape, holding across her lap that spindle-like implement we are accustomed to call a crook; more lambs graze in the distance of this portrait. There is at Windsor a fine Lely of "Lady," or Miss, Middleton, engraved by M^r Ardel, showing how she looked before the event the "morris" monarch deplored to his sister, and standing, with eyes very

—long, laughing, and gay.

She is in the character of Ceres, and loaded with fruits. There is a third Lely (!) of the lady, seated, with one hand in her lap.

Lely painted the portrait of Prince Rupert, in the robes of the Garter, which has been hung lately at South Kensington, and shows him about the time when Pepys heard of this worthy son of royalty in the hands of the surgeons, who did trepan him terribly; he wears a dark, voluminous wig. Near it is a good likeness of Pepys's patron, the Earl of Sandwich, a duplicate of the picture at Hinchinbrook. Not far off are two contrasted portraits of Katherine of Braganza, showing the luckless queen as Stoop saw her in that quaint and hideous Portuguese coiffure which so startled her graceless bridegroom, and by Huyman, in the ordinary court dress which, at the king's instigation, she assumed soon after her arrival here.

Of an earlier date, and painted in a crude, primitive manner, is the curious and valuable portrait of Henry Carey, Lord Hunsdon, Elizabeth's minister, holding his white staff as

Lord Chamberlain, and wearing the gold collar of knots and suns. In this portrait the badge of knighthood is remarkable, because it is suspended by a chain from the neck, independently from the collar. We conclude by calling attention to Boxall's timid picture of Copley Fielding and Beechey's portrait of himself.

NOTES FROM ROME.

THE tomb of C. Sulpicius Platorinus, the discovery of which was announced in my last "Notes," has not been fully excavated, because the engineers for the embankment of the Tiber prevent us from doing so. Since I wrote last three more cinerary urns and three inscriptions have been found. One of the urns, exquisitely carved in white Carrara marble, contained "cena. A. Crispini Crispionis"; another, cut in alabaster, and inscribed "Sulpicius. c. f. Platorinus," belongs to the daughter, or perhaps to the niece, of C. Sulpicius. Two inscriptions are engraved on the outside wall of the tomb, facing the river; the third is scratched on the inner wall. They are exceedingly important from an historical point of view. They give the names of personages either buried in the mausoleum or connected with its owners. Suetonius, speaking of Marcia Furnilla, the second wife of Titus, the mother of Julia, declares her to be "splendidi generis," of the noblest birth; but nothing else was known about the lady and her pedigree. Her name is not mentioned by other historians; no inscription, no coin belonging to her had yet been found. From the documents discovered in the tomb of C. Sulpicius Platorinus, we are informed that her father was Q. Marcus Bara Sura, son of Marcus Bara, consul A.D. 18, grandson of C. Marcus, and great-grandson of M. Artorius Geminus, prefect of the *ararium militare* of the Temple of Concord, a magistrate well known from the inscription discovered among the ruins of that temple on July 31st, 1817. Her mother was Antonia a. f. Furnilla, who may be the daughter of an Aulus Furnius and an Antonia, or else of an Aulus Antonius and a Furnia.

The other important names mentioned in the inscriptions are those of Crispinus or Crispinus Cæpio, and of Crispina, his daughter, who had married into the Sulpician family. According to Tacitus, Crispinus Cæpio was under-Governor of Bithynia A.D. 15; he accused his Governor, Granus Marcellus, of conspiring against Tiberius. See 'Annal,' i. 74. He was also a botanist, and studied especially the family of the Centafoles (Pliny, xxi. 10). Of Cornelius Prius, mentioned in another inscription, we know nothing, except that he belonged to the equestrian order. His son is mentioned on a tombstone found centuries ago near the Porta S. Sebastiano.

Between the tomb of Platorinus and the Ponte Sisto other discoveries have been made. Six thousand four hundred and three coins were found buried together underground. They belong to the end of the fourth and the beginning of the fifth century, and are of no importance. Next came an altar dedicated "Silvano Sancto," and another also dedicated to Silvanus by a M. Cuppius, who, besides the altar, had built at his own expense the chapel and the wall (*maceria*) enclosing the sacred area. All this ground between the tomb and the bridge was occupied by private dwellings of modest appearance, with narrow lanes crossing each other at right angles. From the water-pipes, running underneath the pavement of the streets, we gather that one of the adjoining houses belonged to L. Sempronius Rufus and another to Rufinianus. Between the two houses there was a shrine of the *Lares Compitales*, with a marble altar, inscribed "Laribus Augustis Sacrum."

The banks of the Tiber were public property. A line of cippi ran on each side of the river, from above the Ponte Molle down to the Navata, marking the extent of each strip of public land.

The cippi were set up for the first time A.U.C. 700 by the Censors P. Servilius Isauricus and M. Valerius Messalla. Forty-six years afterwards Marcus Censorinus and Asinius Gallus, who had been created "curatores alvei et riparum Tiberis," concluded the operation by erecting new stones, and raising again those which had been overthrown. Vespasian, A.D. 73, Trajan, 102, Hadrian, 122, and M. Aurelius, 161, restored also this line of stones, fifty of which have come down to us. The fifty-first was found the other day, forty-two metres above the Ponte Sisto on the Transtiberine side. It speaks, for the first time, of another restoration, made A.D. 197, by Septimius Severus and Caracalla, who was then Prince Imperial (*imperator destinatus*), under the curatorship of Valerius Macedo.

The temple of Romulus, son of Maxentius, on the Sacra Via, has been excavated down to the old level; all the houses, granaries, and churches surrounding the temple have been demolished. The architecture of the building is rather peculiar, its decorations tasteless and poor. The round cella, which Felix IV. occupied as a vestibule to his church of SS. Cosma e Damiano, stands between two rectangular halls. The façade was ornamented with four large columns of Cipollino marble, two of which still stand on their huge pedestals; the third was taken away by Urban VIII.; of the fourth the pedestal alone remains *in situ*. The bronze door, with its couple of porphyry columns (which had been raised to the modern level of the quarter by the same Pope), has been restored to its original place. Several inscriptions have come to light in the process of the works. A Latin epigram, in the style of Pope Damasus, speaks of the improvements made in the church by Pope Sergius I., A.D. 696. According to the 'Liber Pontificalis,' Sergius built the ambones and the ciborium above the confessional, and covered with lead tiles the cupola of the Rotunda of Romulus, which was then called *trullum*. This lead covering must have been stolen at an early date, because in restoring the roof of the *trullum* we have found roots and trunks of trees, six inches in diameter, which show that for many centuries the building had been completely left to decay. Opposite the door, on the other side of the Sacra Via, are to be seen the remains of a memorial shrine, raised in honour of Gordian the younger by the people of Tarsus; the inscription, however, praises the town itself more than the unfortunate emperor they wanted to honour. Tarsus is styled "the town of Gordian, of Severus Alexander, of Antoninus Caracalla, of Hadrian, the most excellent, the largest, the handsomest, the metropolis of three provinces (Cilicia, Isauria, and Lycania)," and so on. They could have said less and done better, because the very pedestal, for instance, which supported the statue of Gordian is a piece of marble not worth a farthing, and bought second hand, having been used before for some other purposes, as shown by another inscription, which the citizens of Tarsus did not even take the trouble to obliterate.

Two boys have found a curious statue on the slope of the Viminal which stretches between the Via Nazionale and the new botanical gardens. The statue, without doubt, had been stolen from some private grounds, and concealed in that remote spot; but before the would-be thieves could get any chance of securing or selling the stolen figure, it was discovered by these lads and handed over to the Municipality. It represents a shepherd or a pilgrim, a dry old thing, labouring under the weight of years and of a basket which he carries in the left hand. The bald head is shaded by a straw hat, in the shape of a petasus; the lower portion of the body is covered with rags. Altogether it is a remarkable piece of work, although marked by the characteristics of the decline of art.

Another statue, a headless, life-size Minerva,

was found opposite the church of S. Callisto in the Transtevere, twenty-seven feet under ground. A third, a sitting female goddess, was found beyond the Villa Pamphily, in the ditch of the new fortress of Bravetta. In the gardens of S. Martino al Monti were found two inscriptions and a bust. One of the inscriptions is dated from the empire of Libius Severus, who reigned from 461 to 467, and whose name is hardly ever mentioned in epitaphs. Rare, also, is the name of Flavius Dioscorus, a consul of the fifth century, which occurs in the other inscription. The bust, very nicely worked and well preserved, represents Otacilia Severa.

The Ministry of Public Instruction, thanks to the energetic efforts of Senators Fiorelli, is actively engaged in rescuing from captivity those monuments of Rome which had become private property, and turned to every use which speculation could suggest. Nearly one half of the Baths of Titus will be opened to the public next autumn, and also that portion of the Forum of Augustus which extends from the Via Bonella and the Arco de' Pantani to the Torre dei Conti and the Forum Transitorium. The Government expects, also, to buy the Vigna Bernabò, which occupies one of the most beautiful sections of the Baths of Caracalla. At the eleventh milestone of the Via Tiburtina, the pavement of the old road was discovered for some hundred feet. There are remains of tombs on each side of the highway, in one of which a bronze statuette was found, eighteen inches high.

In the course of the winter campaign fully one acre of ground was excavated at Ostia. The results are rather important as regards the history and the topography of the commercial part of the town. The "down town," the busy quarters of Ostia, extended along the main branch of the Tiber, and inland as far as the forum and temple of Vulcan. The docks are all built on the same pattern—I dare say by the same architect and the same contractor. Imagine a network of streets, twelve feet wide, running from north to south and from east to west, with rows of stores or magazines on each side, built of reticulated work with layers of bricks. The ground floor was exclusively used for storing supplies, mostly grain cargoes; in the floor above were the offices and the residence of trading companies, and of the *collegia* of working men connected with the port. These upper rooms are better arranged, their pavements are ornamented with *chiaroscuro* mosaics, their walls coated with painted stucco. Commercial men, as a rule, never cared for aesthetics; accordingly not a single fragment of a work of art was found in this dry and lonesome region of docks. I will mention, however, one object—the bone handle of a pocket-knife—which is not without a certain interest. On one side of the handle are engraved the whip and the cap of a jockey, and his name, *ΕΥΡΕΠΕΣ*; on the other, the palm of victory, the head of a horse, and its name, *ΝΕΡΖΟ*. Now we must recollect that other handles, perfectly alike, have been found in Rome—one five years ago in the Via di Porta S. Lorenzo—inscribed with names of the same jockey and horse; another, seven years ago, sold by Pennell to an antiquary in Paris, in which the name of the horse is *ΕΥΡΕΠΕΣ*. It seems that the gallant *agitor* of the circus won his race with a *biga*, and this race must have been so famous, so popular, that tradesmen availed themselves of the opportunity to bring forth *objets à la mode*, such as pocket-knives and children's toys. In 1872, while excavating near the church of S. Eusebio on the Esquilina, we discovered the remnants of a diminutive *biga*, on the wheels of which (cut in lead) the name of *ΕΥΡΕΠΕΣ* was engraved. I expect to see very soon in the market pocket-knives and children's toys with the names of Archer and Bend Or engraved upon them. RODOLFO LANCIANI.

On the 25th ult. Messrs. Christie, Manson & Woods sold by auction the original water colours prepared for the steel plates to 'Picturesque Europe' and Cassell's 'Illustrated Shakespeare.' Among the Shakespeare illustrations were five water-colour drawings by Mr. F. Dicksee: Antony and Cleopatra, 148 guineas; Bertram and Helena, 110 ga.; Othello and Desdemona, 91 ga.; Caesar and Calphurnia, 105 ga.; Constance and Salisbury, 90 ga. Among the 'Picturesque Europe' drawings were some water colours by Birket Foster: St. Michael's Mount, Cornwall, 66 ga.; Windsor Castle, 61 ga.; Old Houses in Strasbourg, 51 ga.; Turnbury Castle, 51 ga.; Lauffenberg, 54 ga.; Verona, 60 ga.; Edinburgh, from Calton Hill, 58 ga.; Market Place at Orta, 64 ga.; Moulin Huet Bay, Guernsey, 50 ga.; Innspruck, 69 ga.

On Saturday last the same auctioneers sold the following water-colour drawings and pictures. Drawings. H. W. B. Davis, Sand Hills, with a Shepherd and Sheep, 157l. J. B. Burgess, Youth and Age, 159l. L. Haghe, Ruins in the Forum, Rome, 131l. Pictures: P. Bouvier, L'Occasion, 126l. V. Chevaliard, A Game at Cards, 162l. G. Koller, Albert Dürer receiving a Message from the Duchess of Parma, 136l. C. Seiler, "Official Orders," 241l. J. E. Saintin, "Treasured Mementoes," 105l. F. Domingo, The Cardplayers, 546l. A. Toulmouche, L'Attente, 115l.; White Lilacs, 115l. E. Castres, Outside the Ambulance, 241l. L. C. Müller, Mecca Pilgrims, 735l. Jules Breton, A Breton Woman, 451l. J. G. Vibert, An Unequal Match, 157l. B. W. Leader, On the Llugwy, North Wales, 157l. T. S. Cooper, Cows and Sheep, 246l.; Noon, Cattle Reposing, 231l. E. Frère, The Drum Lesson, 262l. E. Nicol, The School, 210l. W. Etty, The Triumph of Cleopatra, 525l.

Just-3rt Sensib.

M. RAYON has finished his plate after Mr. Watts's portrait of Herr Joachim, much to the satisfaction of the painter, and Messrs. Agnew & Co. will shortly publish it. The same publishers are about to issue another etching by this engraver from the same painter's picture, 'Joan of Arc,' which is now in the Grosvenor Exhibition. Messrs. Pilgram & Lefèvre will soon issue an etching from the little upright picture of Roman ladies in a *bainum*, which Mr. Alma Tadema has recently finished and called 'The Bath.' Our readers will remember that the women are standing in a white marble bath, in which the water pours from a dolphin of bronze.

THE Print Room has been lately enriched by the purchase on the Continent of a numerous collection of German broadsides, illustrated with engravings and woodcuts of historical and satirical subjects, dating from 1534, and including a considerable proportion of anti-papal satires, e.g., a striking one of the Pope driving his clergy in a chariot to hell; behind are many briefs hanging in a tree; in front devils are tormenting a monk. A similar work is dated 1588. Among other subjects of these prints are the great clock at Strasbourg, 1574, views of towns, castles, and other buildings, arms, armorials, costumes, and some good specimens of early stencil colouring of a vivid kind.

THE Society for the Protection of Ancient Buildings held its third annual meeting on Monday last, in the Great Room of the Society of Arts, Adelphi. The Report of the Committee, enlarging on the continued activity of the Society, and describing its efforts, many of which have been fortunate, some fruitless, was read, and showed that the chief object of the body, the awakening public attention to the dangers of "restoration," as distinct from preservation of buildings, was being rewarded with a large measure of success. No greater proof

of this is needed than the foundation of a similar society in France. The labours of the Committee in regard to St. Alban's have been unhappily defeated, and the building has been handed over to the caprice of Sir E. Bessett. With regard to St. Mark's at Venice, the Society's efforts had been strengthened by the support of a large and educated body of Italians, who deprecate the deplorable treatment to which that building has been subjected. No doubt a change has taken effect, and the wholesale abolition of antiquity which was threatened is, for the time at least, modified, if not stayed; the recent operations are of a less destructive nature than before. The efforts of the Society, backed by Mr. Street's and Mr. J. J. Stevenson's remonstrances, elicited many testimonies to the same effect, one of the most valuable of which is a letter published in the *Building News* of the 18th ult. by a practical mason, Mr. S. B. Burton, of Newcastle-on-Tyne. The City Church and Churchyard Protection Society is in general alliance with the Society for the Protection of Ancient Buildings, and has similar, but not identical, objects. Three hon. secretaries have been added to the last-named body, in order to relieve Mr. W. Morris of part of those increasing duties which he has generously performed. These gentlemen are Mr. Eustace Balfour, the Hon. R. C. Grosvenor, and Mr. C. G. Vinnall. Mr. S. Leighton, M.P., was in the chair, and the meeting was addressed by that gentleman, Lord Talbot de Malahide, Prof. Colvin, Mr. W. B. Richmond, and others. The meeting was largely attended. It was pressed on members that they should endeavour to add to their number, in order to strengthen the hands and extend the influence of the Society.

MR. WILFRED CRUICK, the author of 'Old English Plate,' has just completed a companion volume on 'French Plate,' giving the date, letters, and marks. This book, which is the result of much original research, will be published shortly by Mr. Murray.

PROF. CHARLES ELIOT NORTON has just completed a new work, entitled 'Historical Studies of Church Building in the Middle Ages—Venice, Siena, Florence.' The work is already in the press, and will be issued simultaneously in New York and London.

THE Fourth Annual Fine-Art Exhibition at Dundee is now open. Many English Royal Academicians are represented, as well as members of the Royal Scottish Academy. Amongst the contributors are Sir Noel Paton, Mr. Alma Tadema, Mr. M'Whirter, Sir Daniel Macnee, and Mr. Pettie. Last year the sales realized 10,000l.

THE details of the coming Congress of Archaeology in Wiltshire have just been arranged. Visits will be made to the churches of St. John and St. Mary and the remains of the Old Castle, Devizes, Potterne Church, Eastwell, Eddington Church, Bratton, Steeple Ashton, Keevil, Poulshot, Bishops-Cannings Church, the Wansdyke, Abury, Silbury and its stone circle, Chippenham, Bradenstoke Priory, Malmesbury Abbey, Amesbury, Vespaian's Camp, Stonehenge, Bowood House, Lacock Abbey, Melksham, and other places of antiquarian and historical interest in the county.

A SPECIAL general meeting of the Glasgow Archaeological Society was held last week. Papers by Mr. James Napier, F.R.S.E., 'On Folk-lore among the Upper and Middle Clames,' and by the Secretary on the canoe recently discovered in a small island in the Clyde, were read. Prof. Young exhibited coins in the Hunterian Museum which have not yet been catalogued.

THE following pictures were lately sold, for francs, in Paris: Goya, La Toilette, 3,150. Diaz, Chien au repos dans un Bois, 4,100. Millet, L'Heure de Midi, 6,300. Saint-Jean, Bouquet de Fleurs, 11,400. Bronze: Barye, Thésée et le Minotaure, 4,000.

THE annual general meeting of the Arundel Society was held on Wednesday, in the Society's rooms. Sir Henry Layard took the chair. The formal business having been concluded, Sir Henry gave a *résumé* of the history of the Society. He reported that the balance at the end of 1879 amounted to upwards of 1,300l., and he called attention to some remarkable mosaics in a mosque on the shores of the Bosphorus, apparently by an Italian artist of the fourteenth century, which he thought might be advantageously copied. Sir William Gregory added some observations on some monuments and frescoes he had lately seen in Italy, which he thought desirable to be copied. Mr. Oscar Browning urged the importance of copying some more of those Italian frescoes which were peculiarly liable to injury or decay. Some explanations were given by the Treasurer, and after a few observations by Sir Coutts Lindsay and Mr. Burton, the Director of the National Gallery, the meeting separated.

AN exhibition of the works of Thomas Couture is preparing in Paris by M. Barbienne.

THE exhibition of the Fine Arts at Milan will be opened in the Brera from the 26th of August till the 30th of September next.

M. CHAFU is to execute a statue of Auber to be erected in Caen, the composer's native town. This sculptor has lately finished a statue of Jean Cousin, which will be uncovered at Sens, his birthplace, in September next.

M. CHAMFLEURY's last portion of his 'Histoire de la Caricature,' the second part of which we reviewed some time ago, will shortly be issued by the Librairie Dentu, Paris.

THE German papers announce that the excavations at Olympia stopped on the 18th ult. They have been most fruitful. Late in the autumn, before the explorers finally quit the Morea, it is proposed to make further search in the south-east corner of the Altis and on the southern side of the Byzantine church.

AN exhibition has been opened at Karlsruhe of the sketches and drawings left by the late K. F. Lessing. Some of these date as far back as 1824.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Le Pré aux Clercs.'
CRYSTAL PALACE.—The Handel Festival.
ST. JAMES'S HALL.—Mr. Gann's Orchestral Concerts.
ST. JAMES'S HALL.—The Musical Union.
ST. JAMES'S HALL.—Philharmonic Society.

It is idle to speculate upon the possible work which Louis Joseph Ferdinand Hérold might have wrought for the French lyric stage had he not fallen a victim to consumption at the age of forty-two. He lived long enough to leave an indelible impression at a time when *opéra comique* was considered a worthy field of labour by musicians of genius. 'Marie,' 'Zampa,' and 'Le Pré aux Clercs' will serve to keep alive the memory of Hérold so long as comic opera obtains recognition as a legitimate form of art. Of the three works mentioned the last is perhaps the most unexceptionable for continuous melodic interest and unity of style, notwithstanding the indications in 'Zampa' of dramatic intensity which might eventually have been turned to the best account. 'Le Pré aux Clercs' was produced on December 15th, 1832, and on January 19th following Hérold died. If we possessed in London a theatre devoted to comic opera of the purest type, this work would enjoy the utmost popularity both with musicians and the general public, for its never failing tunefulness is equalled by the skill and grace displayed in the concerted music

and the orchestration. But if it be asked whether Mr. Gye was wise to select the opera for production at Covent Garden we are forced to reply in the negative. Its pristine delicacy and subtlety suffer by transplantation to a stage many sizes too large for the display of such qualities. The substitution of recitative for the dialogue of the original tends to monotony, notwithstanding the interest of the drama, and many charming points of detail are of necessity lost in the new locale. The work was far more effective when presented at the Gaiety Theatre in 1875 by the French company, whose efforts failed to meet with appreciation owing to some caprice on the part of the public. Whether Signor Vianesi feels no sympathy with this typically French opera we cannot undertake to say, but, whatever the cause, the playing of the orchestra on Saturday last was strangely coarse and unrefined. Hérold's score is not overlaid with brass and percussion, nor devoid of *succurs*, as might be supposed from this performance. With regard to the cast, though it would be unfair to term it inadequate, yet it is undeniable that its leading members did not succeed in rousing the audience from a more than normal state of apathy. Madame Albani as Isabelle produced some effect in the celebrated *aria* "Jours de mon enfance," but otherwise her performance was by no means remarkable, and M. Engel was neither vocally nor dramatically equal to the part of Mergy. The best piece of acting was that of Signor Cotogni as Canterelli, and a word of approval may be given alike to Mdlle. Valleria as Nicette, and to M. Gailhard as Girod. Signor Corni made little of his opportunities as Comminge. The general unsuitability of the opera to its present purpose was curiously illustrated by the cold reception accorded to some of the most charming numbers, as, for example, the two trios, "Vous me disiez sans cesse" and "C'en est fait." In order to secure at least one of the essential features of grand opera, Signor Vianesi has interpolated a ballet with music by some very inferior hand. Hérold wrote several ballets, and one or more of them might surely have been utilised for the occasion. It is but due to the stage manager, Signor Tagliafico, to acknowledge the judicious and effective liberality displayed in the mounting of the work; the second and third acts give conclusive proof of his skill and taste in such matters. "Le Pré aux Clercs" will yet enjoy a career of popularity, but not on the Covent Garden stage nor in the Italian language. Madame Sembrich has followed up her initial success by appearing as Amina, a character affording similar opportunities for purely vocal display to that of Lucia, while possessing still less dramatic significance. Madame Sembrich's exceptional ability as a singer of florid Italian music has been placed further beyond dispute by her new assumption, but it is still impossible to speak with safety as to her dramatic resources. Her third and last impersonation this season will be that of Marguerite de Valois in "Les Huguenots."

The Handel Festival at the Crystal Palace was brought to a close yesterday week by what, in the unanimous opinion of all connoisseurs present, was one of the finest performances—possibly the finest—of 'Israel

in Egypt' ever heard. There is no work of Handel's, nor indeed in the whole *répertoire* of music, so well fitted for a monster festival as this. Of the thirty-nine numbers which it contains, twenty-eight are choruses; and it is no disparagement to the eminent soloists engaged on these occasions to say that by far the greatest effects produced in the central transept of the Crystal Palace are those made by the choral portions of the music. In 'Israel,' moreover, more than in any other of Handel's works, double choruses abound, and very remarkable effects are obtained by the antiphonal treatment of the vocal masses. It will suffice to refer to such numbers as "He spake the word," "He gave them hailstones," "The horse and his rider," and "Thy right hand, O Lord," as illustrations of this point. Nowhere else is it possible to realize these effects to anything like the extent which is done at Sydenham, because no other orchestra in the country allows the two choirs to be placed at such a distance from one another. The choruses yesterday week were, on the whole, magnificently rendered. The few slips which we noticed were, with hardly an exception, precisely the same as have been made at every Handel Festival within our recollection. This is likely to continue to be the case until the rehearsal becomes one in reality as well as in name. If the time devoted to some of the more popular numbers, which every member of the chorus knows perfectly, were given to the practice of the more difficult pieces, many of which are never by any chance rehearsed at all, there might be a hope of future improvement. This, however, is, we fear, hardly to be looked for, as, although the artistic benefit would be indubitable, the financial result of such a change of procedure would probably be less satisfactory. We referred last week to Sir Michael Costa's alterations of Handel's text, and shall not again enlarge on this painful subject, merely saying that some of the liberties taken with 'Israel' were even more unwarrantable and repugnant to every artistic feeling than those already commented upon. The solo music was excellently given by Madame Lemmens-Sherrington, Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, Mr. Bridson, and Mr. Frederic King. Sir Michael Costa received an ovation at the close of the festival, which, as a conductor at least, he certainly fairly earned. We are glad to learn that the attendance compares favourably with that of previous festivals, upwards of 79,000 persons having been present during the four days.

The last of the present series of Mr. Ganz's Orchestral Concerts, which was given at St. James's Hall last Saturday afternoon, was in more respects than one the best that has been heard during the season. The central point of attraction, at least to musicians, was the announcement of Berlioz's symphony 'Harold en Italie,' a masterpiece to which the public seldom have an opportunity of listening. It was performed at the Crystal Palace in 1878, and was also given at St. James's Hall last season under Mr. Ganz; but with these exceptions it had not been heard in London since the composer himself conducted it at the New Philharmonic Concerts in 1855. The work is essentially programme music, the idea being suggested by Byron's 'Childe

Harold,' and a solo viola being employed throughout the score as the representative of the hero. The four movements of which the symphony consists are respectively entitled "Harold in the Mountains—Scenes of Melancholy, Happiness, and Joy," "March and Evening Prayer of the Pilgrims," "Serenade of the Mountaineer of the Abruzzi to his Loved One," and "Recollections of the Scenes preceding the Orgy of Brigands." The form of the work is based on that of the classical symphonies, though with such important modifications of detail as to render the similarity by no means obvious without close examination of the music. The characteristics which strike the hearer most forcibly are the originality and wealth of the melodic invention, the remarkable boldness of the harmonies, and the rare beauty of the orchestration. In all these respects 'Harold' is a not unworthy companion of the 'Damnation de Faust.' The most pleasing and readily appreciable movements are the Pilgrims' March and the Serenade, while the final Orgy of Brigands, though of unquestionable power, seems in many parts to seek for truth of painting at the expense of musical beauty. The performance of the symphony under Mr. Ganz deserves high praise, as being by far the most satisfactory rendering of an orchestral work which we have yet heard under his direction. The first and third movements were especially well played. The important and difficult viola solo was admirably rendered by Herr Holländer, one of the most finished artists now before the public. The remaining orchestral pieces at this concert were M. Saint-Saëns's not particularly interesting Prelude to 'Le Déluge,' and the Overture to the 'Wood Nymph' (Bennett) and 'Tannhäuser.' Mendelssohn's Concerto in a minor was brilliantly played by M. Alphonse Duvernoy; and the vocalists were Mr. Sims Reeves and Miss Carlotta Elliot. Mr. Reeves sang "If with all your hearts" and 'Adelaide' in his own unapproachable style; Miss Elliot, who has an excellent voice, should be counselled not at present to attempt such pieces as "Bel raggio" from 'Semiramide,' which was obviously beyond her power.

There is no occasion to linger over the final programme of the Musical Union, as it consisted, according to recognized precedent, of items selected for their inherent attractiveness. Allowing for an unfortunate *contretemps* in the *scheros*, we have seldom heard Beethoven's Septet better played. One point worthy of notice was the judicious *tempo* adopted in the minuet, a movement frequently taken too fast. M. Alphonse Duvernoy's crisp touch and vivacious style told exceedingly well in the Septet of Hummel, and unstinted praise may be accorded to his rendering, with Herr Anser, of the two final movements of Beethoven's Kreutzer Sonata. The Musical Union was one of three institutions whose existence it was supposed would be terminated by their several promoters after this season. But, as in the instance of the Sacred Harmonic Society, it seems that, in place of "Requiescat in pace," we should rather say "Resurgam!" After thirty-six years of unremitting labour for art—labour which we are assured has had extremely beneficial results—the director evinces a not unnatural desire to retire, and

as the executive of the Musical Union lies solely in his hands, the adoption of this course would, it was naturally assumed, prove fatal to the further continuance of the undertaking. But it would seem that the subscribers and others interested in the matter have taken counsel, and a proposal has been made that a well-known musician, one of the regular executants at the *Matinées*, should assume the direction of the enterprise, or at any rate the more laborious part thereof, leaving the editing of the programmes, &c., still in the hands of Mr. Ella. We may be permitted to express the hope that an arrangement of this nature may be carried into effect. The Musical Union performances are among the most artistic and enjoyable of the summer season, and have been the means of introducing many continental musicians of note to the London public. A mere glance at the list of executants who have appeared during past seasons will serve to prove this. Musical institutions based on the most rigid art principles are not so common with us that we can afford to lose one of them without making at least an effort to maintain its existence.

The eighth concert of the Philharmonic Society (the last for the present season), which was given at St. James's Hall on Wednesday evening, was noteworthy for the introduction into the programme of an important work by a young English composer. As a general rule the Committee treat our younger race of musicians with such supercilious neglect that they deserve credit when for once they recognise the possibility that a native composer with a comparatively unknown name may perchance have written something worth hearing. We trust that the precedent set on Wednesday may be followed in coming seasons, because the impression undoubtedly exists (whether deservedly or not it is not our present business to inquire) that the Philharmonic Society does little or nothing for the encouragement of rising talent. The fortunate exception on Wednesday was Mr. Arthur H. Jackson, whose Pianoforte Concerto in D minor was played by Miss Agnes Zimmermann. Mr. Jackson was formerly a student at the Royal Academy of Music, where he received instruction in composition from the late Sir Sterndale Bennett and Dr. Sullivan, and he is now one of the professors of harmony in that institution. It is with sincere pleasure that we record the complete success of Mr. Jackson's work. It is not only a most musically and well-written composition, but it contains many passages of real charm and beauty. The slow movement is especially admirable; but the entire concerto deserves unqualified praise. The solo part, the treatment of which shows a thorough acquaintance with the technique of the piano, was most excellently rendered by Miss Zimmermann, and the hearty applause which greeted each movement ought to convince the directors of the Society that they will do well to pay more attention than they have hitherto done to the claims of English music at their concerts. Another English piece was included in Wednesday's programme, a pretty, but rather fragmentary, canonet, "I prithe send me back my heart," composed by Miss Maud Valérie White, and capably sung by Mr. Santley. Sir

Julius Benedict's Overture to 'Twelfth Night,' composed expressly for the Philharmonic Society, was performed for the first time at the same concert. Like all its author's works, it is extremely well written and very effectively scored; but it shows more constructive skill than inspiration. Madame Norman-Néruda created great enthusiasm by her really splendid performance of the Adagio and Rondo from Vieuxtemps's Concerto in E (music, it may be remarked in passing, which is quite unworthy of her abilities); and the 'Pastoral' Symphony, Weber's 'Jubilee' Overture, and vocal music by Madame Antoinette Sterling completed a very interesting selection.

Musical Society.

MR. STEPHEN S. STRATTON, of Birmingham, who during the past season has given a series of chamber concerts at the Masonic Hall, announces a second series for next season. The prospectus which he has issued states that the number of concerts will be increased from four to six, each concert consisting entirely of instrumental music, and occupying rather less than two hours. No fewer than thirteen novelties are announced, of which six are by English composers—a fact for which Mr. Stratton deserves especial praise. The prices are so extremely low as to place the opportunity of hearing high-class music within the reach of all; and Mr. Stratton deserves the warmest support of his townspeople in his endeavours to diffuse the knowledge of his art.

At Mr. Charles Halle's Recital on the 18th ult. the novelty was Kiel's Quintet in A, Op. 75, a musically but not remarkably interesting work. At the next performance, on the 24th, there were two items marked "first time," neither of which, however, could be considered an absolute novelty. Goetz's Quintet in C minor, Op. 16, for piano and strings, was first performed in this country at the Popular Concerts, March 31st, last year. It is perhaps the most satisfactory of the lamented composer's chamber works, the themes being charmingly fresh and melodious and the development clear and unlaboured, though tinged with Schumannlike earnestness and poetic feeling. Mr. Halle played Schumann's 'Kinderscenen,' Op. 15, a composition which by its nature is unfitted for frequent public performance. Each of the thirteen sketches is a gem in itself, but the bond of union between the whole is but slight. It was noted that Mr. Halle took several of the numbers at a much slower pace than that indicated by the metronomic directions; and having regard to the style of the music and the fanciful titles bestowed by the composer it cannot be denied that there was ample justification for this course. For example, No. 12, 'Kund im Einschlummen,' would be meaningless if taken at the marked tempo. The remainder of the programme of Friday week must pass without comment.

MISS GERTRUDE WYNNE (Mrs. Dallas) gave a *matinée musicale* at 32, Craven Hill Gardens, on Wednesday, when she was assisted by Madame Edith Wynne, M. Sainton, and other artists. Miss Gertrude Wynne is a soprano of considerable promise, and a pupil of Madame Sainton-Dolby.

At the Paris Académie des Beaux-Arts the first Grand Prix for musical composition has been awarded by the judges to M. Lucien Hillemaier, the second to M. Marty, and honourable mention to M. Bruneau. All three gentlemen were pupils of M. Massenet.

It had been settled that M. Ambroise Thomas's new opera 'Françoise de Rimini' was to be pro-

duced next winter at the Paris Opera, Gounod's 'Le Tribut de Zamora' having given place to it. It is now stated by the *Revue et Gazette Musicale* that this arrangement has been altered, as M. Thomas finds it impossible to secure an adequate cast for his work, and therefore withdraws it till a more favourable opportunity. Under these circumstances it at present appears likely that M. Gounod's work will be the first given. Next January or February is spoken of as the probable date.

DRAMA

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THE WEEK.

VAUDEVILLE.—'The Guv'nor,' a Farceal Comedy, in Three Acts. By E. G. Lankester. SADLER'S WELLS.—'A Midsummer Night's Dream.'

WHILE to France we are indebted for two-thirds of our acting drama, German comedy is practically neglected. A few dramas of serious interest have during times comparatively recent been transferred from the German stage to the English, the most important being Dr. Westland Marston's 'Donna Diana,' which, though Spanish in origin, reaches us through the German of Joseph Schreyvogel, Mr. Oxenford's adaptation of Dr. Mosenthal's 'Deborah,' and Mr. Wills's two plays 'Hinko the Headman' and 'The Man of Airlie.' German humour has seldom, however, commended itself to the English public, and it is difficult to recall before the appearance of 'The Guv'nor' a single instance of a German comedy or farce which has found acceptance upon our boards. The specimen now afforded is likely to lead to further explorations of the source whence it is derived. Through an adaptation which is weak, undramatic, and juvenile penetrates enough of genuine drollery to stir an English public to paroxysms of laughter, and to secure for the play a complete success. That 'The Guv'nor' has even in the original any great merit, dramatic or literary, may be doubted. In its present shape, in addition to being feebly written, it is wholly preposterous in action, and its best effects are produced by the employment of unpleasant means. Physical imperfections are, so to speak, the mainspring of the action. But for the deafness of one of the characters the entire plot would drop to the ground; but for the stammer of a second the *rolé* he plays would be that of a walking gentleman. Now of all means of bringing about equivocation, that of making one of the characters deaf is the cheapest and the most common; of all methods of giving an appearance of comicality to a character not intrinsically comic, that of assigning it a peculiarity of speech is the simplest. In spite of these defects and the occasional vulgarity and the constant strain after wit which leads the English adapter to furnish his dialogue with the worst puns he can appropriate or invent, 'The Guv'nor' is a success. It has an intrigue which, though impossible from beginning to end, is diverting, and it has two or three scenes in which the fun is "fast and furious." It may, of course, be objected that the action from first

to last is that of an assemblage of lunatics. Since, however, the appearance of the 'Chapeau de Paille d'Italie,' the most celebrated, if not the first, work of the class—a work which might safely be commended to the company of the Palais Royal during its stay at the Gaiety—pieces of this description have won acceptance and recognition. While modest enough, then, to permit of its being played in a boarding-school, this specimen of a Teutonic *comédie-vaudeville* is as diverting as the most fashionable French obscenity. A certain readiness, not always found, to yield to the empire of absurdity is an indispensable condition of enjoyment. Those who can so yield, and in the pursuit, and it may be said the gratification, of laughter can send their reason to sleep, may reap such amusement as they do not often obtain. The application, however, of the test of reason would be like that of the spear of Ithuriel to the hidden demon, or rather, perhaps, like a pinch of salt to a snail, effecting less of change than of apparent annihilation.

A singularly fine performance of a comic, jolly, and bibulous old boatman was afforded by Mr. James, who in parts of this description has now no equal on the English stage. As a picture of ineffable and good-hearted vulgarity and radiant self-content the impersonation cannot easily be surpassed. Mr. Maclean acted in a style equally moderate and effective as a retired confectioner who is the victim of an almost interminable series of delusions, and Mr. Thorne elicited much laughter in a scene of comic anger and bewilderment. An interpretation adequate throughout was afforded, and the performance from the point of view of farce must be regarded as satisfactory.

The revival of 'A Midsummer Night's Dream' at Sadler's Wells is creditable, in some respects. Mr. Edmund Lyons as Bottom, though he is over emphatic in the later scenes, acts with intelligence and judgment. Mr. Hendrie is a satisfactory Quince, Miss Rosa Kenney plays Hermia, and Miss Ella Dietz Helena. For the fairy scenes meanwhile juvenile exponents have been secured, some of whom display remarkable intelligence. Miss Laura Lawson is a spirited Oberon, and Miss Addie Blanche a diminutive and also a most impish Puck. So well trained are the tiny exponents in general, that the ordinary objections to the employment of children disappear. Their delivery of the lines assigned them is, on the whole, equal to that of their elders, and the contrast between the fairies and the human beings in whose loves and feuds they take an interest, mischievous or sentimental, is effective. Against the plan adopted little can be urged. 'A Midsummer Night's Dream' lends itself to fanciful treatment, and musical or spectacular effects may be introduced almost *ad libitum*. An attractive and amusing exhibition is afforded. It may, perhaps, be urged that there is more of scenery than of Shakespeare and more of music than of both. Fortunately most of the music is Mendelssohn's.

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Natural Science, 58. Mathematics, 59. Physics, 60. Chemistry, 61. Botany, 62. Zoology, 63. Mineralogy, 64. Geology, 65. Meteorology, 66. Astronomy, 67. Navigation, 68. Commerce, 69. Law, 70. Medicine, 71. Veterinary, 72. Agriculture, 73. Horticulture, 74. Forestry, 75. Mining, 76. Metallurgy, 77. Textile Industry, 78. Paper Industry, 79. Glass Industry, 80. Pottery, 81. Jewellery, 82. Watchmaking, 83. Clockmaking, 84. Printing, 85. Bookbinding, 86. Stationery, 87. Calligraphy, 88. Engraving, 89. Sculpture, 90. Painting, 91. Music, 92. Dancing, 93. Gymnastics, 94. Games, 95. Sports, 96. Travelling, 97. Languages, 98. Literature, 99. History, 100. Geography, 101. Natural Science, 102. Mathematics, 103. Physics, 104. Chemistry, 105. Botany, 106. Zoology, 107. Mineralogy, 108. Geology, 109. Meteorology, 110. Astronomy, 111. Navigation, 112. Commerce, 113. Law, 114. Medicine, 115. Veterinary, 116. Agriculture, 117. Horticulture, 118. Forestry, 119. Mining, 120. Metallurgy, 121. Textile Industry, 122. Paper Industry, 123. Glass Industry, 124. Pottery, 125. Jewellery, 126. Watchmaking, 127. Clockmaking, 128. Printing, 129. Bookbinding, 130. Stationery, 131. Calligraphy, 132. Engraving, 133. Sculpture, 134. Painting, 135. Music, 136. Dancing, 137. Gymnastics, 138. Games, 139. Sports, 140. Travelling, 141. Languages, 142. Literature, 143. History, 144. Geography, 145. Natural Science, 146. Mathematics, 147. Physics, 148. Chemistry, 149. Botany, 150. Zoology, 151. Mineralogy, 152. Geology, 153. Meteorology, 154. Astronomy, 155. Navigation, 156. Commerce, 157. Law, 158. Medicine, 159. Veterinary, 160. Agriculture, 161. Horticulture, 162. Forestry, 163. Mining, 164. Metallurgy, 165. Textile Industry, 166. Paper Industry, 167. Glass Industry, 168. Pottery, 169. Jewellery, 170. Watchmaking, 171. Clockmaking, 172. Printing, 173. Bookbinding, 174. Stationery, 175. Calligraphy, 176. Engraving, 177. Sculpture, 178. Painting, 179. Music, 180. Dancing, 181. Gymnastics, 182. Games, 183. Sports, 184. Travelling, 185. Languages, 186. Literature, 187. History, 188. Geography, 189. Natural Science, 190. Mathematics, 191. Physics, 192. Chemistry, 193. Botany, 194. Zoology, 195. Mineralogy, 196. Geology, 197. Meteorology, 198. Astronomy, 199. Navigation, 200. Commerce, 201. Law, 202. Medicine, 203. Veterinary, 204. Agriculture, 205. Horticulture, 206. Forestry, 207. Mining, 208. Metallurgy, 209. Textile Industry, 210. Paper Industry, 211. Glass Industry, 212. Pottery, 213. Jewellery, 214. Watchmaking, 215. Clockmaking, 216. Printing, 217. Bookbinding, 218. Stationery, 219. Calligraphy, 220. Engraving, 221. Sculpture, 222. Painting, 223. Music, 224. Dancing, 225. Gymnastics, 226. Games, 227. Sports, 228. Travelling, 229. Languages, 230. Literature, 231. History, 232. Geography, 233. Natural Science, 234. Mathematics, 235. Physics, 236. Chemistry, 237. Botany, 238. Zoology, 239. Mineralogy, 240. Geology, 241. Meteorology, 242. Astronomy, 243. Navigation, 244. Commerce, 245. Law, 246. Medicine, 247. Veterinary, 248. Agriculture, 249. Horticulture, 250. Forestry, 251. Mining, 252. Metallurgy, 253. Textile Industry, 254. Paper Industry, 255. Glass Industry, 256. Pottery, 257. Jewellery, 258. Watchmaking, 259. Clockmaking, 260. Printing, 261. Bookbinding, 262. Stationery, 263. Calligraphy, 264. Engraving, 265. Sculpture, 266. Painting, 267. Music, 268. Dancing, 269. Gymnastics, 270. Games, 271. Sports, 272. Travelling, 273. Languages, 274. Literature, 275. History, 276. Geography, 277. Natural Science, 278. Mathematics, 279. Physics, 280. Chemistry, 281. Botany, 282. Zoology, 283. Mineralogy, 284. Geology, 285. Meteorology, 286. Astronomy, 287. Navigation, 288. Commerce, 289. Law, 290. Medicine, 291. Veterinary, 292. Agriculture, 293. Horticulture, 294. Forestry, 295. Mining, 296. Metallurgy, 297. Textile Industry, 298. Paper Industry, 299. Glass Industry, 300. Pottery, 301. Jewellery, 302. Watchmaking, 303. Clockmaking, 304. Printing, 305. Bookbinding, 306. Stationery, 307. Calligraphy, 308. Engraving, 309. Sculpture, 310. Painting, 311. Music, 312. Dancing, 313. Gymnastics, 314. Games, 315. Sports, 316. Travelling, 317. Languages, 318. Literature, 319. History, 320. Geography, 321. Natural Science, 322. Mathematics, 323. Physics, 324. Chemistry, 325. Botany, 326. Zoology, 327. Mineralogy, 328. Geology, 329. Meteorology, 330. Astronomy, 331. Navigation, 332. Commerce, 333. Law, 334. Medicine, 335. Veterinary, 336. Agriculture, 337. Horticulture, 338. Forestry, 339. Mining, 340. Metallurgy, 341. Textile Industry, 342. Paper Industry, 343. Glass Industry, 344. Pottery, 345. Jewellery, 346. Watchmaking, 347. Clockmaking, 348. Printing, 349. Bookbinding, 350. Stationery, 351. Calligraphy, 352. Engraving, 353. Sculpture, 354. Painting, 355. Music, 356. Dancing, 357. Gymnastics, 358. Games, 359. Sports, 360. Travelling, 361. Languages, 362. Literature, 363. History, 364. Geography, 365. Natural Science, 366. Mathematics, 367. Physics, 368. Chemistry, 369. Botany, 370. Zoology, 371. Mineralogy, 372. Geology, 373. Meteorology, 374. Astronomy, 375. Navigation, 376. Commerce, 377. Law, 378. Medicine, 379. Veterinary, 380. Agriculture, 381. Horticulture, 382. Forestry, 383. Mining, 384. Metallurgy, 385. Textile Industry, 386. Paper Industry, 387. Glass Industry, 388. Pottery, 389. Jewellery, 390. Watchmaking, 391. Clockmaking, 392. Printing, 393. Bookbinding, 394. Stationery, 395. Calligraphy, 396. Engraving, 397. Sculpture, 398. Painting, 399. Music, 400. Dancing, 401. Gymnastics, 402. Games, 403. Sports, 404. Travelling, 405. Languages, 406. Literature, 407. History, 408. Geography, 409. Natural Science, 410. Mathematics, 411. Physics, 412. Chemistry, 413. Botany, 414. Zoology, 415. Mineralogy, 416. Geology, 417. Meteorology, 418. Astronomy, 419. Navigation, 420. Commerce, 421. Law, 422. Medicine, 423. Veterinary, 424. Agriculture, 425. Horticulture, 426. Forestry, 427. Mining, 428. Metallurgy, 429. Textile Industry, 430. Paper Industry, 431. Glass Industry, 432. Pottery, 433. Jewellery, 434. Watchmaking, 435. Clockmaking, 436. Printing, 437. Bookbinding, 438. Stationery, 439. Calligraphy, 440. Engraving, 441. Sculpture, 442. Painting, 443. Music, 444. Dancing, 445. Gymnastics, 446. Games, 447. Sports, 448. Travelling, 449. Languages, 450. Literature, 451. History, 452. Geography, 453. Natural Science, 454. Mathematics, 455. Physics, 456. Chemistry, 457. Botany, 458. Zoology, 459. Mineralogy, 460. Geology, 461. Meteorology, 462. Astronomy, 463. Navigation, 464. Commerce, 465. Law, 466. Medicine, 467. Veterinary, 468. Agriculture, 469. Horticulture, 470. Forestry, 471. Mining, 472. Metallurgy, 473. Textile Industry, 474. Paper Industry, 475. Glass Industry, 476. Pottery, 477. Jewellery, 478. Watchmaking, 479. Clockmaking, 480. Printing, 481. Bookbinding, 482. Stationery, 483. Calligraphy, 484. Engraving, 485. Sculpture, 486. Painting, 487. Music, 488. Dancing, 489. Gymnastics, 490. Games, 491. Sports, 492. Travelling, 493. Languages, 494. Literature, 495. History, 496. Geography, 497. Natural Science, 498. Mathematics, 499. Physics, 500. Chemistry, 501. Botany, 502. Zoology, 503. Mineralogy, 504. Geology, 505. Meteorology, 506. Astronomy, 507. Navigation, 508. Commerce, 509. Law, 510. Medicine, 511. Veterinary, 512. Agriculture, 513. Horticulture, 514. Forestry, 515. Mining, 516. Metallurgy, 517. Textile Industry, 518. Paper Industry, 519. Glass Industry, 520. Pottery, 521. Jewellery, 522. Watchmaking, 523. Clockmaking, 524. Printing, 525. Bookbinding, 526. Stationery, 527. Calligraphy, 528. Engraving, 529. Sculpture, 530. Painting, 531. Music, 532. Dancing, 533. Gymnastics, 534. Games, 535. Sports, 536. Travelling, 537. Languages, 538. Literature, 539. History, 540. Geography, 541. Natural Science, 542. Mathematics, 543. Physics, 544. Chemistry, 545. Botany, 546. Zoology, 547. Mineral

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He who taught me! Greeks prove ingrates! So
insult you us?
When your teaching bears its first-fruits, Peter—
wait and see!"

As the word, the deed proved; ere a brief year's
passage,

Fop—that fool he made the jokes on—now he
made the jokes for, gratis:

Hunks—that boarder, long left lonely in his creak
age—

Found now one appreciative deferential friend:
Powder-paint-and-patch, Hag Jerebel—recovered
Strange to say, the power to please, got courtship
till she cried *Jam satia!*

Fop be-flattered, Hunks be-friended, Hag be-
loved—

Nobody o'erlooked, save God—he soon attained his
end.

As he lounged at ease one morning in his villa,
(Hag's the dowry) estimated (Hunks' bequest) his
coin in coffer,

Mused on how a fool's good word (Fop's word)
could fill a

Social circle with his praise, promote him man of
mark,—

All at once—"An old friend fain would see your
Highness!"

There stood Peter, skeleton and scarecrow, plain
writ *Phi-le-so-pher*

In the woe-worn face—for yellowness and dryness,
Parchment—with a pair of eyes—one hope their
feeble spark.

By acting upon this principle—by fostering
men's vices under the pretence that virtues
will spring from them—Pietro's pupil rises
in the world till at last he becomes prime
minister to the Kaiser. After the pupil has
enjoyed ten years of success Pietro calls upon
him again, and asks protection of the minister.
The pupil's answer is a further demand—a
demand for spiritual power, the power of a
pope,—compared with which all other
power is weakness: let Pietro give his
pupil *that*, and the debt of gratitude shall
be paid—"each penny in the pound."

By aid of Pietro's mysterious power the
hero becomes pope, and again his bene-
factor intrudes upon him, this time to ask
his pupil not for protection for himself (for he
is now ninety years old), but for his book:—

"I've an author's pride: I want my Book's survival:
See, I've hid it in my breast to warm me mid the
rags and tatters!

Save it—tell next age your Master had no rival!
Scholar's debt discharged in full, be 'Thanks' my
latest breath!"

"Faugh, the frowsy bundle—scribblings harum-
scarum

Scattered o'er a dozen sheepskins! What's the
name of this farrago?

He—"Conciliator *Differentiarum*—"

Man and book may burn together, cause the world
no loss!

Stop—what else? A tractate—eh, 'De Speciebus
Ceremonialis Magi-a!' I dream sure! Hence,
away, go,

Wizard,—quick avoid me! Vain you clasp my
knee, bums

Hand that bears the Fisher's ring or foot that boasts
the Cross!

"Help! The old magician clings like an octopus!
Ah, you rise now—fuming, fretting, frowning, if I
read your features!

Frown, who cares? We're Pope—once Pope, you
can't unpope us!

Good—you muster up a smile: that's better! Still
so brisk?

All at once grown youthful? But the case is plain!
Am—

Here I dally with the fiend, yet know the Word—
compels all creatures

Earthly, heavenly, hellish. *Apote, Sathanas!*
Dicam verbum Salomonicum—"—*diavolo!*" When
—whisk!

What was changed? The stranger gave his eyes
a rubbing:

There smiled Peter's face turned back a moment at
him o'er the shoulder,

As the black-door shut, bang! "So he escapes a
drubbing!"
(Quoth a boy who, unespied, had stopped to hear
the talk).

"That's the way to thank these wizards when they
bid men

Benedictio! What ails you? You, a man, and yet
no bolder!

Foreign Sir, you look but foolish!" "*Idmen,*
Idmen!"

Groaned the Greek. "O Peter, cheese at last I
know from chalk!"

Now the chief interest of this poem is
that it is offered as an anecdote of one of the
most remarkable figures among those strange
Paduan mystics who in the thirteenth cen-
tury founded a school based on the teaching
of Averroes the Arabian. But that interest
is destroyed when we contrast Mr. Brown-
ing's conception of the character of Pietro
with the common conception of the real Pietro.
A physician of acknowledged skill, Pietro
refused (so it is said) to exercise his talents
except in consideration of fees so exor-
bitant that, considering the value of money
in the Italy of those days, it is marvellous
how they could have been paid. He would
see no patient outside the city walls under
fifty crowns a visit, and when Pope Hono-
rius IV. sent for him, he refused to attend
until he had been promised four hundred
ducats a day. If such a curmudgeon was
persecuted, it may almost be said that he
deserved it, and for once we feel a certain
sympathy with the Inquisition, which
having captured him, and being prevented
by his death from burning him, decided to
burn his dead body, and, on this being
stolen in the night by a friend, captured
his portrait and burned that. As a parable
showing the self-sophistications of the in-
grate, Mr. Browning's story—whether he
invented it or dug it from mines unknown
save to such learning as his—is no doubt
rich; while the received story of Pietro's
life inculcates nothing, unless it be that,
even when the cook is the Inquisition itself,
the hare, after it has been caught, is never
safe till it is well in the pot; but perhaps
Mr. Browning would have done better had
he written a parable, and left Pietro alone.

This idyl is preceded by an Arabian anec-
dote of Hóseyn's love for his mare, which is
much more successfully treated; in fact, it
is the most pleasing poem in the volume.
Hóseyn, though apparently the poorest, was
the richest of men. Though he had neither
flocks nor herds, "neither salt nor bread"
to give to the stranger, he loved passionately
"Mulýkeh, the Pearl," the mare who for
fleetness and for beauty had no rival and
no second; and Mulýkeh was his. Not all
the wealth of the Ruby Hills would have
bought her, as every one knew; yet so
envious of Hóseyn's good fortune was Duhl,
the son of Sheybán, that he made effort after
effort to obtain her. He offered Hóseyn the
price of a thousand camels. This was refused,
as were all the offers made by Duhl in his
desire to possess the wonderful mare, for
A certain poet has sung, and sealed the same with
an oath,

"For the vulgar—flocks and herds! The Pearl is
a prize apart."

Duhl determined at last to steal the mare:—
Through the skirt-fold in glides Duhl,—so a serpent
disturbs no leaf

In a bush as he parts the twigs entwining a nest:
clean through,

He is noiselessly at his work: as he planned, he
performs the rape.

He has set the tent-door wide, has buckled the girth,
has clipped

The headstall away from the wrist he leaves thrice
bound as before,

He springs on the Pearl, is launched on the desert
like bolt from bow.

Up starts our plundered man: from his breast
though the heart be ripped,

Yet his mind has the mastery: behold, in a minute
more,

He is out and off and away on Bubýseh, whose
worth we know!

And Hóseyn—his blood turns flame, he has learned
long since to ride,

And Bubýseh does her part,—they gain—they are
gaining fast

On the fugitive pair, and Duhl has Ed-Dárraj to
cross and quit,

And to reach the ridge El-Sabán,—no safety till
that be spied!

And Bubýseh is, bound by bound, but a horse-
length off at last,

For the Pearl has missed the tap of the heel, the
touch of the bit.

She shortens her stride, she chafes at her rider the
strange and queer:

Bubýseh is mad with hope—best sister she shall
and must,

Though Duhl, of the hand and heel so clumsy, she
has to thank.

She is near now, nose by tail—they are neck by
croup—joy! fear!

What folly makes Hóseyn shout "Dog Duhl, Damned
son of the Dust,

Touch the right ear and press with your foot my
Pearl's left flank!"

And Duhl was wise at the word, and Mulýkeh as
prompt perceived

Who was urging redoubled pace, and to hear him
was to obey,

And a leap indeed gave she, and vanished for ever
more.

And Hóseyn looked one long last look as who, all
bereaved,

Looks, fain to follow the dead so far as the living
may:

Then he turned Bubýseh's neck slow homeward,
weeping sore.

The lesson inculcated by the poem
called "Doctor ——" is of a more prac-
tical kind. It teaches that the only way
to conquer the devil is to give him a wife.
The devil (who, it seems, is also death) grew
jealous of a certain proverb, which said that
there is one thing stronger than death, a
bad wife; whereupon the Deity suggested
that, as the truth of the proverb was pro-
blematical, it would be best for the devil to
marry a woman and try. This the devil
did, and the issue was a son, who when he
reached manhood set up as a doctor of
medicine, and, though entirely ignorant of
his art, soon became rich and famous, as it
is said most men do who "have a devil of a
father." The fact was that the devil had
given his son a hint as to how to distinguish
a doomed from an undoomed patient. When
the devil (exercising the functions of death)
had decided that a sick man should die, he
would make his appearance by the side of
the victim's head. When the patient was
to recover the devil used to simply show
himself at the window. The doctor, acting
upon this secret knowledge, was reputed to
have in his hands the keys of life and death.
All went pleasantly between father and son
till, on a certain occasion, the emperor fell
sick, and promised the doctor as a reward
for curing him not only boundless wealth,
but his lovely daughter in marriage. Now,
for the first time, the doctor, who perceived
that the emperor was doomed, asked his father
to spare a victim. The devil, however, resisted
all entreaties, and the emperor was fast dying
when the doctor thought of a means of cir-

cumventing the Great Circumventer himself. He secretly sent for his mother, the devil's wife. The catastrophe is easily imagined: in the direst dismay the devil flew out of the window before that power which is stronger than death—a wife—and the emperor rapidly recovered. However, the spectacle of a wife's awful power so appalled the doctor that he declined even a princess and her dowry, and left the emperor a sadder and a wiser man.

"Echelos" tells the story of the man who, according to the Athenian tradition, appeared in a mysterious manner at the battle of Marathon, dressed as a rustic and armed with a plough, with which weapon he did such execution among the barbarians as to materially affect the issue of the battle. The last poem in the volume is a rendering in *ottava rima* of the legend alluded to by Virgil ('Georg.' iii. 390), that the naked Moon, seeking to hide herself from gaze, was entrapped by Pan into taking refuge in a cloud where he himself was concealed.

The volume is full of power, picturesqueness, and beauty, and displays the astonishing agility of intellect which has always been a characteristic of Mr. Browning's poetry, and which years seem not to weaken, but rather to strengthen. In point of humour, however, it is not equal to the first series of 'Dramatic Idyls,' while its metrical peculiarities are more pronounced. It is not for a critic to dictate to a poet in what metres he should write; it is perhaps hardly within his function to suggest, unless the poet shall, either from wilfulness or from defective ear, transgress those fundamental laws of verbal melody without regard to which metre cannot exist. It is an error to think that Mr. Browning's genius naturally falters in metrical expression. Hundreds of passages might be culled from his poems in which the music is quite new, quite his own, and entirely beautiful; but there are times when his persistent quest of original movements leads him astray. Of the metre in which is written "Pietro of Abano," Mr. Browning says:—

I have—Oh, not sung! but lilted (as—between us—
Grows my lazy custom) this its legend. What the
lilt?

And being apparently aware that it is beyond scansion, he tries to indicate what he himself meant it to be in two lines of musical notation.

No poet of his time has taken such liberties with metre as Mr. Browning, but in "Pietro of Abano" he seems to go out of his way to force the rhythm of the thought into an opposite direction from that of the rhythm of the metre. Like two opposing currents, one impedes the other, and the result is a whirlpool of sound. At this important subject we can but glance here. Among the many good reasons for the existence of verse this is perhaps the chief, that the natural emphasis of the matter should not be weakened but strengthened by the artificial emphasis of metre. The Anglo-Saxon alliterative poetry shows this more decisively than even the rhymed poetry which in our country followed it. That the eighteenth century poets were too careful of this adjustment—that their lines beat on the cæsura and the rhymes too monotonously—is true, but the reaction which set in with the first quarter

of this century, and which culminated perhaps in 'Endymion,' went sufficiently far—and more than sufficiently far apparently; for, when he came to write 'Lamia,' Keats himself—who understood emphasis more thoroughly than any modern poet except Coleridge,—was as careful almost as an eighteenth century poet to make the rhythm of the sense meet the rhythm of the sound. When Mr. Tennyson in 'Maud' and the 'Grandmother' made his metrical experiments with long lines having a hexametrical basis, he saw what effects might, by a poet with a fine ear such as his, be produced by occasionally playing with the metrical emphasis, and showing—that it is quite legitimate, and even in a deep sense essential, in art to show—the struggle going on between freedom and law, and which had been so magnificently shown by the tumultuous splendours of Mrs. Browning. From that moment almost all poets began to write in long lines and to play with the rhythmic emphasis, with an effect, it must be conceded, which it is often grievous to think of. That Mr. Browning is a great sinner in this direction is but natural, seeing how deep is his passion for the grotesque. Of the grotesquerie of rhythm as well as of rhyme he is certainly the greatest master in our language; for, the true grotesque—that is to say, Teutonic grotesque, which lies in the expression of deep ideas through fantastic forms—not Butler nor Swift nor Hood nor Barham attempted. In Italian and French grotesque the incongruity throughout all art lies in a simple departure from the recognized line of beauty; but in the Teutonic mind the instinctive quest is really not—save in music—beauty at all, but the wonderful, the profound, the mysterious; and the incongruity of Teutonic grotesque lies in expressing the emotions aroused by these qualities in forms that are odd, unexpected, bizarre. Rabelais, with all his masiveness of intellect, shows once only any real sense of the mysterious, and then he merely recounts a legend. Mr. Browning, notwithstanding his genuine passion for Italy, and perhaps for the Latin races generally, is more Teutonic in genius than any other English poet of our century; and in the matter of grotesque he effects by rhymes entirely incongruous with the ideas what Richter and Mr. Carlyle effect by the incongruity of their deep sayings with the prose quips and cranks which embody them. However, this at least must be said, that he has produced a new thing in English literature.

A Dictionary of Christian Antiquities. Edited by W. Smith, D.C.L., and S. Cheetham, M.A. 2 vols. (Murray.)

Like commentaries on the New Testament, dictionaries increase in number. The age needs instruction, and instruction, too, supplied in a condensed form which makes independent research superfluous. The good derived from cyclopedias and dictionaries is so palpable as to outweigh the inconveniences. An accumulation of knowledge brought together and presented in a readable shape saves the time and labour of inquirers. For the production of such a work the association of writers has many advantages. If topics be judi-

ciously distributed among them, they will treat them with ability because of their previous acquaintance with the department of knowledge of which they make a speciality. Division of labour usually issues in ultimate success. A further improvement is to have various editors with certain departments under their control. A single editor must necessarily pass perfunctory articles, because he is unacquainted with all the subjects treated, if not, at times, with the competence of writers selected. But while there is advantage in having many contributors, a plethora of writers is apt to be an evil. It is not unusual to find one contributor treading on the province of another, and expressing a different opinion. To secure consentaneousness it is necessary to have as few authors as possible, their multiplication weakening the effect of the whole. There are not many cases in which ten well-chosen contributors would not suffice—men of tried and acknowledged ability.

The present work professes to be a continuation of the 'Dictionary of the Bible' formerly issued under the superintendence of Dr. W. Smith. The first volume appeared in the year 1875, giving five years for the preparation of the second. Whatever may be thought of the competency of the editors, it will be generally admitted that the number of contributors is excessive. No less than a hundred and thirty-three names compose the list of writers in this work and 'A Dictionary of Christian Biography' issued from the same publishing house. A dozen would have done the work better.

The kind of information supplied is miscellaneous and curious, and it is so various that everybody will find here something to instruct and interest him. The title 'Christian Antiquities' suggests no adequate idea of the contents. A store of knowledge is deposited in the two thousand and sixty closely printed pages. We do not suppose that the Biblical critic will care for the lore of this book; but many divines and laymen will probably prize the work highly. All who possess antiquarian tastes or ritualistic tendencies, who love an ornamental public worship and decorated churches, all who are curious to learn the peculiarities of religious orders and the practices that have prevailed in the services of different churches, will find entertainment, if not edification, in the dictionary. In the words of the editors, "the work treats of the organization of the Church, its officers, legislation, discipline, and revenues; the social life of Christians; their worship and ceremonial, with the accompanying music, vestments, instruments, vessels, and insignia; their sacred places; their architecture and other forms of art; their symbolism; their sacred days and seasons; the graves or catacombs in which they were laid to rest." Commencing at the period at which the 'Dictionary of the Bible' leaves off, it ceases at the age of Charlemagne, and thus stops short of what are commonly called the Middle Ages.

The reader who expects elaborate articles on the subjects specified and looks for a tolerable approach to completeness will not be disappointed. The information presented under the different letters of the alphabet shows that the writers have en-

deavoured to give a full view of the topics on which they undertook to write. Not a few of the articles are long; and the long articles are generally the best, although their length is often excessive. Thus under "Monastery" there are fifty-one pages; twenty-eight are devoted to "Holy Orders," and nearly seventeen to "Rings." "Ordination" fills twenty-two pages, and "Liturgy" nineteen. Numerous extracts might have been dispensed with, such as the decree of Gelasius, which is given at length from Hardouin so far as it contains a list of prohibited books. The extracts, too, are sometimes of little value, as is that from Conybeare's Bampton Lectures about Clement's Epistle to the Corinthians, in which it is said that the Church addressed had largely consisted of such as had been Jews or Jewish proselytes, because the writer often quotes the Old Testament. There is no logical connexion between Clement's use of the Septuagint and the Jewish Christian constitution of the Corinthian Church.

In perusing the pages of this interesting dictionary the reader is struck with the amount of research which must have been spent upon it, all tending to one result, that is, a pretty full account of each subject. Many articles are excellent specimens of concise and satisfactory description, such as those on the apostolical canons and constitutions, which leave nothing to be desired. Those on "Exorcism" and "Inscriptions" are also excellent. But it would be tedious to single out and characterize even the majority of the topics which are discussed in a way worthy of the highest commendation. If we have been occasionally disappointed, the incompetence of a few contributors is not to be wondered at. Thus the article "Agape" fails to satisfy because the connexion between these feasts and the Lord's Supper is obscurely alluded to. If the opinion of Chrysostom and other fathers be correct, the agape preceded the eucharist in apostolic times. Abuses led to their separation and the putting of the agape after the supper—a separation which afterwards became a considerable interval, as appears from councils held at Laodicea, Carthage, Orleans, and elsewhere. The writer of "Agape" does not clearly describe the relation of the two repasts in successive times and various lands.

It would be unreasonable to expect freedom from error. In a multitude of writers there is no safety from it, especially if they happen to be of no repute for learning or undistinguished in the knowledge of particular subjects. A weakness in the examination of Scripture and its bearings is often observable, when post-Scriptural opinions and practices are correctly given. For example, under the phrase "Angels of Churches," it is asserted that bishops are meant, and that St. John is believed on other grounds to have been "pre-eminently the organizer of episcopacy throughout the Church." The interpretation and belief are undoubtedly wrong. In the remarks on marriage, where the directions to Timothy and Titus respecting a bishop being the husband of one wife are noticed, an incorrect view is adopted, viz., that they should be persons "faithful to the marriage tie," whereas the meaning is that they should be but once married. Under "Prohibited Degrees" there is an

argument upon Leviticus xviii. 18, in which various interpretations are cursorily noticed and dismissed in favour of one which is incorrect, viz., "one wife to another." The true rendering is that of our common version, and the marginal one cannot be allowed, though it is pronounced "grammatically unassailable," and objections to it are characterized as "minute and arbitrary." In this instance the idiom is adverse to the translation "one wife to another"; and to be accurate in grammatical niceties often demands minuteness. The fatal objection to the proposed rendering, which is not arbitrary, but advanced by all good Hebraists, is that the phrase here differs from analogous cases by the absence of reciprocal action or relation. Elsewhere a number of 'things contained in a plural nominative, followed by a plural verb, are said to be added to one another; they are inanimate objects feminine, and the subject of discourse is first mentioned, governing the import of the phrase. The grammatical idiom in the present instance differs from those cases where the rendering is "one to another," so that the writer's argument misses its mark. In accepting the interpretation of Revelation i. 10, which finds in it a reference to the weekly Lord's day as a well-known and established festival in the apostolic Church, more is assumed than is warranted or probable. The festival was not established so early.

Critical infirmity appears also in ecclesiastical history. In the article "Baptism" we find this paragraph about Tertullian:—

"He was of full age before the death of Irenæus, and in knowledge of antiquity and of the usages of the Church was second to none then living. And he gives absolutely conclusive proof that baptism of infants was a common practice of the Church in his own time, towards the close of the second century. With characteristic freedom he expresses his own opinion that the practice might wisely be altered, stating reasons for his opinion ('De Bapt.' c. 18). But he nowhere says one word to imply that the practice of his own contemporaries was an innovation upon the earlier usage of the Church."

As Tertullian was an opponent of infant baptism he did not look upon it as an apostolic institution. His language furnishes no "conclusive proof that baptism of infants was a common practice of the Church" in his day. Rather does his zealous opposition to it indicate that it was not common.

In speaking of the list of canonical Scriptures determined by the third Council of Carthage, the writer states that the confirmation of Rome was probably obtained. This is in opposition to the decree of Pope Gelasius (about 496), which forbids the reading of the deeds of martyrs. It is not accurate to speak of the Papal lists attributed to Gelasius and Hormisdas as different. The text which lies at the basis of both is sometimes referred to Damasus, sometimes to one or other of the two just mentioned.

The statement that "certainly from the time of the Maccabees, and probably before, one lesson from the Pentateuch and another from the prophets were read in the synagogues every Sabbath day" is rash. Lessons from the prophets were not read so early; and the division into Haphtaroth was much later. The conjecture of Elias

Levita about the origin of prophetic lessons, baseless as it is, has led many astray. Regarding St. Isidore of Seville and his enumeration of the canon, it is stated that he acknowledged but one epistle of John. This is incorrect. In his book of Etymologies three are expressly ascribed to the apostle. He followed Jerome rather than Augustine in treating of the canonical writings. In the letter of Polycrates to Victor, where John is described as a priest wearing the golden plate (*κράλον*), the language is taken allegorically for two reasons, both unsatisfactory. The literal acceptance alone is evidently that which the original writer intended, though it is a stumbling-block in the way of many. In regard to the date of the council at Laodicea, the writer does not seem acquainted with the fact that Mansi, Spittler, and Gieseler concur in making it 363. His putting it not earlier than A.D. 375 is erroneous.

Nor have we to complain only of weak reasoning and incorrect assertions; there are not a few statements which need to be supplemented for the sake of completeness. Thus the Psalter of Jerome after the Hebrew, published by Delagarde in 1874, is unnoticed, though it is the best and most accurate edition. The citations of councils respecting prohibited degrees of marriages should have been given more fully. Omissions are observable, such as the Council of Valence, A.D. 374, that said to be held under St. Patrick, the *capitula* of Gregory the Great between 590 and 604, &c.

The language is capable of great improvement, being often slovenly and awkward. Take this as an example:—

"In one of the appendices to the works of Augustine is a letter from Avitus, a Spanish priest then living in Palestine, to Palchionius, Bishop of Bracara in Spain, which was to be conveyed to him by Orosius the historian, then about to return to Spain, which was his native land."

Or this:—

"Though it is impossible to feel positive and maintain that St. John certainly wore no such ornament, we feel that it is far more likely," &c.

English Men of Letters.—Alexander Pope. By Leslie Stephen. (Macmillan & Co.)

MR. LESLIE STEPHEN has not collected any new materials for his pleasant monograph on Pope, nor, indeed, did the scope of his work necessitate his doing so, but he has given a clear statement of the facts of Pope's life as established by the researches of the late Mr. Dilke and Mr. Elwin. Not very much matter regarding Pope has turned up in the last six years; still Mr. Stephen would have done well to have examined it. Had he, for instance, consulted the 'Curll Papers' of a well-known authority, he would hardly have spoken of Curll as he has done. Curll was not spotless, but he was not such a villain as Pope chose to consider him. Nichols long ago said:—

"The memory of Edmund Curll has been transmitted to posterity with an obloquy more severe than he deserved. Whatever were his demerits in having occasionally published works that the present age would very properly consider too licentious, he certainly deserves commendation for his industry in preserving our National Remains."

The author of the 'Curll Papers' points

out that the Clarendon Press still prints Curll's memoir of South, and adds:—

"Those who denounce Curll as a publisher of books of an offensive character—and the charge is true enough—would do well to remember that indecency was one vice of the age in which he lived; and that nothing that Curll ever issued from the press did, or could, exceed in coarseness and indecency those satirical articles in Pope and Swift's 'Miscellanies' in which Curll figures as the hero."

Mr. Stephen, too, is hardly accurate when he follows Mr. Elwin (who has been misled by a note to the 'Dunciad') in saying that Curll threatened to publish the 'Town Eclogues,' and that "Pope with Lintot had a meeting with Curll." The 'Eclogues' were published before the interview—"on Monday, the 26th," says the 'Full and True Account,' and the interview was "on the Wednesday ensuing." But as a rule Mr. Stephen's narrative may be depended on; and readers who wish to obtain a general idea of the tortuous ways adopted by Pope to secure the publication of his correspondence cannot do better than read Mr. Stephen's clear and concise account. Mr. Stephen is naturally disgusted at Pope's dishonesty, and in consequence, though he recognizes it, he has hardly brought out with sufficient clearness Pope's extreme generosity. As Mr. Dilke says:—

"His pleasure was in scattering, not in hoarding, and that on others rather than himself: he was generous to the Blounts.....generous to his half-sister, generous to her sons, generous to Dodsley, then struggling into business, nobly generous to Savage.

Nor, on the other hand, does Mr. Stephen make quite clear to the modern reader Pope's independence of character. People nowadays scarcely realize what a noble act it was of Pope's to decline the pension Craggs offered him, and how valuable to literature was the example he set. Mr. Stephen says that "Pope deserves the credit of preserving his independence"; but at a time when Gay openly wrote,

Places, I found, were daily given away,

And yet no friendly Gazette mentioned Gay,

Pope deserved far more than credit. It is always to be remembered to Pope's honour that he preferred to give

Ten years to comment and translate

rather than add to his means by accepting a pension, or by changing his religion and obtaining a place.

Mr. Stephen's estimate of Pope as a poet seems to be lower now than when he wrote the two agreeable articles which appear in the 'Hours in a Library,' and he adopts an expedient for depreciating Pope that is scarcely generous. He quotes the famous close of the 'Dunciad,' telling the reader that Johnson and Thackeray admired it, and leaving him to infer that Mr. Stephen does not. In the same way he hints, but does not say, that the lines "By foreign hands" are much overrated. An iconoclast should have the courage of his opinions. The truth seems to be that Mr. Stephen is before all things ethical; and he is growing dissatisfied with Pope because he sees but too clearly the weakness of the 'Essay on Man.' The 'Essay on Man' has certainly been portentously overrated, and Pope is not the first poet who has not understood his own strength; but the poverty of the 'Essay

on Man' does not prove the badness of 'Eloisa to Abelard.'

Having said so much in the way of fault-finding, let us quote a passage which may show what excellent criticism Mr. Stephen can write:—

"I fancy that under Pope's elaborate masks of hypocrisy and mystification there was a heart always abnormally sensitive. Unfortunately it was as capable of bitter resentment as of warm affection, and was always liable to be misled by the suggestions of his strangely irritable vanity. And this seems to me to give the true key to Pope's poetical as well as to his personal characteristics. To explain either, we must remember that he was a man of impulses; at one instant a mere incarnate thrill of gratitude or generosity, and in the next of spite or jealousy. A spasm of wounded vanity would make him for the time as mean and selfish as other men are made by a frenzy of bodily fear. He would instinctively snatch at a lie even when a moment's reflection would have shown that the plain truth would be more convenient, and therefore he had to accumulate lie upon lie, each intended to patch up some previous blunder. Though nominally the poet of reason, he was the very antithesis of the man who is reasonable in the highest sense; who is truthful in word and deed because his conduct is regulated by harmonious and invariable principles. Pope was governed by the instantaneous feeling. His emotion came in sudden jets and gushes, instead of a continuous stream. The same peculiarity deprives his poetry of continuous harmony or profound unity of conception. His lively sense of form and proportion enables him indeed to fill up a simple framework (generally of borrowed design) with an eye to general effect, as in the 'Rape of the Lock' or the first 'Dunciad.' But even there his flight is short; and when a poem should be governed by the evolution of some profound principle or complex mood of sentiment, he becomes incoherent and perplexed. But on the other hand he can perceive admirably all that can be seen at a glance from a single point of view. Though he could not be continuous, he could return again and again to the same point; he could polish, correct, eliminate superfluities, and compress his meaning more and more closely, till he has constructed short passages of imperishable excellence."

Again, of the audience to which Pope addressed himself:—

"The standard of good writing always implicitly present to his mind is the fitness of his poetry to pass muster when shown by Gay to his duchess, or read after dinner to a party composed of Swift, Bolingbroke, and Congreve. That imaginary audience is always looking over his shoulder, applauding a good hit, chuckling over allusions to the last bit of scandal, and ridiculing any extravagance tending to romance or sentimentalism.....It is only too easy to expose their shallowness, and therefore to overlook what was genuine in their feelings. After all, Pope's eminent friends were no mere tailor's blocks for the display of laced coats. Swift and Bolingbroke were not enthusiasts nor philosophers, but certainly they were no fools. They liked in the first place thorough polish. They could appreciate a perfectly turned phrase, an epigram which concentrated into a couplet a volume of quick observations, a smart saying from Rochefoucauld or La Bruyère which gave an edge to worldly wisdom; a really brilliant utterance of one of those maxims, half true and not over profound, but still presenting one aspect of life as they saw it, which have since grown rather threadbare."

The only thing wanting in these remarks is a clearer recognition of the fact that Pope was greater than his audience; that sometimes he rose above the limitations he sought

to impose on himself, and allowed scope to the emotional side of his genius. Wordsworth, an admirable critic, clearly saw this, and has acknowledged it, but done so in his habitually ill-natured way.

This monograph may fairly be reckoned one of the best of the series to which it belongs, and it is in a great measure free from those curious slips which disfigure so many of the series. An exception may be mentioned. On p. 85 Mr. Stephen says, "Pope, indeed, did not enjoy the honour of any personal interview with royalty," a sentence which is rather startling, but on the next page it is said, "Pope was naturally more allied with the Prince of Wales, who occasionally visited him," which shows that Mr. Stephen has used the word "royalty" in a peculiar fashion.

Tales of our Great Families. By Edward Walford, M.A. Second Series. 2 vols. (Hurst & Blackett.)

THE editor of 'The County Families' seems indefatigable in his endeavours to keep himself before the reading public, and never to be at a loss for materials for a fresh compilation. The printer's ink of this second series of 'Tales of our Great Families' is hardly dry when it is announced that its author has a fresh work in the press, entitled 'Holidays in the Home Counties.' It is to be hoped that the forthcoming work may be better than the present. It can hardly be worse.

Most of the tales here brought together are either singularly uninteresting or marvellously trite, and few, if any, of them are worth the most careless perusal. The romances of the peerage and aristocracy have already been pretty well exhausted by Sir Bernard Burke and other writers, and the present collection, which first appeared in a ladies' weekly newspaper, should never have been republished.

The best of these tales are the Countess of Nithsdale's narrative, in her own words, of how she contrived the escape of her husband from the Tower the evening before he was to have been executed; and the "Romance of the Earldom of Huntingdon," which Mr. Walford has condensed from the late Mr. Nugent Bell's interesting account of the arduous researches he undertook in 1817-18 in order to get together the proofs that were necessary to establish the claim of his friend Capt. Francis Hastings to the Huntingdon peerage, which was supposed to have become extinct on the death of Francis, the tenth earl, in 1789; but the story as briefly told by Mr. Walford is not nearly so interesting as when it is read in Mr. Bell's quarto. The episodes of the ride in a market cart with an old female dependent of the Hastings family, who supplied information of the utmost value, and the encounter with a ghost in a church, are amusing, but they, too, were better told by Mr. Bell.

Through haste in writing and carelessness in revising, Mr. Walford commits himself in these tales to many inaccuracies and misleading statements. For instance, he twice calls Josceline, eleventh Earl of Northumberland, who died in 1670, a duke, though there was no Duke of Northumberland till 1674; and he makes Gerald, eighth Earl of

Kildare, live in the reigns of Edward III. and Henry VII. Again, he says that the ancestors of the Dunbars, Earls of March, derive their descent from the Saxon princes of England, when he means that they were descended from the Saxon Earls of Northumberland, a female ancestress of whom was a daughter of Ethelred the Unready. One is tempted to smile, too, when one reads Mr. Walford's statement that the healing powers of the famous heirloom of the Lockharts of Lee, the "Lee-penny," "are one of the very few supernatural matters which are still regarded as true north of the Grampians." Many such inaccuracies might easily be pointed out in these tales, but they are dwarfed into insignificance by others of far greater moment.

Before advertent to the worst errors in this book, attention may be directed to a common mistake that ought to be refuted. At p. 201 of the first volume of these tales Mr. Walford says:—

"It is not given to many of our nobility to boast of a legitimate descent from royalty, whether English or foreign; but the present Duke of Norfolk can look back without a blush, and point to a French as well as English king among his progenitors."

Putting aside the absurdity of limiting his Grace of Norfolk to one royal ancestor in each of the countries named, this statement is most inaccurate. As a member of the Genealogical Society, Mr. Walford ought to know that a large proportion of our nobility, as well as very many untitled families in our own country, can trace with perfect legitimacy, through female ancestors, to our Plantagenet kings, and consequently to Charlemagne and the early kings of France. No one can work much at tracing pedigrees without being struck by the number of persons in this country who, though ignorant of the fact themselves, and often in very humble circumstances, can be traced through female ancestors to John of Gaunt and his brothers, or to earlier Plantagenets. The reasons for this are not far to seek. In the first place, our national records are wonderfully copious, through our country having enjoyed a most happy immunity from invasion, and through the care that was taken of them during our Civil War. Secondly, the issue of John of Gaunt in particular, and of other Plantagenets in a lesser degree, has been very prolific; whilst in this country the younger sons of peers are commoners, and there has never been any rigid separation of classes, as on the Continent, to act in restraint of marriages between the nobly born and those of humbler origin. Lastly, so many centuries have elapsed since the reign of William I., and indeed since that of Edward III., that the blood of our early kings has had ample time to filter down through all ranks of society, even to the very lowest.

Assuming that none of the ancestry of a person now living had ever married a blood relation, and taking a generation at thirty years (which is very near the mark), he or she would be descended from more than one million of persons contemporary with Edward III., and would be descended from upwards of sixty millions of persons contemporary with William I.; that is, perhaps, from sixty times as many individuals

as composed the population of England at the time of the Domesday survey. Conversely, supposing William I. had but two children and four grandchildren, and that the number of his descendants always increased from generation to generation at that very moderate rate, he would now be, if none of his descendants had ever intermarried, the common ancestor of upwards of sixty millions of persons. Putting these facts together, and making every allowance for far more marriages of those of the royal blood amongst themselves than with outsiders, there seems reason for believing that an immense number of Englishmen must be descended from the Conqueror. However that may be, it is unquestionably the fact that the blood of the Plantagenets runs in the veins of persons in the humblest circumstances; and amongst the well born a great proportion can be traced by many different lines to our early kings. At present comparatively few of our countrymen can claim descent from Henry VII., though he flourished four hundred years ago, and his issue seems to have been singularly unprolific; nevertheless there are at the present time a sufficient number of them to make it not improbable that four hundred years hence their number will be immense. Of course, whilst correcting Mr. Walford's mistaken assertion, we do not wish to disparage the blue blood of the Duke of Norfolk, who is undoubtedly the lineal representative of Thomas of Brotherton, a younger son of Edward I., and who also shares with a limited number of Englishmen and foreigners the right to quarter the royal arms of England. All we maintain is that if descent through females who are not heiresses is to be taken into account, a vast number of our countrymen at the present day are descended from our early kings.

The worst errors in this work are to be found in the "Romance of the Earldom of Mar," which gives as one-sided and as misleading an account of the claim that was litigated for some years, and finally decided in 1875, as it is possible to conceive. Mr. Walford has, apparently, never seen the cases that the Earl of Kellie and the opposing petitioner submitted to the Committee of Privilege, nor the evidence adduced in support of them, nor the judgments of Lord Cairns, Lord Redeale, and the late Lord Chelmsford, which, on the strength of Lord Crawford and Balcarres's *ex parte* pleadings, he ventures to impugn. It would be an endless task to expose all the ill-founded statements contained in this "Romance"; but by pointing out one or two of them we can easily show that the account of the Mar peerage case here given is untrustworthy, and that the most charitable view to take of this performance is to assume that its author has never had time to look into the matter about which he expresses such a decided opinion. But, even if this be so, he ought never to have committed himself to violent partisanship in so complicated a matter, or to have cast reflections in the way he does at the conclusion of his tale on the peers who decided the case after a most patient hearing.

The facts relating to the main point in dispute in the Mar case can be stated in a few words. It is admitted on all hands that

one of Mr. Erskine-Goodeve's maternal ancestors received a grant of the territories of Mar from Queen Mary of Scotland by a Latin charter which is extant, and which was produced before the Lords. (It is printed in the Minutes of Evidence, p. 121.) This charter is dated June 23rd, 1565, and it purports to grant "the comitatus lordship and regality" of Mar, together with "the lordship and regality of Garveach" (or Garioch), to Mr. Erskine-Goodeve's ancestor, John, Lord Erskine, to hold, &c., all the lands, castles, towers, &c., to the said Lord Erskine, his heirs and assigns, "in free comitatus fee and inheritance for ever." Relying upon this charter, Mr. Erskine-Goodeve assumes that Queen Mary, along with her grant of the comitatus of Mar, restored to the Erskines the ancient title of Earl of Mar, which was descendible through females, and out of which the family had been wrongfully kept for a hundred and thirty years. The Lords who sat on the Committee of Privilege decided that this assumption was unproved, and rested their decision on one given by Lord Mansfield in "the Sutherland Case," which ruled that when a claim to a title is made through a female, the fact that the title can so descend must be proved by the claimant; and further ruled that in default of such proof the title must be presumed to have been limited on its creation to heirs male. The Mar peerage case fell completely within this rule, and must have been decided in the way it was settled five years ago had no evidence at all been forthcoming against Mr. Erskine-Goodeve's contention. Evidence, however, was produced tending to show that Queen Mary made a distinct grant of the title of Earl of Mar to Lord Erskine some weeks after the charter of infeoffment, and that she limited the title to his heirs male. In the first place, although Lord Erskine took the grant of the lands of Mar and the lordship of the Garioch, as above stated, on June 23rd, it is proved, by the Register of the Scottish Privy Council, that he sat at the Council till nearly the end of the next month as Lord Erskine and not as Earl of Mar, and that he did not sit as Earl of Mar until August 1st, on which date his attendance is recorded in the Register as follows:—"Johannes Comes de Mar. (ye first tyme he sits earle)." It is to be noted, too, that the opposing petitioner did not allege that his ancestor ever bore the title of Lord Garioch, which must have passed to him by the charter had the title of Earl of Mar done so. In the next place, as mentioned by Lord Redeale, Queen Elizabeth's envoy Randolph wrote from Scotland, in a letter still extant, that is dated July 31st, 1565: "Two things I have almost forgotten. Thone was to honour the feast [that is, on the occasion of the marriage of Queen Mary and Darnley, which took place about July 27th] the Lord Earaken was made Earle of Marre"; and lastly, though first in point of time, Queen Mary, when she conferred the title of Earl of Mar upon her brother, the Regent Murray, four years before the date of the charter on which Mr. Erskine-Goodeve and his friends rely, limited it strictly to his heirs male.

These being the salient facts that bear upon the main point of Mr. Erskine-Goodeve's contention, Mr. Walford does not

hesitate to quote, at p. 84 of his second volume, from Lord Crawford and Balcarres the following passage:—

"At length, after a lapse of one hundred and thirty years, Queen Mary, ever desirous of redressing injustice, restored, *per modum justitiæ*, by charter, 23rd June, 1565, to John, Lord Erskine, the direct descendant of Earl Robert (and his heirs general), the Comitalis of Mar, or dignified *señe*, which, at that time, and till the close of the century carried the honour."

On the preceding page Mr. Walford's partisanship is equally conspicuous, and his ignorance of the case he is writing about is so thorough that he unconsciously refutes one of his misstatements almost as soon as he has made it. On p. 83 he writes:—

"He [that is, Sir Robert Erskine, who claimed to be co-heir to a moiety of the lands of the Countess Isabel of Mar, who died about 1407] was 'returned heir,' in 1438, to the whole Earldom [these italics, which are Mr. Walford's, are noticeable], and in accordance with law and custom became Earl of Mar."

Here the truth is that Sir Robert Erskine, who was, or who at all events asserted himself to be, co-heir to the Countess Isabel, was only retoured heir at that date (by his friend the sheriff of Aberdeen) to a moiety of the lands of Mar, and that the sheriff's retour could have no effect upon the title, which, as a matter of fact, was never accorded to Sir Robert Erskine by the Crown or by his contemporaries. The author apparently does not see that the passage he quotes from Lord Crawford, to the effect that at the date of 1565 one hundred and thirty years had elapsed since the title had been held by its rightful owner, conflicts with his assertion that Sir Robert Erskine became Earl of Mar in 1438; and the bold misrepresentation which he emphasizes by italics is sufficient by itself to show that any of his statements about the Mar peerage must be accepted with caution.

It is surely unnecessary to adduce further instances of the misstatements and misrepresentations contained in this "Romance." We think we have conclusively shown that Mr. Walford's statements about the Mar peerage case do him no credit, and we sincerely hope that before he again ventures to give to the public an account of matters in dispute he will strive to be impartial, and will at least consider the evidence of both sides before pronouncing his opinion.

NOVELS OF THE WEEK.

The Violin Player. By Bertha Thomas. 3 vols. (Bentley & Son.)

A Cruel Secret. By Lolo. 3 vols. (Tinsley Brothers.)

Eros: Four Tales. 2 vols. (Chapman & Hall.)

The Red Cross. Translated from the German by E. J. Fellowes. (S. Tinsley & Co.)

The Rival Doctors. Translated from the French of A. Lapointe by Henri Van Laun. (Nimmo & Bain.)

MISS THOMAS'S new novel is a success. She has now chosen a satisfactory theme and produced a well-constructed story. Her ability was obvious in her former books; but 'Cressida' was unfortunate, and even in 'Proud Maizie' the reader could see that the writer was capable of doing much better. This she has undoubtedly done in 'The Violin Player.' She has, for one thing,

moderated the exuberance of her description—arranged her epithets and figurative phrases a full tone lower, so to speak; and with greater simplicity of style there have come greater vigour and a decided condensation of thought. The restraint placed, whether consciously or not, upon her expression has not impeded the progress of the story, but rather made it easier and more rapid. The interest is well sustained. Miss Thomas seems to have borne in mind the obvious rule, so simple to lay down, so difficult to observe in the heat of writing, that the essential thing in a novel is the story, and that comment and description must only be accessory. In studies of character her book is unusually rich. She understands the artistic temperament thoroughly, and has traced it in a musician and in a sculptor, in a woman and in a man, with very great skill. No less able is her delineation of the character of Lady Brereton, a fascinating woman of the world, a person with artistic taste but not an artist. It is clear that Miss Thomas possesses the gift of novel-writing and that she has the ability to improve it. She has still a tendency to extravagance which must be kept in check; but 'The Violin Player' gives firm ground for hope that she may in future improve still further.

'A Cruel Secret,' by Lolo, portends to the experienced reader something thrilling and at the same time not too realistic. The most lifelike portrait in these volumes is that of Master Jacky, a fiend in childish form, who sticks darning needles into the calves of his mother's guests, and disguises himself as a bolster in order to disturb the rest of an ill-tempered old lady. These gentle quips are matched by the humour of his parent, who addresses those she admires as "dear little devils," and storms and swears herself into a commanding position among her unhappy acquaintances. The sister of this virago is the hero's mother, and it is to her disingenuous manœuvring that the complications of the story are due. These are so circumstantial and so many that the plot really centres more in her than in the gentle heroine, who conceals a murder, or the stately rival, whose conscience is fettered by an untimely vow. Clara is of the two the less lymphatic, though the scruples of both are of the feeblest sort. It is well for the hero, however, that Clara's religious vacillation prevents her marriage, for he would have been incapable himself of coming to any practical decision between the adoring and the admirable cousin. This will be a successful book among those who like plenty of commonplace action in their novels, and cannot be bored with sentiment or character.

'Eros,' as a little co-operative attempt in literature is prettily named, consists of four tales, all daintily written and suited to the average taste of the novel-reader. Mr. Wingfield's story is garnished with the drapery at least of the Court of Louis XIV. The incident on which it turns is the failure of the Duke of Maine before Namur, and the aged king is depicted storming and caning his courtiers, after the approved modern fashion of taking the valet's view of royalty. Miss Tyler's is a story with more pith in it; the brave lass whose self-devotion is bent on proving her husband's innocence is a gracious figure, and the

manner of its proof is dramatic enough. Misses G. and B. M. Butt contribute two Highland stories, of which the plots are better than the execution. They have not any gift for northern speech, northern names, or northern traditional politics, and the result in such a tale as "Pearls" destroys the interest which might well have been excited by a more "educated" pen. Nor is the author of the last-named tale more happy in the English which is put in the mouth of the eighteenth century heroine. It is laboured but unreal, and an anachronism. An historical writer, too, might have remembered the motto of the Fairfax.

'The Red Cross' is highly romantic and highly improbable. It is, however, readable, and will, no doubt, fulfil its purpose of whiling away an empty hour, but whether it merited the honour of translation is questionable. The story is laid in France at the time of the Franco-German War. The hero is a member of the Red Cross fraternity, who is quartered in a French house and falls in love with the photograph of a young French girl. Her brother, a prisoner of war in Germany, returns the compliment by falling in love with a German girl. After the usual complications all ends with marriage bells. There are some freshly described scenes, giving an idea of the feeling of hatred in the two camps, that furnish to the book a more solid background.

With 'The Rival Doctors' Mr. Van Laun leads off the new series of translations from foreign novels which he edits, and which is conducted on the principles of international copyright. The type and paper of the book are excellent, and the question whether these advantages will reconcile railway travellers and the rest of the class of readers to whom the series appeals to paying more than the shilling which has become recognized as the price of paper-covered books has, no doubt, been duly considered by the publishers. As for the present volume, it is a good specimen of the French novel of the provinces. Mr. Van Laun has done unwisely in affixing the English titles Mr., Mrs., and Miss to his characters. "Mrs. Malicorne" and "Mr. Fromentin" look very odd in type. In the sentence "It is very funny that the patients who are attended by the new doctor do not die, while yours.... All the same you have no chance," we fail to perceive the meaning, and we have not the original at hand. Of course the French of that original cannot be, as one is tempted to think, "pas de chance," because Mr. Van Laun must know better than we do that the English of "pas de chance" is "no luck," and not "no chance." It is odd, though, that "no luck" would make perfect sense.

HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

MESSRS. C. KEGAN PAUL & Co. send us *A Guide to Modern English History*, by Mr. William Cory, Part I., 1815-1830. There is room for a good history of England which, without being too diffuse, shall furnish a thoroughly intelligent and intelligible, and, if possible, an impartial, account of the events of the past two or three generations. Sir Erskine May's able continuation of Hallam deals too exclusively with constitutional changes, and Mr. Justin McCarthy writes rather for circulating-library readers than for students. Mr. Cory's volume, therefore, is welcome, though, even if he con-

times his work as well as he has begun it, it will not stand in the way of the more complete and comprehensive one that we hope may soon be written. It professes only to be "a guide," and is, at best, only a clever review. It is always readable, and generally sound in its judgments. It clearly explains many of the forces that have been at work in the recent progress of our country, and is suggestive where it is not explanatory. But it omits some important points and slurs over others, while of others, again, which are especially interesting to the writer, it takes too much account. It is rather a series of short and disjointed essays than a consecutive narrative, and the usual absence of dates, which is not atoned for by a chronological summary or even a table of contents, much impairs its value as a text-book. Readers who are not familiar with the events of three quarters of a century ago, or who are embarrassed by the profuse and often contradictory memoirs of prominent persons and particular episodes which are plentiful, and who wish for something shorter and fresher than Miss Martineau's 'History of the Peace,' may turn to it with profit. It should be especially serviceable to those "English gentlefolks and educated voters" for whose use it is chiefly intended, and among whom, Mr. Cory reasonably complains, "there is but little knowledge about the meaning of terms employed in political writings." In this first small volume, or half-volume, Mr. Cory has a manageable period to deal with. He starts with a good sketch of what he calls "the complete settlement of rights and limits made for all Europe and its dependencies by the chief nations" in 1815, saying most about those parts of the settlement which directly concerned England. He thinks highly of Lord Liverpool as "a patient and discreet man," who, "by the conscientious exercise of authority, did as much as any of his successors, and more than any of his predecessors, to make statecraft acceptable to virtuous citizens"; and he appears to have a yet higher opinion of Lord Castlereagh, who, in spite of his being no orator and "not over scrupulous," was "the most dignified and courageous of all those personages, whether emperors or ministers, who invaded France in 1814," not "a reactionist, a bigot, nor a blockhead," but "a good-natured, peacemonger, enlightened gentleman," and much ill-used in being "hated by English reformers and lampooned by the fashionable poet, Lord Byron." Mr. Cory does not allow himself to understand how the domestic troubles caused by the long war with France and its injurious effects on trade and agriculture encouraged the movements in favour of political reform that were started in the early years of the peace, but he traces with a tolerably impartial hand the growth of those movements down to 1830, and his closing chapter contains a lively description of the various classes of anomalies and abuses under which the last unreformed House of Commons was elected. He touches also on the pernicious working of the Corn Laws, and on the necessity shown for improvements both in the spirit of the laws and in the methods of their administration by such treatment as Hone received and such action as Lord Ellenborough adopted on the bench. His account of the circumstances under which Catholic emancipation was effected is lucid and instructive. One of Mr. Cory's chapters is devoted to the literary history of the period, and points to the good influences exerted on society by some of the men who "followed their own pursuits outside the lines on which warriors and politicians moved." Coleridge he ranks first, "as a sort of prophet testifying that man does not live by reason alone." Of Bentham, though a "philosophical Radical," he thinks well, and about Scott he is enthusiastic, regarding him as Shakspeare's successor, the great teacher in whose writings, "by the spirit of romance, the sense of duty was heated" throughout the land. Wordsworth had almost ceased to be a poet before 1815, but "the poetry of

Mr. Keats ripened in a corner, and twenty years later bore such fruit as no other nation could match." Of Keats's contemporaries Mr. Cory has no great admiration; but he tolerates Byron, because "he was the only man of fashion who loudly proclaimed rebellion against Church and State formalism," and because, though "he did not gather round him a company of liberal reformers," yet "he was able to keep up a running fire against tyranny and hypocrisy, and such an ally must be taken into account"; and he is lenient towards the "unmeasured fluency and literary self-indulgence of Mr. Shelley," because he "contributed not a little to the stock of indignation which was gathering for the day of freedom."

Messrs. Houlston & Sons send us a *History of Stamford*, by the Rev. C. Nevinson, published at Stamford by Mr. H. Johnson. The lot of Stamford has been happier than that of many towns of superior rank; there are four or five books which treat of it with more or less success; no one of them is absolutely bad, and Peck's 'Annals' falls but little short of being good. It, however, ends at so early a period that many of the more important events in the history of the old borough are left without notice. Mr. Nevinson's book contains little that is original. He modestly says in his preface that his work presents "the old ascertained facts from the old established sources.....arrayed, indeed, in a new dress, but still substantially the same as those which have already appeared in print." This is straightforward enough, but one cannot help asking why, if Mr. Nevinson was moved to write a history of Stamford at all, he did not give something new. He cannot think that Peck, Drakard, and the smaller men have told all there is to be known about that town, which was once the rival of Oxford. He must be aware that a few days in the British Museum or the Bodleian would supply him with numerous interesting facts unknown to the older authorities, and we cannot but believe that he has some vague notion as to the value of the contents of the Public Record Office and the diverse repositories where wills are kept. Not one of these obvious sources of information seems to have been used. It is but just to say, however, that as a mere compilation from compilations Mr. Nevinson's book is not ill done. Without any pretensions to style, he tells his tale in a direct manner, and no doubt many of the inhabitants will thank him for giving them something of what may be known about their town in small compass. The best part of the book is that which treats of Browne's Hospital, of which Mr. Nevinson is warden. Portions of the history are well told, and hints are given as to the nature of the changes which were made when this interesting building underwent the process called restoration.

Mr. E. Peacock sends us a reprint of a paper *On the Churchwardens' Accounts of the Parish of Stratton, in the County of Cornwall*, which he communicated to the Society of Antiquaries. The true "history of the English people" has not yet been written; the manners and customs, indoors and out of doors, public and private, in the village and in the cultivated lands, in the town and the city, all have to be investigated. The labour of comparing the village and church accounts of all parts of the country might be lessened by the Index Society if they would take in hand an index of the published local accounts as a companion volume to their contemplated index to the Household Books. Mr. Peacock has done his work of editing well. By way of foot-notes he has in many instances compared the Stratton accounts with those of other places, and he has explained many obsolete terms. "Stratton is a very ancient market town in the hundred of the same name, in Cornwall. It consists mainly of one street, lying upon the Roman way, whence the name.....The volume in which these accounts are contained is an ordinary foolscap folio in limp parchment binding. It is entitled

'The counte boke of the hys crosse wardenys of Stratton.' It begins in 1512 and ends in 1577. The first thing that strikes us, on even the most cursory examination of the record, is the strange and very varied manner in which money was raised for the support of the church and its services. Nothing like a church-rate seems to have been in use; the income of the wardens came from the voluntary contributions of the people." A large portion of the income arose from payments made for having names put upon the bede-roll. Then there was the custom of selling the right to have a grave in the church, the ringing of a knell for the dead, church-ales, the letting of funeral vestments, and the letting of the "church house," all of which brought money into the coffers of Stratton Church. Mr. Peacock is rather inclined to doubt the heathen origin of church-ales. "Speculative archaeology," he says, "is one of the least useful of mental processes, and there is a very long time to bridge over between the church-ale of the late mediæval time and its heathen prototype." But long as this time is, it has been bridged over by other "survivals" from primitive times. We have old village assemblies, old methods of agricultural life; we have the village pound, than which, says Sir Henry Maine, there is no more ancient institution in the country. So long as these various "survivals" are kept apart and considered apart, they will appear now and then to be the outcome of "speculative archaeology." But it is, or should be, the chief object of the student of early English institutions to place together in historical relationship all the fragments of olden times which have been restored to knowledge. Besides church-ales, there are many entries which tell much of social life in small towns. "Paid for a luke to the vonte, vjd," reveals the superstition of getting the water of the font to use it for purposes of magic. The "expenses for making cross yn the towne" are curious. The villagers heard something of the great outside world when they "paid for the lone of a horse to Ryde to London, vjs. viiij." And if they occasionally "paid for iij new bockes notyd for matens & evenong & matens yn ynglysh xvjd," they also "rec for ij peces of olde bockes sold xijd." The entry, "paid to the yeryshman for menden of the clark ys chamber iijd," is, perhaps, an unconscious satire upon the natives of the Emerald Isle. Then we have a few town officials named,—the bearward, the warden (a fine is received "for the refusing of the wardenyshep iija. iijd."), the baylee; and the surname of "maior" exemplifies the influence of official life on the origin of surnames. There are two little matters, moreover, which take us away from local and social history. Readers of Mr. Coote's remarkable book, 'Romans of Britain,' will remember his curious identification of "Welsh" and "Roman" as synonymous terms in the language of the people. A curious entry in these accounts seems to restore the old meaning of "foreigner" for Welsh: "rec of Wylliam Olyuer for a walch boerd iijd." And this leads Mr. Peacock to say, with much force, "probably a board of 'foreign' timber." Again, in Mr. Coote's illustrations of the pronunciation of *v* as *w*, he instances the old spelling of "velvet" as "welvet." In the Churchwardens' Accounts of Hammersmith the word is spelled "welvet." At Stratton, however, a town on the Roman road, all trace of the *w* is lost in the spelling "felvott." Such gleanings as these are found throughout the accounts, and they should be studied by all who wish to be perfect in English social history.

Sir George Duckett has done good service in compiling the two interesting papers, *Penal Laws and the Test Act in 1688*, and *King James II.'s Proposed Repeal of the Penal Laws and Test Act in 1688*. The penal laws against Dissenters and Roman Catholics and the struggles to maintain and to abolish them form an im-

structive chapter of English history. We think we are not rash in saying that until Lord Macaulay published his history no one was well informed on the subject, and even now there is a dense mass of ignorance on the matter which it would be most useful to have removed. To the ordinary nineteenth century mind it still seems a passing strange thing that those persons who most nearly answered to what we should now call political Liberals were on the side of religious intolerance. It cannot be too often and too strongly impressed on the minds of men that, although we have grown much in our ideas as to religious freedom since the reign of James II., our forefathers then had as strong a desire for civil liberty as we have, and that while the latter passion is dormant with us, because there is not the least fear of political rights being invaded, it was passionately active with them, because they knew that it was the desire of the king to become absolute if he could, and had the best grounds for feeling assured that there were many, both in the Dissenting and the Romanist camps, who would be willing to barter their birthright as free Englishmen for some concessions far short of religious equality. James II. was unsuccessful, and therefore it has been the custom to speak indiscriminately of all his acts as if they were foolish. This is probably an error. His object was bad, and it is well that he was foiled, but many of the steps he took to accomplish his design were sufficiently astute. The canvass which he had carried out in 1687 of all the magistrates and deputy-lieutenants in England and Wales was certainly a politic move, as it was calculated to induce almost all the more prominent landowners to commit themselves to a definite line of action. He hoped the Court influence was stronger than he found it to be, and the returns made on that occasion, if he ever saw them, should have demonstrated to him how thin was the ice on which he was treading. A manuscript volume among the Rawlinson books in the Bodleian contains the answers given in by the justices of peace and deputy-lieutenants for "most of the counties of England and Wales." Sir George Duckett has printed them for Cumberland, Westmoreland, and Yorkshire. It is important to have them in any form, and we cannot be too thankful to Sir George for giving us the fragments he has done, but an important historical document of this kind should not be split up and divided among the *Transactions* of local societies. Cannot he be induced to edit the whole series? His knowledge of family history gives him peculiar qualifications for the task.

Mr. Keralake, of Bristol, in the *Proceedings* of the Dorset Natural History and Antiquarian Field Club, tries to prove the existence of a sort of island of Welsh inhabitants in the interior of Dorsetshire as late as the time of Athelstan. How far his reasoning will stand the searching criticism of Mr. Freeman or Dr. Stubbs we do not know, but his remarks are highly suggestive. Among other things which we should like to mention, Langport on the Parret must surely be the Llŷnborrh of Welsh poetry, where a great battle was fought between the men of Devon, headed by Geraint, and the West Saxons (see Skene's *Four Ancient Books of Wales*, ii. 37). It is probably the engagement with Ine, under the year 710, in the Anglo-Saxon Chronicle.

Mr. Stock sends us the first volume of the *Antiquary*, the handsome appearance of which does him credit. The journal has improved as it has gone on, and we trust it may succeed in establishing itself; but considering how liberally he helps himself to the "Gossip" of the *Athenæum*, the editor might be less chary of his acknowledgments of his indebtedness.

We have received two interesting monographs relating to mediæval history and extracted from Arabic authors: 1. Prof. J. de Goejes's (of Leyden) pamphlet in Dutch, containing an account

of the Slave about 905 A.D., according to al-Bekri (who lived in the second half of the eleventh century). The Arabic text in *extenso* as well as Russian and a German translation will appear at St. Petersburg. 2. Prof. A. F. Mehren's (of Copenhagen) pamphlet, in Danish, relating to the history of mediæval philosophy, with the title of *Den Arabiske Filosofi Ibn-Sahn's Sendebrev til Keiser Frederik II. af Hohenstaufen eller de Sicilianske Spørgsmaal*, according to a MS. in the Bodleian Library. Both pamphlets have appeared in the *Transactions* of academies.

Dr. Hermanegild Jirecek has just published at Prague, in a convenient form, a collection of the chief Slavonic codes (*Svod Zakonov Slovanstych*) in the original languages, which will be of great service to all students of Slavonic history.

OUR LIBRARY TABLE.

The Diary of an Early Methodist, by the late Richard Rowe (Strahan & Co.), is on the whole a successful attempt at reviving the style and manner of thought of the early Methodists. Mr. Pidgeon's adventures, though not remarkable otherwise than from the effect produced upon his mind by their occurrence, are ably told, and the glimpses of family life which we obtain throughout are natural and touching. The writer, though obviously a warm partisan, does not commit the error of making his hero faultless; in credulity Nathaniel is not beyond the standard of his class and age, nor in the charity of his judgments on his neighbours does he excel the level of his sect. But we can respect his religious faith, though it is combined with a strong belief in witches and a persuasion of the Satanic possession of a certain squire's household; and can recognise the traits of a loving spirit, though he considers the shocking deaths which befall certain unbelievers as providentially ordained to point a moral on theological subjects. The language, on the whole, is not badly handled, though it may be doubted whether the barbarism "a wage" for "wages" was current in Nathaniel Pidgeon's time.

Under the title of *Glimpses through the Cannon Smoke* Mr. Archibald Forbes has reprinted from various magazines a series of lively sketches. These stories are capital light reading and ought to be popular. Messrs. Routledge publish the volume.

A Year's Cookery. By Phillis Browne. (Cassell & Co.)—A year's cookery, with bills of fare for every day in the year, with directions for cooking, for marketing, and for making arrangements for the next day, makes up an invaluable present for young housekeepers, which will save much worry and vexation on the part of the young wife and much grumbling on the part of the husband. The book is suited to "the meanest capacity" and the most inexperienced housekeeper. A judicious wife, using this book with discretion, may keep her husband in perpetual good humour. He need not then fear "the inflammation of his weekly bills."

Breakfasts and Luncheons at Home, by Short (Kerby & Eadean), is full of intelligible receipts for preparing delicious dishes and how to make the most of scraps and fragments. The familiar demon of cold mutton on a washing day ought to undergo a splendid transformation process, making it more acceptable than in its first estate.

The Marvellous Little Housekeepers: What They Did, and How They Did It. By Ida Jocelyne. (Kerby & Eadean.)—Verily these were "marvellous little housekeepers"; for they remember what to do upon every emergency, and are the most dainty-fingered little household brownies that ever blessed a home with their presence. The little book is full of the most valuable receipts, hints, and observations, and though few readers will be able to carry their performance to the same perfection as these "marvellous housekeepers," yet practice and

painstaking would enable them to follow in their steps.

SIR H. THOMPSON has reprinted, with additions, the articles on *Food and Feeding* which he contributed to the *Nineteenth Century*, and which now form a useful and amusing volume, published by Messrs. Warne. The same firm send us a manual intended to show the way of acquiring the money for paying for the dinners on which Sir H. Thompson descants. *Our Sons: How to Start them in Life*, by Mr. A. King, is one of the best books of its class. It does not, of course, solve or profess to solve the problem that perplexes so many middle-class parents, but it supplies a great deal of useful information. Mr. King falls into the usual mistake of rather under-estimating expense, still he writes very sensibly. About schools he might have given more information, and a note of warning regarding its expensive character ought to have been put to Wellington as well as Eton. In speaking of the Universities some notice should have been taken of Cavendish College.

A HANDSOMELY printed *Catalogue of the Printed Books in the Library of the Middle Temple* has just appeared. It is alphabetically arranged under authors, has an index of subjects, and covers more than a thousand pages of thick paper. It is unluckily impossible to say more in its favour. The general rule is followed of making the most significant word in the title in anonymous books the leading word. Thus 'Acts of the Legislature of Bermuda' finds a natural place in the alphabet under "Bermuda." But the very first title in this Catalogue, 'A Collection of Statutes,' appears under "A." This on the threshold of the work is a blot, made all the darker by the fact that further on there are nearly four pages of entries under "Statutes."

Among the various publications which have appeared in commemoration of the Camoens tercentenary we take note of *Fragmentos d'uma Tentativa de Estudo Scolastico da Epopeia Portuguesa*, by D. G. de Vasconcellos Abreu, Reader in Sanscrit in the University of Lisbon. The volume is valuable on account of the elucidation it contains of passages in the 'Lusiadas' relating to localities and myths in Further India and Ceylon. More especially does the author's novel and interesting exposition of certain Buddhist legends to which allusion is made in the tenth canto commend itself to the notice of the Folk-lore Society.

Hymns and other Poetry of the Latin Church, translated by Mr. D. T. Morgan, published by Messrs. Rivington, is a small volume which scarcely fulfils the promise of the title-page. Mr. Morgan may be said to have produced a somewhat dull and heavy paraphrase, rather than a poetical translation, of the hymns which he has selected. In fact, the less said of the poetical quality of Mr. Morgan's version the better; it can take rank, perhaps, with the exercises of the higher classes of boys in our public schools. But a more serious objection to the usefulness of the book as a translation is the fact that, with regard to the majority of the hymns, it can scarcely even claim the name. In many instances the original thoughts and sentiments are passed over and new ideas made to fill their place. Take the first two stanzas of Mr. Morgan's first hymn; few who remember the famous "Primo diem omnium" would allow such lines as these to be a translation:—

Welcome! thou chiefest of all days
That on the new made world didst shine,
When heaven and earth came forth to praise,
And God approved His work Divine.

Or again:—

Almighty Father, gracious Lord,
Fountain whence purity doth spring—
To Thee our every thought and word,
Through Thy dear Son, we dare to bring.

Mr. Morgan says in his preface that "about half of these translations were printed for private circulation only, and so would have remained had not a valued friend, to whose judg-

ment and experience I felt bound to refer [sic], urged their publication." As the praise which can justly be given to Mr. Morgan's poetic talent must be only faint, it seems to be a pity that he did not continue to rely on his own first and better opinion.

We have on our table *William Ellery Channing*, by C. T. Brooks (Boston, U.S., Roberts Brothers),—*Evolution and Involution*, by G. Thomson (Trübner),—*The Constitution of the Earth*, by R. Ward (Bell),—*The Jews, their Customs and Ceremonies*, by the Rev. E. M. Myers (Trübner),—*The New Nation*, 5 vols., by J. Morris (Morris),—*Xenophon's Agesilaus*, by R. W. Taylor (Rivingtons),—*Domestic Economy*, Part I. *Clothing and Food* (Chambers),—*The Recent Depression of Trade*, by W. E. Smith (Trübner),—*British Dogs*, Parts VII. and VIII., by Hugh Dalziel ('The Bazaar' Office),—*The Practical Fisherman*, Part VI. ('The Bazaar' Office),—*Prehistoric Remains in Central India*, by J. H. Rivett-Carnac (Calcutta, Asiatic Society of Bengal),—*Rough Notes on the Snake Symbol in India*, by J. H. Rivett-Carnac (Calcutta, Asiatic Society of Bengal),—*Time Scales, Horizontal and Vertical*, by J. F. Campbell (Stanford),—*Report of the First Annual Meeting of the Index Society* (Longmans),—*Tales of the Chesapeake*, by G. A. Townsend (New York, American News Company),—*Almost a Hero*, by R. Richardson (Nelson),—*Louisiana, and That Lass o' Loure's*, by Frances H. Burnett (Macmillan),—*Sketches of Parochial Life and Character*, by the Silent Member (E. W. Allen),—*A Few Lyrics*, by an Amateur (C. Kegan Paul),—*Folded Wings, and other Poems*, by Edith Skelton (Griffith & Farran),—*Physiology of Religion*, Part I., by H. Lee (Trübner),—*The Gospel Wall*, by W. P. Lockhart (Nisbet),—*What can be Certainly Known of God and of Jesus of Nazareth?* by J. M. Capes (Bumpus),—*The Genesis of Evil*, by S. Cox (C. Kegan Paul),—*The Church in Relation to the State*, by E. Miller (C. Kegan Paul),—*Der Kleine Lehrer* (Hodder & Stoughton),—and *Weltindustrien*, by Dr. Karl von Scherzer (Trübner). Among New Editions we have *An Introduction to the Elements of Euclid*, by the Rev. S. Hawtrey (Longmans),—*Book-keeping*, by G. Jackson (Wilson),—*Practical Boat-Building for Amateurs*, by A. Neison ('The Bazaar' Office),—*Collins's Guide to London and Neighbourhood* (Collins),—and *With the Armies of the Balkans*, by Lieut.-Col. Fife-Cookson (Cassell). Also the following Pamphlets: *The English Words of the 'Passion Play' at Ober-Ammergau*, by Miss E. Childe (Masters),—*The Great Bubble Chemical Co-operative Society*, by E. Heptenstall (Heywood),—*Truthfulness and Ritualism*, by O. Shipley (Burns & Oates),—*The Chinese Bible*, by C. Alabaster (Shanghai, 'North China Herald' Office),—*Principles of Agriculture*, by S. Tomlinson (Simpkin),—and *The Future of Epping Forest*, by W. Paul (Paul).

LIST OF NEW BOOKS.

ENGLISH.

Poetry.

Todhunter's (J.) *Study of Shelley*, cr. 8vo. 7/6.

Philology.

Shut's (Rev. W. W.) *Etymological Dictionary of the English Language*, Part 3, 4to. 10/6.

History and Biography.

Calendar of State Papers, Colonial: America and West Indies, 1661-5, by W. N. Bainsbury, roy. 8vo. 15/6.

Dickens's Child's History of England, Popular Library Edition, cr. 8vo. 3/4.

Goldsmid's (Major-General Sir F. J.) *James Outram, a Biography*, with Illustrations and Maps, 8vo. 32/6.

Science.

Familiar Wild Flowers, Figured and Described by F. S. Hulme, Second Series, coloured plates, cr. 8vo. 12/6.

Marwick's (H. J.) *Medical Education and Practice in all Parts of the World*, 8vo. 10/6.

Seiboth's (J.) *Alpine Plants* painted from Nature, the Text by F. Graf, edited by A. W. Bennett, Vol. 2, 2½/6.

General Literature.

Bower's (Capt. O. E. K.) *Drops from the Ocean, or Life under the Pennant*, cr. 8vo. 3/6.

Charlton's (M.) *Love in Cyprus*, 12mo. 2/6.

Parlier's *Directory for 1880*, compiled by Edward Brown, roy. 8vo. 5/6.

Great Industries of Great Britain, Vol. 3, roy. 8vo. 7/6.

Irwin's (M. E.) *The Three M's: Mind, Manners, and Morals*, cr. 8vo. 6/6.

London Journal, Vol. 71, 4to. 4/6.

Mitchell's (A.) *The Past in the Present: What is Civilization?* 8vo. 15/6.

Probation, by the Author of 'The First Violin,' cr. 8vo. 6/6.

Punch, Vol. 78, January to June, 1880, 8/6.

Scottish Folk, illustrated, sm. 4to. 2/6.

Theosophy and the Higher Life, by G. W., cr. 8vo. 3/6.

Trevelyan's (Sir C.) *The Irish Crisis*, being a Narrative of the Measures for the Relief of the Distress caused by the Great Irish Famine of 1846-7, 8vo. 2/6.

Waylen's (J.) *House of Cromwell, and the Story of Dunbarton*, roy. 8vo. 12/6.

FOREIGN.

Theology.

Rothe's (E.) *Theologische Encyclopädie, aus seinem Nachlass* hrsg., 2m. 10.

Sprinz (J.) *Die Theologie der Apostolischen Väter*, 8m.

Philology.

Dictionnaire Historique de la Langue Française, publié par l'Académie, Vol. 2, Part 2, 4 fr. 50.

Symbolae Jochimiane, Part 1, 7m.

History.

Bender (H.) *Römische Leben im Alterthum*, Parts IX, XI, 6m.

Champfleur: *Histoire de la Caricature*, de Louis XIII. à Louis XVI., 5 fr.

Gleichenbruch (W. v.) *Geschichte der Deutschen Kaiserzeit*, Vol. 5, Part 1, 8m. 50.

Stacks (L.) *Deutsche Geschichte*, Part 2, 4m.

Strickler: *Actenammlung zur Schweizerischen Reformationsgeschichte* in 1821-3, Vol. 3, 20m.

Bibliography.

Petsholdt (J.) *Bibliographia Dantes ab a. 1865*, Nov. ed. supplementa aucta, 7m. 50.

Fine Art and Archaeology.

Boetticher (K.) *Die Thymele der Athena-Nike auf der Akropolis*, 4m.

Durm (J.) *Constructive u. Polychrome Details der Griechischen Baukunst*, 30m.

Marie (P.) *Les Décorations Égyptiennes*, Series 1, 12 fr.

Schmidt (A.) *Die Keramik auf der Pariser Weltausstellung*, 8m.

Woltmann (A.) *Geschichte der Malerei*, Part 7, 3m.

Geography and Travel.

Neurat (A. S.) *L'Atlas: Notes d'une Excursion*, 4 fr. 50.

Science.

Roblitz (H.) *Die Medizin. Classiker Deutschlands*, Part 2, 14m.

Seibell (H.) *Die neuesten Fortschritte auf dem Gebiete der elektrischen Beleuchtung*, 3m.

Zöllner (F.) *Ueb. den Missbrauch der Vivisection*, 6m.

General Literature.

Bouvier (A.) *Les Cranciers de l'Écluse*, 3 fr.

Fortalis (E.) *Deux Républiques*, 3 fr. 50.

SIR JOHN FIELDING AND THE WILKES RIOTS.

SOME interesting facts, hitherto unpublished, appear in the State Papers in connexion with Sir John Fielding and the Wilkes riots. Sir John Fielding was Chairman of the General Quarter Sessions of Westminster, in which office he succeeded his half-brother Henry, the novelist. Sir John Fielding fell under the blame of Lord Weymouth for not having rendered assistance against the mob on the night of the illumination on the occasion of the election of Wilkes as member for Middlesex, and he was asked for an explanation of his conduct. Sir John replied, giving a history of the transactions of the night, and stating that, "to the best of his knowledge, and to the best of his abilities, with unwearied attention, diligence, and application, he had done everything in his power to preserve peace and good order, and to detect offenders and bring them to justice, from the beginning to the conclusion of the late unhappy disturbances." After expressing his sincere concern that Lord Weymouth should be dissatisfied with his conduct as a magistrate, the writer thus concluded his reply:—"Unfortunately he has always been; at present particularly so, when his warmest endeavours to discharge a public trust with loyalty to his Sovereign, fidelity to his country, and obedience to his superiors, have been so far ineffectual as not to secure him the confidence of those by whom he would wish to be approved." The order of events may be thus stated:—On the 26th of April, 1768, Wilkes's solicitor informed the Attorney-General that his client would submit to be arrested by suffering himself to be served with the *capias*; the fact was communicated privately to the Duke of Northumberland, Sir John Fielding, and John Pownall, Esq., so that preparations might be made for whatever might happen. It was apprehended, if the court should send Wilkes to

the King's Bench prison, that attempts would be made to rescue him; for the mob went to the King's Bench prison on the night of the day when he appeared at Westminster, and alarmed the keeper, who gave them beer to keep them in good humour. The magistrates and peace officers of Westminster met at Guildhall, and sat with closed doors. They resolved that no magistrates then present should absent himself without leave of the body, and that two of them at a time should go out to reconnoitre the state of Westminster Hall and parts adjacent, and make their report to their colleagues at Guildhall. This was done every half hour until they adjourned. On the 28th Wilkes was committed, and, when the court broke up at Guildhall, he was put into a coach, attended by the Marshal of the King's Bench and the Chief Justice's tipstaff. The magistrates on the Surrey side had been desired to prepare themselves for this event. Mr. Welch, one of the justices, attended the coach to the Surrey side of Westminster Bridge, and then returned to Guildhall; but, before he got there, a number of persons took off the horses, turned the coach round, and drew it through the Strand and Temple Bar into the City. Sir John Fielding, Mr. Kelynge, and Sir John's clerk got into a coach and pursued to Temple Bar, but found the streets perfectly quiet. Then Sir John Fielding despatched the High Constable, his clerk, and other persons to pursue Wilkes's coach. They did not return till near one o'clock, when the clerk reported that "the mob had drawn Mr. Wilkes's coach to Spital Square, and afterwards to the Three Tuns tavern by Spitalfields Church, where Mr. Wilkes remained some time, but he was in the King's Bench prison before eleven o'clock." On the evening of the same day there was a riotous assembly before the King's Bench prison, when the military were called out, and dispersed the mob before the prison; but the mob gathered again in the High Street, and committed some acts of violence, and compelled the inhabitants to illuminate their houses. Thus lasted till about two in the morning, when, the streets being quiet, the magistrates departed, leaving a sergeant's guard. Similar occurrences took place the next night, the mob beginning to pull down the fences before the prison. Mr. Ponton, with other magistrates and the constables, destroyed the intended bonfire; but, the prison not being thought safe, the military were sent for; the constables, however, had dispersed the mob in the High Street before their arrival. At twelve at night all things were again quiet.

Mobs continued to gather daily, and on the 10th of May—the day which witnessed the opening of Parliament—a troop of horse, and afterwards a hundred men, were sent over to support the civil magistrates at the King's Bench in Surrey, a man having been killed there. On the night of the 9th there had been a riot at the prison, when the magistrates, endeavouring to read the proclamation and seize some of the rioters, were obliged to retire into the marshal's house for shelter. The Guards were ordered out, and finally, about eleven, the mob in a great measure dispersed, threatening, however, to return the next day. On the 7th of June—the day before that appointed for Wilkes's trial—Lord Weymouth wrote to Sir John Fielding, saying "he thought it right to apprise Sir John that if the same indecent contempt of the civil power should appear on this occasion that was shown when the magistrates were assembled at the same place, and permitted Mr. Wilkes to be rescued and drawn through the City without any person being taken into custody, he would think it necessary to make strict inquiry, and would expect to have a more satisfactory account given than he had received of that affair." He concluded by observing that "if civil magistrates were disgraced when the Secretary of State had so often exhorted them to do their duty, and had prepared the military to support them

legally as their last resource, it must be their own fault." This censure greatly distressed both Sir John Fielding and the magistrates, the more so as they declared that they had never taken more pains in their life to discharge a public trust than at that time. By a ruse of the magistrates, after his trial Wilkes was quietly conveyed to Lambeth by water, while the mob at Westminster Hall door were kept amused, waiting for his expected appearance. Lord Weymouth wrote to Sir John Fielding, on the following day, that he was sorry to have given the magistrates any degree of uneasiness. "His lordship was very sensible of the trouble Sir John had been at, and of the diligent attendance of the magistrates at Guildhall on those occasions when their presence was thought to be necessary. At the same time, if Sir John could justify what happened upon the occasion of Mr. Wilkes's rescue, his lordship would be glad to have reasons for changing his opinion of it. Till then, he must continue to think that Mr. Wilkes's rescue was a disgrace to civil government, which called for his animadversion when he had to give instructions on a similar occasion. But he was as happy now in an opportunity of being able to bear favourable testimony to their diligence and activity as he was mortified when he found it his duty to disapprove."

Wilkes was sentenced to one year's imprisonment for the 'Essay on Woman,' ten months for the *North Briton* (No. 45), 500*l.* fine for each offence, and to give security for seven years' good behaviour. No movement was made by the mob. In reporting this, Sir John Fielding wrote to Lord Weymouth's private secretary that, as he hoped it was the last time he should have any occasion for troubling Mr. Wood on Mr. Wilkes's coming to Westminster Hall, he felt himself in duty bound to the magistrates of the city and liberty of Westminster (who had done him the honour to make him their chairman) to assure Mr. Wood that their zeal, attention, and attendance (often to the injury of their private affairs) in the late unhappy disturbances deserved every commendation, and, he flattered himself, had been of infinite service in preserving the public peace; and that, when leisure would permit, he did not doubt but that he could convince him (Mr. Wood) that the misrepresentation of some facts had thrown blame where praise was due. The magistrates met on the 18th, and their resolutions, with Sir John's letter, were communicated to Lord Weymouth. This quarrel between the Secretary of State and the Westminster magistrates and their chairman was concluded to the satisfaction of all parties by a letter written on behalf of Lord Weymouth by Mr. Wood. The writer conveyed to Sir John Fielding and the magistrates who had acted with him his lordship's hearty thanks for their assistance, together with an assurance that he would not fail to do them ample justice, in taking the first opportunity of stating their services to the king in a proper light.

G. BARNETT SMITH.

UNIVERSITY COLLEGE, GOWER STREET.

THE admission of women to the Arts and Science classes at University College, London, has been justified in every way. There has been during the session now closed a perfect working of the system; the number of men in the College, instead of being diminished, has considerably increased; and at the late distribution of prizes in the Faculty of Arts the women took a very honourable place among their fellow workers. Of 68 prizes the men took 52, the women 16; of 103 first class-certificates the men took 65, the women 38; of 50 second-class certificates the men took 40, and the women 10; of 52 third-class certificates the men took 50, and the women 2. Although in a former year the highest mathematical prize, a scholarship of 50*l.*, has been taken by a woman, this year the women have not distinguished themselves

in mathematics; they have been distanced also by the men in the fine-art classes; but they have won first places in political economy and in Latin and Greek.

The College will open next October a new section of its north wing, with large additions to the space available for the Fine-Art School and for the Schools of Chemistry, Zoology, and Physiology. The basement floor and a large laboratory annexed will give room for the development of the School of Chemistry; the space available for students of zoology will extend from the present Museum of Comparative Anatomy into the north wing. There will be a new suite of rooms at the disposal of the Professor of Physiology; and the new fine-art studios will be the best in England.

Additions lately made will also strengthen the professoriate of University College. Prof. Henri having been appointed to the chair of Applied Mathematics, left unoccupied after the death of Prof. Clifford, the chair of Pure Mathematics became vacant. To this the Council has appointed Mr. R. C. Rowe, Fellow of Trinity College, Cambridge, who was not only third Wrangler at Cambridge, but also, when graduating as M.A. in mathematics at the University of London, took the gold medal. After the resignation of the Greek chair by Prof. Wayte a year ago, Prof. Goodwin undertook for a session the conduct of both Greek and Latin classes in the College, and they have prospered much under his management. Prof. Goodwin, who held formerly the Latin chair, will in future hold the professorship of Greek; and a scholar well known even to the general public for the taste with which he has brought home to English readers a sense of the genius of Homer, of Virgil, and of the Greek tragedians, the Rev. Alfred J. Church, is now the Professor of Latin. These changes, with the addition of Mr. Newton's services, both to the classical teaching and to the study of fine art, as Professor of Archaeology, and the appointment of a new Professor of Italian, who yet remains to be chosen from among fifteen candidates, give assurance of vigorous work next year in the great London college, which has more than doubled the number of its students during the last fifteen years, and is now asking of London 85,000*l.* to provide yet further accommodation. University College and Hospital already possess invested endowments to the value of 300,000*l.*, but these have all been appropriated by their founders to educational and benevolent uses. None of them supplies money for building.

Literary Gossip.

THE Hon. Mrs. Hardcastle is preparing for the press a life of her father, the late Lord Campbell. The work, which will fill two volumes, will contain selections from Lord Campbell's autobiography as well as from his journals and letters. Mr. Murray will publish the book.

MR. MURRAY further promises several works that ought to be of interest. 'India in 1880' is the name of a book by Sir Richard Temple. Lady Eastlake is busy with a sketch of Mrs. Grote's life. Dr. Smiles is writing, under the title of 'Duty,' a companion volume to 'Self-Help' and other popular works of his of the same class. The Dean of Westminster is preparing a series of essays on ecclesiastical subjects, which will be called 'Christian Institutions.' Mr. Clements Markham promises a book on a subject he has made peculiarly his own: 'A Popular Account of the Introduction of Peruvian Bark into British India and Ceylon,' and he will give particulars of the progress and extent of its cultivation.

THE memoir of Francis Deák, the Hungarian statesman, which was lately published by Messrs. Macmillan & Co. with a preface by Mr. Grant Duff, is from the pen of Miss Florence Arnold Forster.

WE hear that the friends and pupils of the late Mr. Long intend to found a scholarship for Roman law at the University of Cambridge, in memorial of their friend and master.

ALL students of our literature and history will be glad to hear that Mr. Murray has in the press a volume of collected essays by the late Prof. Brewer. His 'English Studies' (that is the title chosen) comprise such subjects as "New Sources of English History," "Green's Short History of the English People," "Hatfield House," "The Stuarts," and "How to study English History."

THE Bishop of Derry promises, through Mr. Murray, a life of St. John.

MR. JOHN DENNIS is at work on a new edition of his pleasant collection of English sonnets.

A CHANGE is about to take place in the old publishing and bookselling firm of Hodges, Foster & Figgis, of Dublin, formerly Hodges, Smith & Co. Messrs. Hodges and Smith have been dead for some years, and prior to the death of the latter gentleman (who survived his partner), Mr. William Foster, who had been for a very long period connected with the house, became a partner. Mr. Foster now, on account of long-continued ill health, is about to retire, the entire business falling into the hands of Mr. Samuel Figgis, who has been in this house for more than twenty years, and who came into a share of the business shortly after Mr. Smith's death.

A SOCIETY for the study of philosophy has recently been formed, under the title of the Aristotelian Society, and Mr. Shadworth H. Hodgson, LL.D., has accepted an invitation to become the president. During the present session the members have devoted their attention to ancient Greek philosophy, and they hope during the next session to take a summary view of the leaders of philosophical thought from Anaximander to Comte. Afterwards the Society looks forward to discussing modern problems apart from the works of individual philosophers.

THE Bodleian Library has just acquired a Persian MS. which contains the journal kept by Mir Izzet Ullah, the intelligent native friend and travelling companion of William Moorcroft. This MS. is, perhaps, one of the two from which the late Prof. H. H. Wilson made his English translation of this interesting diary.

PROF. JOHN RHYS, of Jesus College, Oxford, has undertaken to write the history of the Breton Celts for the series of the Christian Knowledge Society.

THE wooden coffin in which the remains of Kant are enclosed, being found to be decayed and broken when the vault at Königsberg was lately opened, is to be replaced by a metal one.

MR. PIERCE EGAN, the son of Pierce Egan, the well-known sporting writer, died on the 6th inst. He was educated for an artist, but soon turned his attention to writing, becoming one of the pioneers of cheap literature. His earlier works, 'Robin Hood,' 'Wat Tyler,' and 'Quintyn Matsys,' first

published in 1837 and the following years in penny weekly numbers, illustrated by himself, were enormously popular. After contributing to the *Illustrated London News*, he started in 1847, and edited during the five years of its existence, the *Home Circle*. Subsequently he wrote tales for the now defunct *Reynolds's Miscellany*, and afterwards for the *London Journal*, which he joined in 1857, and with which, until quite recently, his name has been intimately associated as its leading writer of fiction. Mr. Egan was a Liberal in politics, and was for some time connected with the *Weekly Times*.

SINCE the accession of Lord Selborne to the Chancellorship he has not been present at the meetings of the Oxford Commissioners, and Mr. Mountague Bernard now presides.

MR. REGINALD HANSON, who was the other day elected Alderman of Billingsgate Ward, deserves a line of mention in a literary journal, as he published in 1876 a history of tea and the tea trade, and he has also been for some time past engaged in collecting materials, from the records of the Corporation, the Public Record Office, &c., for a series of biographical notices of the aldermen of his ward from the earliest times.

MR. A. R. ADAMSON, of Kilmarnock, is preparing a work on the graveyards of Ayrshire. Of somewhat similar interest, and following up the present celebrations in Scotland, is the 'Tales and Sketches of the Covenanters,' to be issued shortly at Newcastle as a memorial of the Covenanter struggles in Scotland. In connexion with this subject we may also mention the death of the Rev. Dr. Stewart, of Wigtownshire, one of Mr. Mark Napier's opponents some years ago in the discussion on the "Wigtown Martyrs."

THE Governing Body of Westminster School have been summoned to deliberate on a matter that will materially affect the future of College. It is to be hoped that no fresh vested interests may be created to obstruct the changes which are contemplated.

THE Rector of Lincoln College, Oxford, presented on Wednesday, the 30th ult., the first diplomas granted to students of the Bedford College, York Place. These diplomas are granted to regular students who have been at the College for three sessions, and who have obtained at least two-thirds of the possible number of marks in four subjects at the annual examinations. Alice Elizabeth Lee, Sophie Elise (Lita) Marshall, and Laura Gulliver received diplomas. It may be remembered that Miss Lee was at the head of the list at the matriculation examination of the University of London in December.

'THE Regeneration of Roumania; or, the Days of Renaissance amongst the Roumanians,' by Kalixt Wolski, is being translated by Mr. Oxley, and will be shortly issued by Messrs. Kerby & Endean.

FATHER BOLLIO, one of the librarians at the Vatican Library, is engaged upon an edition of Samaritan prayers and hymns according to a MS. in the Vatican Library. If we are not mistaken, this MS. is not only the oldest but also the completest in existence in any European library.

FELIX DAWN is engaged upon a new

work, which will be issued shortly. It is of a purely historical character, free from romance, and deals with the battle fought by the Alemanni near Strasbourg in the year 357 A.D.

WE owe an apology to Mr. Webb Appleton, the author of 'Jack Allyn's Friends,' for having misread one of the names in his novel, and having consequently charged him last week with perpetrating a bad joke, of which he is really innocent. Jack Allyn's chief friend is styled, not "Sandford and Merton," as we supposed, but "Sandford of Merton."

"THOUGH the entire matter for the proposed 'Bibliography of Ohio' (Cincinnati, P. G. Thomson) is," the *New York Nation* says, "ready for the printer, the subscriptions, we regret to learn, fall short some two hundred of the requisite number. The author renounces his profits in favour of the better manufacture of the volume, which is promised to be the handsomest of the kind ever published in this country."

HEAR J. COHN, Stud. Philosophiæ at Berlin, is preparing an edition of R. Saadyah Gaon's Arabic commentary on Job, from MSS. in the Bodleian and the Berlin Library.

THE death is announced of Mr. Frederic Blackett, of Woodhouse, near Leeds, in his forty-seventh year. Mr. Blackett was a well-known Yorkshire antiquary, and possessed a vast fund of curious information.

THE *Wool Trade Review*, which has hitherto been published monthly, is to be incorporated with *Wool*, and will be issued on the 7th of August as a weekly trade journal, devoted to the interests of wool merchants and manufacturers.

SCIENCE

A Physical, Historical, Political, and Descriptive Geography. By Keith Johnston, F.R.G.S. With Maps. (Stanford.)

MR. KEITH JOHNSTON'S text-book of geography is a work of much thought, wide research, and no inconsiderable literary skill. The last portions of the manuscript, we are told in the preface, were sent home from Zanzibar, and proofs were forwarded by the return mail, that they might be revised during the author's halt there or on his onward journey! But before they arrived Mr. Johnston had fallen a victim to exposure and the climate, and a career already marked by good work done for geography and giving great promise of future achievement was suddenly brought to an end. Specially qualified by training, possessed of an acute critical faculty, and endowed with the power of giving expression to his conceptions in a lucid and attractive manner, Mr. Keith Johnston, had he been spared to us, would no doubt have won a position in the foremost rank of scientific geographical writers. All that has proceeded from his pen is distinguished by a breadth and massiveness, a thorough knowledge of his subject, and a discriminating use of the multifarious materials at his disposal, which very broadly mark off his productions from the superficial performances of the bulk of our writers on geography, whose every page bears witness to the small grasp they have of the subject they venture to deal with. The author has succeeded in presenting us with a perspicuous account of all that is essential to know about the earth, its physical features, productions, and inhabitants. He has not attempted to place on record every locality likely to be mentioned in a newspaper or that may possibly turn up when planning a continental

tour. It cannot be the business of a text-book to furnish information of this kind, which must be sought for in gazetteers or other works of reference. But, so far as we are able to judge from a somewhat careful perusal of his book, he has omitted no locality or place which plays a leading part in the economy of nature or in that of any of the states into which the earth's surface has been parcelled out. Even thus his nomenclature is considerable, and there certainly is no occasion to burden the pupils' memories with the barren names of towns, provinces, or rivers whose importance is altogether local, and which could be introduced only by sacrificing other matters which it is really essential they should know. The introductory chapter on the rudiments of astronomical geography and mapping is tersely and lucidly written, and deserving of attentive study, for it lays the foundations for a proper appreciation of maps, which play so conspicuous a part in the teacher's geographical apparatus. In the next chapter, however, the author appears to us to have wandered somewhat away from his subject. His "Sketch of Historical Geography" fills eighty pages of a volume not at all too large for an adequate treatment of the subject to which it is devoted. Not content with supplying a sketch of the progress of geographical exploration, the author furnishes a complete abstract of universal history. We might object, too, to the historical periods which he has adopted, for they mostly embrace one or more full centuries, and no notice is taken of the fact that historical events and the achievements of our great discoverers are not controlled by the dates of the Gregorian Calendar. The excision of a considerable portion of this chapter, we believe, would enhance the value of the work. It would throw into greater relief the leading events of geographical exploration, and leave space for dealing in a somewhat more ample manner with our colonies. The bulk of the volume is devoted to descriptive and political geography, and in a condensed yet readable form it contains a vast amount of information on the physical features of the countries of the world, their climate and productions, commerce and industry, political institutions, administrative divisions, and leading towns. A set of maps, coloured so as to distinguish forest regions, agricultural lands, steppes, and deserts, forms a welcome addition to this judiciously planned and carefully written text-book.

The Great Navigators of the Eighteenth Century. By Jules Verne. With Maps and Illustrations. (Sampson Low & Co.)

THIS second volume on "celebrated travels and travellers" is quite equal to its predecessor in interest. The accounts furnished of the voyages of Cook, Bougainville, and other navigators and explorers are very readable, and the illustrations numerous and for the most part selected with judgment. The book cannot, however, take rank as a scientific work. We are not prepared to accept the author's statement that "D'Anville was the first to construct a map by scientific methods," nor can we agree with him when, only a few lines lower down on the same page, we are bid remember that his great countryman "was neither a man of science nor even well versed in classic authorities." It is a pity, too, that the French author's quotations from English books should have been retranslated, instead of being given in accordance with the original versions. Many serious errors, wholly due to the double translation, have arisen from this practice. Dr. Kippis, for instance, is quoted as having said that "the sea ran so high that the water was above Cape San Diego, and the vessel was so driven by the wind that her bowsprit was constantly under water.....Dr. Solander was seized with vertigo." Turning to the pages of Kippis's somewhat tame narrative of Cook's voyages, we find that "the tide drove the ship out with so much violence,

and raised such a sea off Cape St. Diego, that she frequently pitched, so that the bowsprit was under water. ...Dr. Solander was seized with a terror." There are, besides, many errors in the spelling of proper names. For "Richter" read Rucher, for "Delais de la Ceyère" read Delais de la Croière, for "Walkner" read Walckenaer, for "Hally" read Halley, &c.

The Wandering Naturalists: a Story of Adventure. By J. A. Lawson. (Remington & Co.)

SOME years ago the author of this book tried to play a practical joke on the reading public by publishing a fictitious narrative of adventures in New Guinea in the guise of a true story of travel. We hardly know whether the present book is intended as another attempt at a similar joke, which scarcely bears repetition, or whether it is intended as a story-book for boys. On the whole, we prefer to believe that it is designed for the latter purpose, and it may fairly succeed in interesting boys with a turn for adventure. The title of the book is a misnomer; for the author certainly cannot claim the title of naturalist, as is shown in many ways by the very marvellous descriptions which he gives of the animals of Northern India, many of which he identifies with European species. The adventures, the scene of which is laid in an unexplored region of Northern India and the Himalayas, more especially in Bhotan and Nepal, recall forcibly the late performance of the Hanlon-Lees at a London theatre. Throughout the book the author and his one companion are seen to fall through one surprising adventure into another. They meet and slay, or are themselves mauled by, quite countless tigers, with bears, cheetahs, and other wild beasts. The author now sits upon a cobra, not upon its head, but, with great want of forethought, upon its tail, so that it inflicts three bites; now, unseen by his companion, he falls into a chasm, so inaccessible that he is on the point of committing suicide to avoid a lingering death by starvation; now, the flesh of his calf having been laid open by a blow from the paw of a tiger, he sews up the wound himself; now he leads laden horses and mules over impossible bridges, though not always successfully, for the animals have a knack of falling off these bridges into measureless abysses. The mules and horses of the party become almost used to being crushed by falling rocks or dying in some equally tragical way. On one occasion the author was enabled to run his lance through the flanks of a boar. "The weapon broke, leaving the head and three feet of the staff sticking in the beast, which was run through from side to side. Notwithstanding the serious nature of the wound, its activity was not at all diminished, and its ferocity seemed considerably increased..... After more than an hour of this fiddling work, the boar made a determined effort to escape, and broke across country." After these and innumerable other similar adventures, it is not surprising to read the writer's statement that "the number of escapes I have myself had from the jaws of wild creatures is, if I may say so with a due regard to modesty, extraordinary; and every part of my body is marked with scars, the result of fights with tigers, bears, and boars." Perhaps the most startling adventure is that told in the following passage. The effect of the story is much heightened by the abrupt way in which it is introduced, without any previous or subsequent allusion to the author's mental habit. Capt. Lawson, in telling of his ascent of "the highest mountain in the world, Mount Everest,"—by the way, it is not the first time that we have heard of this author ascending a "highest mountain in the world,"—says: "Our view of the snow-capped mountains and ranges was sublime, but a mass of dark-coloured clouds hid the valleys below from sight. About four o'clock in the afternoon we observed that the sun reflecting on these clouds lit them up with all the colours of the rainbow. The sight

was marvellous, wonderful, grand. I am not exaggerating when I say that the effects of it on my mind were such as to inspire a gravity I had never experienced before. I was at this time a very young man, not gifted with much wisdom, and holding the doctrines of an atheist; but I came down from that mountain a firm believer in a Supreme Being, the majesty of whose wisdom was inexplicable and awful, and my conviction was permanent. No greater testimony, I think, can be given of the grandeur of the scene which met our view."

Catalogue of Books and Papers relating to Electricity, Magnetism, the Electric Telegraph, &c., including the Ronalds Library. Compiled by Sir Francis Ronalds, F.R.S. With a Biographical Memoir. Edited by Alfred J. Frost. (Spon.)

SIR FRANCIS RONALDS left an electrical library and an electrical catalogue, both of which have been given to the Society of Telegraph Engineers, on condition of their publishing the one and binding the other. They have not been allowed to make any additions to the catalogue, so it is now published just as it was left at the author's death in 1873. It is not a catalogue of the library merely, but of every electrical work of which he could learn the title, and contains 13,000 entries arranged in alphabetical order of authors' names. Sir Francis laboured hard for many years, both at home and abroad, to make it as complete as possible, and it forms a valuable contribution to electrical history. The printing and editing are well done, and a few copies have been printed on one side only for library use.

EXPLORATIONS IN AFRICA

By the mail from Zanzibar we learn that Mr. Thomson, in command of the Royal Geographical Society's expedition, has carried out his design of exploring the course of the Lukuga outlet of Lake Tanganyika. He has followed the stream for many days' journey downwards, but was prevented from reaching its junction with the Congo by the hostility of the natives. Returning to Mtwara (the London Missionary Society's new station on the western shores of the lake), he dismissed a large number of his native followers, who proceeded to Zanzibar. With his party thus reduced, and in lighter marching order, he has started on his long return journey, via the southern end of Tanganyika, to Kilava, on the Indian Ocean.

Dr. Lenz has reached Fum el Hoan, a small town on a tributary of the Wad Draa. Sheikh Ali received the German traveller kindly, and promised to forward him to Timbuktu, for which a caravan was to have started towards the end of April.

The Algerian journal *El Akhbar* is concerned at the progress made by the English factory recently established at the mouth of the Sakiet el Hamra, near Cape Juby, and predicts that England will absorb the whole of the trade of the Sahara unless France occupies Arguin or some other locality on the west coast. The English factory is described as a fort armed with cannon and enclosing several stone buildings. A pier has been constructed, and a small steamer keeps up daily communication with the Canaries. Commercial relations have been established with Adrar, Wad Nun, and more distant places, and the trade is growing in importance. This trans-Saharan commerce, however, is after all but a small affair. Dr. Olive, in the *Bulletin* of the Geographical Society of Marseille, supplies some interesting particulars on the trade of Tinduf, the most important emporium for the commerce between Morocco and Timbuktu. The Tajakant of that town purchase sugar, tea, powder, tobacco, English cottons, &c., in Morocco for export to Timbuktu. At Taudeni the caravans barter a portion of their merchandise for salt. At Timbuktu they purchase gold, slaves, ostrich feathers, and ivory. The great

annual caravan numbers 300 or 400 men, well armed, and 1,000 to 1,200 camels. It spends sixty-eight days on the journey from Timbuktu to Mogador, and imports merchandise to the value of 31,000*l.* The ostrich feathers are mostly exported to London; the ivory and slaves remain in Morocco. The freight for a hundred-weight of merchandise amounts to 6*l.*

Prof. H. Fritz, in a paper to be published in the forthcoming number of the *Geographische Mittheilungen*, deals with the "variability in the volume of rivers." Berghaus and others since his time had asserted that the volume of European rivers was steadily decreasing, and they ascribed this phenomenon mainly to the destruction of forests. The author of the present paper carefully considers this question, and arrives at quite a different conclusion. According to him the volume fluctuates with the quantity of rain, but in no European river can a diminution be traced since the beginning of the century.

'Johnston's Half-Crown National Atlas' (W. & A. K. Johnston) consists of thirty-two quarto maps, neatly printed and accompanied by an index of names. The features of the ground are merely indicated by bold black lines, intended to mark the direction of mountain ranges. This expeditious method is not without its advantages, but in the present instance these lines have been engraved somewhat at haphazard, and we must assume either that the author has been very careless or that his knowledge of physical geography is somewhat limited. On the map of Europe, for instance, we miss the range of the Alps which stretches to Vienna, the Little Carpathians, and the Tatra.

We have received Parts XII. to XV. of the new edition of Stieler's 'Hand-Atlas.' The maps of Asia and North-western Germany, as well as a sheet illustrative of the distribution of land and water (by H. Berghaus), have been expressly engraved for this edition. Of the excellence of Vogel's new map of Germany we have spoken before. Asia, by Habenicht, is fully entitled to a place in this set of maps. It is coloured politically, but the depth of the sea is indicated by tints, and several other physical features have been introduced with much judgment. We once more draw attention to the praiseworthy practice of attaching the names of compilers, draughtsmen, and engravers to the maps issued by Herr Perthes. We should like English publishers to imitate this example.

SOCIETIES.

ARCHÆOLOGICAL INSTITUTE.—July 1.—The Lord Talbot de Malahide in the chair.—Mr. B. Lewis read a paper 'On Antiquities in the Museum at Palermo.' After some introductory remarks on the history of Sicily and the monuments of the various races that have occupied it, Mr. Lewis invited attention to the following objects:—1. A bronze caduceus from Imacham, bearing the inscription IMAXAPAION ΔΑΜΟΣΙΟΝ; it may be compared with a herald's staff from Longanus in the British Museum. 2. Three lions' heads, used as gargoyles, from a temple at Himera; they belong to the best period of Greek art, and, while there is a general resemblance, differ in details. 3. Greco-Roman mosaics from the Piazza Vittoria, Palermo, discovered in the year 1868. The grand mosaic appears to be nearly contemporary with those at Pompeii. It contains many mythological subjects; amongst them the heads of Apollo and Neptune are the finest. The representations of the seasons are like Ceres, Flora, and Pomona at Corinth. In the same building was discovered a mosaic in which Orpheus is portrayed surrounded by birds and beasts. The workmanship in this case is inferior, and suggests the age of the Antonines as a probable date. 4. A Byzantine gold ring found at Syracuse, with a sacred personage (Christ or the Virgin?) standing between an emperor and empress. This device occupies the bezel, and round it are the words + OCΘIAONEYΔOKIACECTEΦANOCACHMAC. Outside the hoop of the ring are seven facets, each containing a scene from the Gospel history, viz., the Annunciation, Visitation of Elizabeth, Nativity, Adoration of the Magi, Baptism of Christ, Ecce Homo, and Women at the Sepulchre. Salinas says that Eudocia mentioned in the motto is wife of Heraclius I., but, as we have more likely that

Eudocia Macrembolitissa is intended, and that the ring commemorates her marriage with Romanus Diogenes. According to this supposition, the ring should be assigned to the latter part of the eleventh century.—Mr. F. C. J. Spurrell gave an account of implements and chips from the floor of a palæolithic flint workshop at Crayford, Kent, and showed in the clearest manner, from the flint objects which he exhibited, that he had found a spot where a "palæolithic man" sat down on the then sandy foreshore and fashioned his weapons. Having done his work, the man appears to have been disturbed either by an enemy, a storm, or beasts, and never returned to claim his property. The evidences of his handiwork had, however, been most skilfully again brought together by Mr. Spurrell, who showed not only the manner of the man's proceedings, but a so the tools he worked with, which were found on the same site.—Mr. W. M. F. Petrie exhibited and explained a large series of plans of earthworks and stone remains in Kent, Wiltshire, and Cornwall. Mr. W. T. Watkins sent some notes and photographs illustrating recent discoveries at Maryport and Beckfoot.—Mr. J. Nightingale exhibited a pair of large wooden stirrups, bound with iron, of the sixteenth century, from the Spanish main, and another pair of open ironwork footed stirrups of the same period.—Mr. W. J. B. Smith sent a *reponace* steel knee-cap, representing a lion's face, with engraved and etched details.

ROYAL INSTITUTION.—July 5.—G. Busk, Esq., Treas. and V.P., in the chair.—Messrs. W. H. Hudson, R. Johnson, H. O. Lindsay-Bucknall, C. H. Lunkater, C. Montefiore, and S. Winkworth were elected Members.

QUEKETT MICROSCOPICAL.—June 23.—Dr. T. S. Cobbold, President in the chair.—Nominations for officers to be elected at the ensuing annual meeting were made, and notices given as to some proposed alterations in the by-laws. Several short communications by Mr. J. Debye were read by the Secretary.—A new paraboloid gas slide, devised by Dr. Edmunds, was exhibited and described.—Mr. R. T. Lewis read a note 'On some Peculiarities in the Pygidium of a Flea,' and presented some drawings of the same in illustration.—A new swinging substage was described by Mr. McKenzie.—Mr. W. H. Gilbert read a paper 'On the Histology of the Pitcher Plant,' illustrating the subject by numerous diagrams.—The President read 'Some further Observations on *F. larina*,' by Dr. Manson, in continuance of the subject opened at the meeting in February last; also, some short papers and translations bearing upon the same subject by eminent continental helminthologists.—The President remarked that it was curious to find that the hearts of birds as well as of carnivora were found literally crowded with nematoid worms, and he exhibited a bottle containing a number of the hearts of Chinese magpies which were very obviously so infested.

SOCIETY OF BIBLICAL ARCHEOLOGY.—July 6.—Dr. S. Birch, President, in the chair.—The following communication was read by the author, 'The Hittite Monuments,' by Prof. A. H. Sayce.—A communication from M. Terrien de Lacouperie, 'On the Common Origin of the Akkadian and Chinese Writing,' was read.—The Rev. J. N. Strassmaier communicated the translation of a contract tablet of the seventeenth year of Nabonidus.—Mr. R. Cull contributed 'Remarks on the Form and Function of the Infinitive Mood in the Assyrian Language.'

LIBRARY ASSOCIATION.—July 2.—Mr. R. Harrison, Treasurer, in the chair.—A paper by Mr. W. E. A. Axon was read, the subject being 'The Poetry of Bibbomania.' Besides the well-known verifications of Dr. Diklin, Dr. F. Ferrari (the zealous member of the Manchester Literary and Philosophic Society), and Mr. J. Haslewood, specimens were given of anonymous and pseudonymous verses, some of which were very quaint.—An excellent Catalogue, by Mr. Knappan, of the Library of the Pharmaceutical Society was exhibited.

SPELLING REFORM ASSOCIATION.—July 6.—Mr. C. B. Arding in the chair.—Mr. H. Woolton read a paper 'On Speech-Production: its Proximate Bases and Symbols,' which was intended as a contribution to the settlement of some points still doubtful in phonetics. After describing the organs of speech, the lecturer discussed the formation of vowels and consonants, laying special emphasis upon what appeared to him to be the basal sounds, and the influence of accentuation in modifying the basal sounds into those of actual speech. A principal point of interest was the lecturer's novel resolution of the vowels, which, however, was not unsupported by authority, and in some essential points resembled that effected by the Hindu grammarians for Sanscrit. The lecture was illustrated with numerous tables and diagrams, and excited considerable interest among the audience.

Science Gossip.

MR. MIVART is preparing a monograph on the Cat, "an introduction to the study of backboneed animals." Mr. Murray is the publisher.

A PETITION from the medical profession is to be presented to Parliament shortly, praying for the revival of the Medical School at Oxford, which is now practically in abeyance.

AMONG the papers in Part I. of *Philosophical Transactions* for the present year, just published, a few are of especial interest. Capt. Noble and Mr. Abel give the second instalment of their 'Researches on Explosives: Fired Gunpowder.' 'On the Determination of the Rate of Vibration of Tuning Forks' is contributed by Prof. McLeod and Lieut. Clarke of Cooper's Hill College. Messrs. W. De La Rue and Müller carry their 'Experimental Researches on the Electric Discharge with the Chloride of Silver Battery' to a third part, including 'Tube-Potential, and Potential at a Constant Distance and under Various Pressures,' to which they add 'Remarks on the Nature and Phenomena of the Electric Arc.' Prof. C. Niven, a recently elected F.R.S., has a paper 'On the Conduction of Heat in Ellipsoids of Revolution,' and the part ends with the first section of Messrs. Lawes and Gilbert's 'Agricultural, Botanical, and Chemical Results of Experiments on the Mixed Herbage of Permanent Meadow,' conducted for more than twenty years in succession on the same land.

Two eggs of the great auk, discovered in an old private collection in Edinburgh, were sold by Mr. J. C. Stevens on Friday, the 2nd inst., and fetched 100*l.* and 102*l.* guineas respectively.

MR. CAREY LEA, of Philadelphia, has communicated to the American Philosophical Society a paper 'On Substances possessing the Power of developing the Latent Photographic Image.' The most active agents were found to be the borate, phosphate, sulphide, and oxalate of iron respectively, dissolved, the phosphate in neutral oxalate of ammonium, and the others in neutral oxalate of potassium.

THE official return gives the value of diamonds exported from the South African diamond fields in 1879 as 3,685,810*l.*, the value of those obtained in 1878 being 3,084,711*l.*

DR. ANGUS SMITH brought before the Manchester Geological Society on Tuesday, the 29th ult., what he calls a "spark tube" for detecting inflammable gas in collieries. Producing ignition by the compression syringe is well known. Into a tube similarly arranged, the bottom of it being of strong glass, some spongy platinum was placed. The syringe was filled with air in any suspected place, and the piston, being driven home powerfully, ignited the gas if any were present. By this instrument 2½ per cent. of marsh gas had been detected.

PROF. BAEYER has discovered and patented a method of obtaining artificial indigo, which is to be worked on a commercial scale by the Badon Aniline Company. The indigo is obtained from chloride of isatine, which is produced from benzole.

PROF. SOPHUS TROMHOLT, of Bergen, has been organizing a system for observing the aurora borealis in Norway, Sweden, and Denmark, and he desires to extend it to Iceland and to Great Britain. There are reasons for believing that we are approaching a period of maximum auroral occurrences, and Prof. Tromholt is desirous of enlisting observers on the same system as he has introduced into Scandinavia. The necessary instructions will be sent to any one applying to him at Bergen before the end of August.

M. JANSEN brought before the Académie des Sciences on June 24th some examples of a curious reversal of the photographic image. With a certain length of exposure a negative

image is obtained, but if the exposure is prolonged this image disappears, and a positive one results. This is, we believe, due entirely to the reduction by the actinic rays of the oxide of silver formed in the first place, and the development of metallic silver as the result.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-SIXTH ANNUAL EXHIBITION IS NOW OPEN. From Nine till One.—Admission 1*l.* Children 6*d.* Gallery, 4, Pall Mall S.W. R. F. PHILLIPS, Secretary.

VARIATION OF WORKS OF ART IN BLACK AND WHITE. Under Gallery, Painters' Hall, Piccadilly, is a collection of drawings in black and white, OPEN DAILY FROM TEN till ONE.—Admission 1*l.* Children 6*d.* R. F. PHILLIPS, Secy.

DOUGLAS GREAT WORKS.—CHRIST PLAYING THE FORTUITOUS CHILDKIND EXHIBING 25 REVELS AND THE SHAPE'S REVELS. The latter just completed, each 24 by 24 in. with 1000 of plates. W. to holders of the 1*l.* Night of the Crucifixion. A Mirror of Calypso. At the DOME GALLERY, 10, New Bond Street, Daily. Ten to Six.—A.

Le Costume au Moyen Age d'après les Sceaux. Par G. Demay. (Paris, Dumoulin.)

M. DEMAY, "Archiviste aux Archives Nationales," is a great authority on the subject he has chosen, and this book is a first-rate contribution to our knowledge of costume. He writes clearly, and with that enthusiasm which enables a learned man to compress valuable matter into the smallest space possible if the work is to be readable. Others have written upon seals "au point de la vue diplomatique"; some have treated them as heraldic records; and many have occasionally borrowed details concerning costume from them. But we do not know that any one has treated seals alone as sources of information on costume with anything like our author's completeness. The subject is so rich that it would supply half-a-dozen volumes like this one, and as well furnished with capital drawings. The figures on seals vary most oddly. The Evil One himself occurs in the seals of the Dean of St. Marcel, 1284, and of the Abbey of Corisy, 1222; Satan quits the mouth of a man possessed in the seal of the Abbey of St. Tibéry, 1303. It is difficult to say what a diligent inquirer might not find in *les sceaux*. The seal of Pamiers, 1267, shows the soul of St. Anthony de Pamiers afloat in a barque, attended by two angels in the form of birds; the sigillary of the redoubtable Roger de Quincy, second Earl of Winchester, shows him in the act of combating a lion, and doubtless symbolizes the strength of his religious faith, but in later times this seal became the foundation of a story of a veritable combat. In his curious paper on the descent of the earldom of Lincoln, Mr. J. Gough Nichols figured the vesica-shaped seal of Hawise de Quincy, Countess of Lincoln, 1232, which, besides the maces of her husband's ancient name, bears the impress of an inserted Gnostic gem of still greater antiquity. Henry de Lacy, Earl of Lincoln, who gave his name to Lincoln's Inn, is represented on his seal charging in battle while standing in the stirrups, and bending his head below the margin of his shield. On the housings of the horse are the rampant lions of his earldom. The untimely fate of his two sons had to do with the course of English history. The elder was accidentally drowned in the well of Denbigh Castle; the other fell from one of the towers of Pontefract while attempting to run round the battlements. Earl Henry's heir, Alice, married Thomas

of Lancaster, Derby, Leicester, Lincoln, and Salisbury. Defeated at Borough-bridge, he for his liberty offered his captor one of these five earldoms, but he was beheaded at Pontefract in 1322. The inheritance of the Countess Alice passed to her husband's nephew, Henry, Earl of Lancaster, and helped to make up the great appanage of his namesake who became Henry IV.

The seal of Hawise de Quincy was not the only one which included an antique gem. Among other instances are those which M. Demay has pointed out. The Carolingian kings bore the effigies of antique gods in their sigilla; Charlemagne employed the head of M. Aurelius, and, later, that of Scarpis; Pepin F. stamped with a head of Augustus; Louis le Débonnaire used that of Commodus; Lothaire I. the figure of Alexander Severus. Artistically speaking there was not very much to be said for these antique works. On the other hand, a large proportion of the mediæval seals are not only masterpieces of beautiful design, but delicate in their execution. The gracefulness of such figures is charming, and the draperies they wear are most elegant. Scores of instances must be known to every student of seals, more than enough to make us wonder why some accomplished critic has not considered seals from the artistic point of view, which, except incidentally, is not the intention of M. Demay. Not only have such relics an intrinsic charm, but they perfectly illustrate the state of sculpture in the days of their execution. For example, the seated figure of Louis Hutin, 1315, could hardly have a finer cast of drapery, the attitude could hardly be more stately. There is characteristic portraiture in the effigy of Louis XII., 1498, fig. 29. With all the quaintness in the execution of the form of Adèle de Champagne, third wife of Louis le Jeune, 1190 (see fig. 31), the style of the design is good. The seal of Alix de Neale, fig. 34, is a capital example of sculpture of the first decade of the fourteenth century, of which the effigies of Queen Eleanor of Castile on the famous crosses, the brass of Joan de Cobham, and an effigy in St. Denis are admirable specimens. The figure of Yolande of Flanders, No. 35, 1373, displays the progress of sculpture, and is almost identical with the weepers about the tomb of John of Eltham. Very beautiful is the figure of Jeanne de France, 1336, fig. 54, standing in the attitude of Queen Eleanor, holding with one hand her sceptre, with the other the band of her mantle. This was a favourite action (see the *seaux* of Yolande of Brotagne, No. 43, and Perronelle de Maubisson, No. 42, 1247). No sculptor of the best time of the Renaissance designed a more graceful statue than the effigies, No. 57, of Jeanne, Lady de Sainte Croix, 1286, a date which may stand for the flowering time of the loveliest Gothic art.

Among the curiosities of manners displayed in M. Demay's book, we may notice that Adèle, Countess of Soissons, rode astride while hawking in 1186, and wore a voluminous toga-like mantle. Alix, Duchess of Brabant, went hawking and hunting, but she rode in a side-saddle, 1260, while twenty years earlier the lady of Pierre-Portuse mounted a pillion, but rode alone. The sword of Louis I., Count of Flanders, 1322, and others are secured from the

pommels to the wearers' breast armour by strong chains, and this is the case with Philip de Rouvre, Duke of Burgundy, 1361, and John I., Duke of Lorraine. The lozenge shape, which still distinguishes the escutcheon of a lady from that of a man, has been noticed by our author so long ago as 1262, for Isabelle de St. Vrain thus enclosed her two-headed eagle; Jeanne de Bourbon, Countess of Auvergne, did the like in 1504.

M. Demay, writing on costume, and not on seals *per se*, has wisely classified his records, not with regard to their sources, but according to his intention to illustrate each article of dress or weapon or furniture. He begins with a very interesting introductory chapter on gold, silver, tin, lead (used by the Popes), bronze, and wax seals; fashions and usages in respect to colouring the wax are not neglected; then follow notes on the use of the imprints when they were made, the means adopted for their preservation in boxes of iron, wood, ivory, and textiles or *chemises*. We are next led to consider the forms of seals, round, oval, shield-shaped, polygonal, or otherwise; the filatures which secured them to the documents they attested and the modes of securing each to each come next. The use of counter-seals, *secretæ*, and the custody of seals are all discussed, and some notes are given on the authenticity of seals; "Teste sigillo," "Temoing mon seel ci mis," are the usual forms of attestation.

Common in classical antiquity were the tickets of admission to circuses and amphitheatres. These are frequently little "squeezes" of baked clay, the material having been pressed into moulds bearing the effigies appropriated to certain stages, as tiers of seats in the theatre, or such as were proper to the city to which each belonged. For example, an elephant stood for one place or tier, an eagle for another. On the back of many of these tickets are to be seen the imprints of the thumbs of the makers, veritable signs-manual of classical antiquity—marks of thumbs that perished two thousand years ago. In mediæval practice something that is still more curious occurs:—

"Quelquefois l'empreinte seule des doigts remplaçait l'image gravée d'un sceau. Nous lisons dans le registre du Trésor des chartes coté J J 170, No. 108: 'Et scellées en cire vermeille où la jointe de l'un de ses doigts fit empreinte sans autre signet'; tandis que dans certaines circonstances on accompagnait le sceau d'un symbole particulier, de poils de barbe, d'un fétu."

As to the use of straws, we observe that it was no uncommon practice to attach seals to documents by their aid.

So much for signs-manual proper, but we have not found in M. Demay's book any reference to a very interesting and pathetic circumstance connected with the seals which are attached to many documents, the peculiar nature of which adds prodigiously to the attraction of a study of seals, either as regards their historical or their artistic characters. The thumb-mark of a slave of the amphitheatre is by no means without interest. What, then, shall we think of impressions made with their own hands of the *secretæ* of Charlemagne and St. Louis? M. Demay records how carefully seals were kept.

We know how "Master Roger," Vice-Chancellor of Richard I., being wrecked at sea, was found dead with the royal *secretum* tied round his neck. We know that a certain faithful servant of a great king, being trusted with the private signet of the monarch, on hearing of the death of the latter instantly cast the seal into the sea. Owners of seals guarded them as almost sacred, and used them with their own hands. How great, then, is the interest of the imprint of St. Louis's signet or that of Charlemagne, to say nothing of innumerable other such relics!

One of the rights of the Priory de la Saussaie, near Villejuif, was that of inheriting the matrices of the royal seals after the death of a sovereign. The matrix of the seal of Charles the Bold is preserved at Berne, likewise that of the *grand bâtarde* Antoinette.

Michael Angelo, Leonardo da Vinci, and Raphael. By C. Clément. Translated by Louisa Corkran. (Seeley & Co.)—This is a spirited and complete translation of a work which was originally published in 1861, and has since been reprinted. The book has been revised, and new notes added. In some respects it is, even now, a little behind the state of knowledge in the present day. This is particularly obvious in the excellent and comprehensive introductory essay. The three biographies are rather memoirs and criticisms than simply lives of the painters, and they are good examples of their kind. They will prove agreeable to the general reader as well as to the already informed student who is not an artist. Eight illustrations include two capital transcripts from Raphael by Marc Antonio, and fac-similes from drawings by Leonardo are suitable and welcome. It is a pity, however, that some competent person has not revised Miss Corkran's pages. We turn to p. 48, and find a reference—just as the author left it—to the 'Madonna and Infant Christ, St. John the Baptist, and Angels,' as "the admirable picture in *tempera*, which a short time ago [1857!] was the great attraction in the Exhibition at Manchester." Again, in the catalogue, p. 307, of M. Angelo's works, this picture is spoken of in just terms, but it is said to be "at Mr. Labouchere's, Stoke Park." This was not quite correct even in 1861, for it was in 1859 that Mr. Labouchere became Lord Taunton. He died long since, and the picture was bought ten years ago by the nation, so that it is now No. 809 in the National Gallery! Again, on p. 313 the famous bas-relief which Buonarrotti executed for Taddeo Taddei, and which belonged to Wicwar the painter, is described as "now in the National Gallery, London." It certainly once was in Trafalgar Square and in the National Gallery building, but it belonged then, as now, to the Royal Academicians, and left Trafalgar Square with its owners. In the catalogue of Raphael's works, p. 329, a beautiful drawing in red chalk, a so-called "*krin*," representing 'The Vices shooting at Innocence,' is said to be in the National Gallery, whereas it has long been an important feature of the royal collection at Windsor. M. Clément doubtless now knows more about the 'Mona Lisa' of Da Vinci than when he wrote about the reputed "restorations" of that picture, and did not notice that it has been rubbed. In the catalogue of Raphaels the pen sketch of the 'Dream of the Young Knight' is said to be in the National Gallery, but not a word is said about the far more important picture for which it was made, and which is in the same frame in Trafalgar Square. To our surprise the same page, 360, speaks of a 'Portrait of a Young Man' in the Kensington Museum as one of the works of Raphael. These are obvious errors,

but they are not all, and the whole book needs revising so as to include those facts, and the inferences to be drawn from them, which it is the pride and glory of modern artistic archæology to have employed itself upon, not unfrequently to very little profit. M. Clément, although happy in the logical consequences he draws from his knowledge and his impressions, is not well grounded in technical matters, and is a little out of his depth now and then, so that unconsciously, as usual in such cases, he writes more like a *dilettante* professor than a painter, and is not a safe guide in darksome ways. For instance, at p. 342 he speaks of Lord Suffolk's 'La Vierge aux Rochers' as "a very fine copy or duplicate [of the picture in the Louvre], which some persons consider original" (!). Again, he says the MSS. of Da Vinci are "hardly legible." We frequently read of "Mr. Woodburn's Collection" as if it still existed; numerous details of this class are out of date. On p. 352 we read of the London Gallery of the Fine Arts as the place of deposit for the cartoon of St. Anne by Da Vinci. We read a translation of a well-known name in "Jean-Jacques-Trivulce." On p. 312, the group, the 'Virgin and Child,' in the church at Bruges, is spoken of in terms which show that M. Clément had not, when they were written, so far cultivated his æsthetic sense as he should do, and he was not aware of the latest particulars of this group. Notwithstanding these anachronisms and shortcomings, the spirit of the book is so sound and good, and the author's taste so sensitive and his judgment so just, that we should not hesitate to place it in the hands of any young amateur—any one desiring to inform himself about Michael Angelo, Leonardo, and Raphael.

Our Own Country, Descriptive, Historical, Pictorial. Illustrated. (Cassell & Co.)—This is the second volume of an interesting popular work, remarkable for the judgment exercised in selecting historical and pictorial subjects for illustration by pen and pencil, and for the brightness and clearness of the letter-press as well as the woodcuts. The chosen subjects comprise Chester, Charnwood, Bedford, Durham, Derbyshire, the Menai Straits, Skye, the Wye, Cambridge, Exmoor, and the like. Each section is enriched with neat woodcuts of well-chosen scenes.

Notes by Mr. Ruskin on Samuel Prout and William Hunt. Illustrated with Autotypes. (The Fine-Art Society.)—This handsome volume is a reprint of notes on drawings exhibited lately in New Bond Street, and it is accompanied by photographic fac-similes from fifteen drawings by Prout and five by W. Hunt. It is a handsome volume, but it ranges badly with a former issue by the same publishers, containing Mr. Ruskin's Notes on his Turner Drawings, which we reviewed last year. We are compelled to differ from Mr. Ruskin's estimate of Prout, believing that he rates that dexterous drawing-master beyond his merits. A graceful anecdote the author relates of his own youth probably accounts for this. His bias is due to memories of his boyish admiration for a drawing of Prout's which hung in "the old house at home." This difference of opinion does not forbid us from admiring the exquisite critical sense the author displays in dealing with his own impressions of Prout and the characteristics of that artist. On the other hand, we agree heartily with the opinions Mr. Ruskin has expressed about Hunt's works, and differ from him only in ranking the painter still higher than he has done. There is much more to be said for Hunt as a pathetic designer in a fine though homely and simple mood than is said here. Our estimate of Hunt as a humourist, not a caricaturist, is very high: we could hardly expect Mr. Ruskin to admire such a quality, but surely no criticism of the artist ought to be without any recognition of it. The following remark, on a drawing of Hunt's representing an old man praying, is true and finely put; it is described as one of the "things that

the old painter was himself unspeakably blessed in having power to do." This is almost as good as Hunt saying in a reverential mood of himself, "I feel really frightened when I sit down to paint a flower." The author's analysis of Hunt's technique has all that exquisite acumen and power which, it appears to us, is wanting in his estimate of Prout. Within its range how true and just is the following criticism on a drawing called 'The Butterfly':—"Now this little brown-red butterfly is a piece of real painting; and it is as good as Titian or anybody else ever did. And if you can enjoy it you can enjoy Titian and all other good painters; and if you can't see anything in it, you can't see anything in them, and it is all affectation and pretence to say that you care about them. And with this butterfly, in the drawing I put first, please look at the mug and loaf in the one I have put last, of the Hunt series, No. 171. The whole art of painting is in that mug—as the fisherman's genius was in the bottle. If you can feel how beautiful it is, how ethereal, how heathery and heavenly, as well as to the utmost muggy, you have an eye for colour, and can enjoy heather, heaven, and everything else below and above." The photographs in this book are admirable.

Illustrated Catalogue of the Paris Salon, 1880. Published under the direction of M. F. G. Dumas. (British and Foreign Artists' Association.)—This is the English version of the second issue of a serial of which we lately noticed the first issue in French, referring to the Salon of 1879. It contains nearly four hundred reproductions in fac-simile of drawings made for the book by the artists whose works are represented. These include pictures, drawings, and sculptures, and they have the inestimable advantage of giving, so far as they go, autographic expressions of the motives of the larger number of the artists who have supplied the Salon with its greatest attractions. Here is a collection of excellent memoranda, by aid of which the student may refresh his memory of the designs, compositions, and incidents of the works which he saw this year in the Champs Elysées. So much praise, and it is great, may be freely given to a very acceptable book—a work the difficulty of producing which no one who has not had to deal with the thousand-and-one interests, whims, piques, and passions of artists is in a position to estimate fairly. The serpent, whose wisdom is proverbial, must be a perfect fool to M. Dumas, who has succeeded so far as this volume attests he has done. On the other hand, we are bound to say that the reproductions are frequently of a most limited kind, generally bare, if spirited and spontaneous, outlines of the examples, and lack the proper and nobler elements of the pictures. For example, M. Chabry's sketch of his 'Au Mois d'Août à Valère,' a landscape of the most gorgeous enamel-like coloration, most forceful contrasts of tone and light and shade, is no better than a diagram. The effect and chiaroscuro of the pictures are almost invariably absent. In short, good as these diagrams are, they serve to show not only how much has been done, but that more has yet to be achieved, and that the art of making complete memoranda of pictures on a small scale has yet to be brought into general use. It may be done, and M. Dumas's contributors are in the right way. We need hardly add to our testimony of admiring wonder at the success of the editor who has secured the aid of so many artists by saying that the absence of transcripts of a considerable number of good pictures testifies how, in some cases, even he has failed.

The Art of Fan Painting. By Madame la Baronne Delamardelle. Translated by G. A. Bouvier. (Lechertier, Barbe & Co.)—This is an artists' colourman's price list, with a few notes added on the history and uses of fans, and very brief instructions as to the modes of painting

those dainty articles. Some of the instructions are exquisitely primitive, e.g., "Trees on fans do not resemble a bit those trees painted after the laws of nature." We are not quite sure we understand this fragment. The next is plainer, but surely not infallible:—"The representation of water looks well on a fan. It is always done horizontally, excepting, however, when it is a waterfall or spring." Temerarious critics might demand of Madame la Baronne Delamardelle, "How about the sea in a storm?"

NOTES FROM ATHENS

June 26, 1880.

THE Archæological Society has lately recommenced the excavations at Dipylum at the ancient cemetery of the Ceramicus. Till the other day the researches yielded nothing of interest; the Society, however, continued to lay bare a considerable mass of earth which covered a double wall, which appears to have formed part of the rampart of the town. One of these walls was most carefully built, but the other, which was in front of it and ran parallel to it, is not so well constructed. But two weeks ago a monument of great value was found. This is a funeral *stèle*, which served as cover to a water conduit, broken unluckily at the top and on the right side, at a height of about two metres. In the centre is sculptured a great vase, which is shaped like a *hydria*; on the left is a *kylix* of very small dimensions. On the right is seen the foot only of a third vase, which formed, no doubt, a pendant to the bottle on the left. Above is a bandlet in the form of a garland; in the left corner is suspended an *alabastrum*. The large vase is decorated with a bas-relief representing a farewell. A young man standing erect before a horse holds two lances of unequal length, and gives his right hand to an old man, behind whom is a draped child. Above this bas-relief is read—

Παναγιώτης Ἀπαφύρε[ις].

Upon the *kylix* is represented a child, who runs trundling a hoop. The work on these two bas-reliefs is careful, and belongs to a good epoch of Greek art. The characters of the inscription belong to the first half of the fourth century.

Another piece of sculpture has been found lately in some excavations undertaken near the Military Hospital, in the street which leads to Phalerum. It is a statue of a *Mænad*, who is lying asleep upon a rock. It is made of white Pentelic marble, and the execution, although of Roman times, is very careful, and is marked by many excellent points. The figure lies on her right side, and above her one sees a panther's skin, and the head of the animal is hung at the corner. Her hair is very carefully executed, and the tresses divided with great art; her eyes are closed. In the same locality has been discovered an ancient altar. Since formerly the debris of a great house were found here, it is believed that this statue belonged to some wealthy owner.

Other very interesting relics have been found by a German architect, Herr Bohn, at the entrance to the Acropolis, where he was making purely scientific researches. They consist of a new fragment of the *Balustrade* which bordered the terrace of the Temple of Nike Aptera. This fragment, like those previously known, represents a Victory. The face looks almost straight to the front; the wings are extended, the right leg slightly advanced. The head is missing, and the upper part of the body is much injured. At the same place has been unearthed a little statue of Victory, of which the moulding is in one of the museums of Athens, and which was supposed to be lost; but the head has disappeared. At the same time Herr Bohn has removed almost all the earth accumulated on the slope of the Propylæa, and he has laid bare the rock at the left of the lateral staircase. Besides this, he has opened a trench at the

foot of the gate, and of the wall of which it forms the centre. Near the gate, on the right, at a depth of half a metre, there has been found embedded in the wall a bas-relief of small dimensions, representing a quadriga, in a perfect state of preservation. The charioteer is perched before the car on the pole, while a young warrior in the rear seems to be in the act of placing his foot on the ground. Another fragment, found near the wall, represents, in relief, a serpent, which coils itself round an olive tree laden with fruit. It is supposed to represent the serpent of the Erechtheum.

At the same time with the discoveries made at Athens, two others, of some importance, have to be mentioned. The one is the discovery at the Piræus, quite close to the Bay of Zea, of the theatre mentioned in Xenophon (Hellen. ii. 4), quite distinct from that of Munychia, the ruins of which are to be seen much further on to the north-east of Zea. On this find I put off writing for the present, as the excavations are still in progress, and I pass on to the discovery made in the island of Paros.

At Parikia, the principal port of Paros, the company which works the quarries was digging for a railway. In a field near the Monastery Hecatontapyliani has been found an ancient cemetery, which contains numbers of sarcophagi and bas-reliefs in a very good style of art. In the sarcophagi have been found several skeletons, ancient vases, and various ornaments. Unfortunately the excavations have been suspended, because over the ancient cemetery is situated the modern, and it has to be removed.

M. P. LAMBOC.

SALES.

Messrs. CHRISTIE, MANSON & WOODS sold, last week, the following pictures and water-colour drawings. Drawings: D. Cox, A Hayfield, 79*l.*; A View in Wales, with Castle and Peasant with Sheep, 88*l.*; A Gipsy Encampment, 90*l.*; A Hayfield, 50*l.* G. Barrett, Travelling Peasants, near the Coast, 53*l.* P. De Wint, A Lake Scene, 68*l.* Pictures: Bernardo Caneletti, View of Dresden, 178*l.*; The Companion, 189*l.* G. Poussin, A Landscape, with Apollo and the Muses, 183*l.* A. Cuyp, Portrait of the Artist's Father, 110*l.*

Five-3rd Gossip.

MR. DYALL, the curator of the Walker Art Gallery at Liverpool, writes:—"I see in the 'Fine Art Gossip' column of last week's *Athenæum* that the Dundee Exhibition made sales last year to the amount of 10,000*l.* In making this statement you have no doubt been misled by the wording of the Dundee advertisement inviting artists to contribute, in which is given the amount of 10,000*l.* as the result of two years' sales. No provincial exhibition sold 10,000*l.* worth last year as far as I know; the only one that approached that sum was the Liverpool Corporation Exhibition, the sales there amounting to 9,159*l.* 15*s.*"

A RETURN to an Order of the House of Lords has been published, and comprises resolutions of the Trustees of the National Gallery, with remarks on the same by the Director in respect to the proposed increase in the public usefulness of the institution. The Trustees recommend the abolition or considerable modification of the practice of closing the Gallery in the autumn, provided the staff is increased commensurately to the public demands. They see no objection to extending the hours of admission during the summer on a similar condition. They deprecate the indiscriminate admission of the public on the students' days, because that practice might endanger the pictures and would cause great inconvenience to the students. But, if the Government desires to curtail the privileges of the students, the Trustees are willing to consider and report on the subject. Mr. Burton says

that, as everybody already knew was the fact, the extension is purely a financial question. He agrees with the Trustees that an extension of hours of opening the Gallery during the summer would be unattended with benefit, because that class of the public in whose favour this would be done would least use it in practice. He energetically urges the claims of the students to those facilities which were given them as essential conditions at the foundation of the Gallery, to deprive them of which would be to depart from one of the purposes of such an institution, and limit the means provided for direct artistic education. The easels would be in the way of the visitors and endanger the pictures if the public were indiscriminately admitted while the students were at work. He condemns the alleged example of continental practice in this respect, because abroad the number of visitors is much less than in England. With us the number of students is much greater than in Dresden, Munich, and Vienna. Reserved days are needed, as Mr. Burton avers, for dusting and cleaning the pictures. In Paris, Berlin, Vienna, and Munich one day in each week is strictly reserved, and, except at Vienna, where students are admitted on that day, no visitor has entrance to any of those national galleries. Mr. Burton might have added that no other gallery exhibits pictures in such small rooms as those which are thoroughfares in Trafalgar Square, and could hardly be simultaneously devoted to the students and the public. On the whole, the Trustees and Director trust that abolition of the autumnal closing will satisfy the reasonable demands of the public. We should have added among the desiderata an extension of the hours in the summer and admission of the public for a small fee on the students' days, a plan which has worked admirably at South Kensington. The practice of admitting the public and students together in the British Museum is not applicable to the National Gallery, while the rooms are smaller and the attractions greater in Trafalgar Square, the risks of damage being much more considerable than in Bloomsbury.

MR. F. SKYMOUR HADEN's brochure on the 'Etched Work of Rembrandt' has been translated into French, and published in the form of a rider to the July number of the *Gazette des Beaux-Arts*.

We shall shortly resume publication of "The Private Collections of England," and propose successively to deal with the fine galleries at Wentworth - Woodhouse, renowned for Van Dycks, at Wortley Hall, at Duncombe Park, at Nostel Priory, and at Grantley Hall. These collections belong to Earl Fitzwilliam, the Earls of Wharfedale and Faversham, to Mr. Winn, and Lord Grantley respectively. Although most of the galleries are exceptionally rich in fine works, even the more important of them has been overlooked, except in the perfunctory notices of Dr. Waagen. Wentworth-Woodhouse is historical, and Earl Fitzwilliam has given exceptional facilities for our studies; at Nostel are many undescribed things of very great value. In seeing these the advantages we owe to the owner are many.

M. BASTIEN-LEPAGE, who is at present at work on a portrait of Mr. Henry Irving, proposes to make a tour in Scotland.

MR. A. S. MURRAY is engaged on a 'History of Greek Sculpture' from the earliest times to the age of Phidias. The book, which will be illustrated, will be published by Mr. Murray.

We are indebted to Messrs. J. Hogarth & Sons for a portfolio of 'Drawings by Japanese Artists,' reproduced with admirable fidelity, coloured in fac-simile by the autotype process, and comprising descriptions by Mr. F. Dillon, one of the most conscientious of our artists. These works were not long since exhibited privately by the Burlington Club, and it is pro-

posed, should this portfolio be welcomed, to add further collections of the same kind, and thus more completely illustrate the survival of one of the most remarkable forms of art the world knows, of which it is but too probable this is the final instance. Mr. Dillon has contributed a very intelligent and highly appreciative preface to the portfolio. It is one of the best essays on Japanese art, where few are even tolerable, so great is the presumption of the authors. We cordially recommend the portfolio to the student of art in general, not only for its own sake, but because of the great advantages which intelligent studies of the subject offer to inquirers into the history of æsthetics. These fac-similes are not unworthy of Da Vinci, for they render nature with exceptional felicity, and reproduce her beauties in the finest, most faithful style. As specimens of pure draughtsmanship they are exemplary, for they embody the principles of the noblest modes of execution; some of them are like Albert Dürer's sketches.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—Cohen's 'Estella.'
HER MAJESTY'S THEATRE.—Bont's 'Mefistofele.'

It would serve no useful purpose to criticize M. Jules Cohen's 'Estella' with the same minuteness observed below in dealing with 'Mefistofele.' Here we have to do not with the work of an original thinker, but with the product of a well-read and earnest musician, apparently incapable of taking the lead in any hitherto untrodden path, or of even suggesting an idea not already appropriated by some one else. M. Cohen wrote several works for the Parisian stage between 1860 and 1870, including 'Maitre Claude,' 'José Mario,' 'Dea,' and 'Les Bluets' ('Estella'). For the last decade he has added nothing to this list, and is now one of the professors at the Conservatoire. 'Les Bluets' was produced at the Théâtre Lyrique in 1867; but in spite of the advantage gained by the co-operation of Mdlle. Christine Nilsson, and the fact of its being the year of the Paris Exhibition, the opera was only performed about ten times, and has never been revived in the French capital. The present Italianized version was written for Nice in 1873, the dialogue being exchanged for recitative, a comic character eliminated in favour of one extremely serious, and other changes effected with a view of rendering the work more imposing. The story, by Messrs. Cormon and Trianon, is not objectionable on either moral or æsthetic grounds, but it labours under the disadvantage of being entirely unympathetic, the principal characters having no marked individuality, and the hero being singularly destitute of the quality of heroism. The final scene, wherein the coronation of the new king of Castile is seen simultaneously with that of the assumption of the black veil by the girl he has weakly deserted, borders on caricature. The music is, as a rule, rather cleverly manufactured, the various strains intended to be bucolic, amorous, religious, or heroic generally answering their purpose most appropriately. But of freshness of idea or treatment not a trace is to be noted. Reminiscences abound in every number, and especially in those portions which, judged by themselves, are the most effective in the opera. There is over all an air of artificiality which is destructive of all charm. It would be unjust to term 'Estella' a worthless opera, but it

is in no sense a great one, and it must be added to the already lengthy list of failures identified with the recent history of the Royal Italian Opera. As to the performance, we have little but praise to offer. The part of the heroine makes no undue strain on either the vocal or dramatic powers of Madame Patti, and she invests it with all the charm of which it is capable. Signor Nicolini as Fabio, the uninteresting hero, is perhaps less objectionable than usual, and the other parts are, on the whole, adequately interpreted. As usual at this house, the *mise en scène* is elaborate and splendid, but this liberality will not save the opera.

The production of Signor Boito's 'Mefistofele' will not only serve to render an otherwise dreary opera season memorable, but it will impress many minds with the welcome truth that Italy must not yet be erased from the list of productive musical nations. The condition of affairs had, indeed, become desperate, and even now it would be rash to assume that the mantle of genius is about to pass from the relaxing grasp of Signor Verdi to the shoulders of another, instead of falling to the ground, as once seemed to be inevitable. But if the promise shown by the composer of 'Mefistofele' is happily fulfilled, a new school of Italian opera may arise, nobler and loftier than that of previous generations, but no less calculated to charm by mere force of sensuous beauty. Signor Arrigo Boito was born in 1840, and 'Mefistofele' was produced at La Scala, Milan, in 1868. For a musician of twenty-eight years the work must be considered a wonderful achievement, if not wholly without precedent in the annals of the lyric drama. Previous to this, however, Boito had given evidence of his individuality. After leaving the Milan Conservatoire in 1862, he commenced to publish a series of articles on music, remarkable for their daring flights of fancy, and also a quantity of original verse, including a work entitled 'Il Re Orso,' equally unconventional, not to say extravagant. 'Mefistofele' achieved a *fiasco* equal to that of Berlioz's 'Benvenuto Cellini'; and the result is not surprising, for a work more at variance with the ordinary style of an Italian opera it would be impossible to conceive. Thus temporarily discouraged, Signor Boito devoted himself chiefly to literary composition for a time, producing the libretto of an opera, 'Amleto,' for Franco Faccio, a kindred spirit with himself, and other poems for music. A two-act operetta, 'Ero e Leandro,' of which he wrote the words and music, has not yet been represented, and he is at present engaged on a grand opera on the subject of Nero, which is to see the light at La Scala in 1882, notwithstanding the insulting reception accorded in that theatre to the earlier work. The success of Wagner's 'Lohengrin' at Bologna paved the way for a resurrection of 'Mefistofele' in 1875 at that place, and the judgment of the Milanese public was promptly reversed. The fame of the work, which, it is fair to say, had undergone extensive revision, quickly spread through Italy, but until this week no other country had had an opportunity of pronouncing an opinion on the composer. A glance at the score is sufficient to impress a musician with a sense of the extreme boldness and independence of

the author, and a similar feeling must have dominated the minds of those present at the performance on Tuesday. But the description of Signor Boito as an ardent disciple of Wagner is far from being accurate or exhaustive. The abandonment of the stereotyped forms of musical structure in opera is one of the principles of the German reformer, but there are others which the Italian composer evinces no disposition to adopt, at least in the present work. In Wagner's libretto—or, more properly speaking, poems for music—dramatic consistency is a salient feature. The story proceeds steadily to its climax, and the attention is not for an instant diverted to side issues or by the introduction of extraneous matter having no bearing on the main theme. It is just in this respect that Signor Boito departs most widely from his alleged teacher, even to the extent of damaging his work in the eyes of critics and the general public. The six sections into which 'Mefistofele' is divided are identical in spirit, though not in letter, with scenes in Goethe's 'Faust'; but the want of continuity is obvious, and it is a considerable advantage that the non-literary portion of the public has been already rendered familiar with the details of the grand conception of the German poet through the medium of the cleverly arranged libretto of Messrs. Barbier and Carré utilized by M. Gounod. The "Prologue in Heaven," the scenes on the Brocken and with Helen of Troy, have but little significance except as aids to the picturesque. The general effect at first acquaintance is that of a series of dream-like tableaux disoriented and bewildering to the mind. It is to be fervently wished that in his next lyric drama Boito will show that he is not wholly indifferent to the advantages of symmetry and unity in design. But it is time that we should speak more particularly of the music. The Prologue is to a large extent eccentric rather than original, and altogether lacks nobility until the climax, which is undeniably effective, though the art displayed is not of a very lofty description. The objections taken to the stage representation of Goethe's paraphrase of Job i. have all the more weight because the music is mostly of the earth, earthy. The Kermesse scene is fragmentary, and the same effort to be unconventional is apparent. The prolonged bass notes at the change of scene are unmeaning, and to the orchestra might surely have been allotted more interesting work during the inevitable pause in the action. The ensuing *cantabile* for Faust is in agreeable contrast to the preceding music, and the song of Mephistopheles, "Son lo spirito che nega sempre," has some character. But it is in the garden scene that Boito's genius first manifests itself free from all trammels. The entire treatment of this episode is delightfully piquant and fresh, and in curious contrast to the dreamy sentimentality of M. Gounod's setting. Perhaps the Italian composer has erred on the side of flippancy, but only to a slight extent. In the arrangement of the music to the Witches' Sabbath on the Brocken there was a risk of plagiarizing from Weber or Meyerbeer. The first danger has been avoided, but there are some faint reminiscences of 'Robert le Diable.' Nevertheless, the scene is powerful, and in the main original, especially the final *fuga infernale*, than which we can call to mind

nothing more wild, surging, or impetuous, save Wagner's "Walkürenritt." Still more admirable is the succeeding prison scene. Gretchen's air, "L'altra notte in fondo al mare," is genuinely pathetic; the colloquy with Faust shows intense dramatic feeling, and the *reprise* of the celestial motive from the Prologue has an exquisite effect. But the greatest charm is to be found in the scene of the "Classical Sabbath," wherein Signor Boito was enabled to follow the bent of his own mind uninfluenced by memories of what other composers had done. The duet, "Canta la serenata," now familiar enough in our concert-rooms, is a mere trifle, but it has an ineffable charm, and the subsequent *ensemble* is remarkable for sensuous beauty. In the final scene the attempt to portray by means of orchestral *motifs* Goethe's four ghostly figures which trouble Faust when his last hour is nigh is not particularly successful; but the climax, in which the themes of the Prologue and of the Classical Sabbath return, the former prevailing, is very effective. From a technical point of view the music presents some striking features. Progressions of consecutive fifths are made with unblushing audacity alike in the celestial, terrestrial, and infernal scenes, and extraneous modulation is used with the utmost excess. But the phrasing is essentially Italian, and the writing for the voices is generally flowing and grateful. In the matter of orchestration Signor Boito shows himself a master. He is evidently well versed in modern scores, and his effects are almost invariably felicitous and certainly never vulgar, though when noise seems to be demanded he does not spare. Recurring to the main question as to whether the work is an adequate musical illustration of its great original, a conclusive answer cannot be given either way. That Boito looks at 'Faust' through Italian spectacles is manifest alike by his literary and musical treatment of the theme. Schumann and Liszt were fascinated by the philosophical and mystical aspects of the subject; M. Gounod evolved from it an infinity of sentiment and passion; Berlioz and after him Boito have sought to depict its picturesque and dramatic possibilities. Only a colossal genius could grasp the wondrous creation from all these diverse points of view. Temperament and nationality have to be considered if we would render justice to the various commentaries of the musicians named.

The production of 'Mefistofele' and the manner in which it has been accomplished are circumstances in the highest degree creditable to the Impresario of Her Majesty's Theatre and his various subordinates. The work is one of exceptional difficulty to all concerned, but the general performance on Tuesday was marked by singularly few hitches in any department. Even the stage management, of which we have had frequent occasion to complain at this house, was exceptionally good, and the scenery by Signor Magnani is in the purest taste. The orchestra under Signor Arditri was very praiseworthy, and the chorus sang with unwonted vigour, though with a sad want of delicacy, a good *piano* being seldom if ever obtained. Owing to the peculiar arrangement of the libretto, only five principals are required, so that the difficulties in the way of securing a good cast are not great. Madame Christine

Nilsson's embodiment of Margherita was a triumph; but this was by no means a foregone conclusion, as the part differs strongly from that in Gounod's 'Faust.' In the garden scene the freshness and nervousness of Gretchen's nature were charmingly expressed, and the death scene was almost painful in its intensity. In a psychological sense the representation was perhaps the most vivid we have witnessed for many years on the lyric stage. From this to the calm and statuesque beauty of the Elena episode was a great step, but Madame Nilsson conquered the difficulty, and thus her entire share in the performance gave the highest satisfaction. Madame Trebelli was perfectly artistical in the small parts of Marta and Pantalio, and Signor Campanini as Faust sang and acted very effectively, the part being already familiar to him. Signor Nannetti was even more successful as Mefistofele. The character is more of a demon and less of a buffoon than in Gounod's opera, and Signor Nannetti, who first performed the rôle at the Bologna revival in 1875, realized all its dramatic capabilities. The reception of the opera was never for an instant in doubt. From the Prologue until the climax the applause was enthusiastic, but the composer modestly refused all calls until the end, when he had appeared three times. We do not for an instant contend that this flattering verdict was undeserved. Even making allowance for all the faults to which we have unhesitatingly called attention, 'Mefistofele' is a work of extreme significance. Its imperfections are due to the fact that at the age of twenty-eight originality generally resolves itself into mere peculiarity. That so much of inspiration is to be found in a youthful work speaks loudly for the genius of the composer. To paraphrase the words inscribed on Schubert's tomb at Vienna, it may be said of Signor Boito's score, "Herein is contained a rich treasure, and fairer hopes."

NEW VOCAL PUBLICATIONS.

The Year: a Cantata. The Words selected from various Poets; the Music composed by William Jackson (Masham). (Novello & Co.)
Christmas Eve. A short Cantata for Alto Solo, Chorus, and Orchestra. Composed by Niall W. Gade. Op. 40. (Same publishers.)
Mus in C, for Four Voices and Organ. Composed by E. Silas. Op. 62. (Same publishers.)
Handel's Opera Songs. A Collection of Fifty-two Songs, selected from Handel's Italian Operas, with Italian and English Words; the latter by M. X. Hayes. Edited, with a Pianoforte Accompaniment arranged from the Score, by W. T. Best. (Boosey & Co.)

A large number of important musical works published of late years by English composers must be a source of gratification to all who care to see native art take a worthy place in public estimation. We have been as a nation far too much inclined to undervalue what may be described as the musical products of our own land. Nowhere has a more striking illustration been seen of the proverb that a prophet has no honour in his own country. The common datum that the English are not a musical nation has been repeated ad nauseam; and though we can point to such names as those of Purcell, Gibbons, Wilbye, Croft, and Boyce in the past, and in our own day to those of Bennett, Macfarren, and many others, the legacy is only lately exploded, and is probably now believed in to some extent. It is for this reason that we have placed an English work first on the list of new publications now

under review. True, Mr. Jackson's cantata is not a novelty, having been produced at the Bradford Festival of 1859; but the fact of its republication more than twenty years after its first performance is none the less significant. The career of William Jackson, known as "Jackson of Masham," to distinguish him from his namesake, the composer, William Jackson of Exeter, is a remarkable instance of what enthusiasm and industry can accomplish, even when unaided by the slightest spark of genius. From the short biography given in Dr. Grove's 'Dictionary of Music and Musicians,' we learn that he was the son of a miller, and that his love for music induced him to teach himself nearly every instrument, besides harmony and counterpoint; that while engaged in business at Masham as a tallow-chandler he wrote two oratorios, 'The Deliverance of Israel from Babylon' and 'Isaiah'; that he subsequently gave up his business, and adopted music as a profession, becoming successively chorus-master at the Bradford Festivals, and conductor of the Festival Choral Society. The present cantata, composed, as already said, for one of the Bradford Festivals, is in its subject similar to Haydn's 'Seasons.' The selection of the words made by Mr. Jackson, ranging from Fletcher and Herrick down to Leigh Hunt and Thomas Hood, has the disadvantage, inseparable from the plan pursued, of an entire want of unity of style. The music has a considerable amount of melody, which, though showing no individuality of thought, is at least free from obvious reminiscences. It is nowhere great; and when the composer attempts a high flight, as, for example, in the Storm Chorus (No. 15), he fails; but many of the numbers are decidedly pleasing. Among the best may be named the duet "The earth smiles greenly" (No. 6); the chorus "Pack clouds away" (No. 9), in which the orchestration (to judge from the indications in the piano score) appears rather vulgar; the part-song (No. 18) "Let us quit the leafy arbour," the trio "Now the pale moon" (No. 19), and the "Harvest Home" chorus (No. 21), all of which are effective. Two waltz numbers, one for soprano solo and one for chorus, are also pretty, though decidedly trivial. As a whole, the cantata is a creditable specimen of good amateur work, and will be found acceptable on account of its pleasing character and only moderate difficulty, to choral societies of limited resources.

Gade's 'Christmas Eve,' though new in an English version, is not one of its composer's most recent works. Under its German title, 'Die heilige Nacht,' it was published at Leipzig some fifteen years ago. The English translation is from the skilled hands of the Rev. J. Troutbeck, which is equivalent to saying that it is excellently done. The cantata is one of Gade's most charming works, full of beautiful melody, and very effectively written both for solo and chorus. The latter is mostly in eight parts, a fact which may hinder its acceptance by small choral societies; but those who have the needful resources will certainly be delighted with it. In popularity it ought at least to equal the same composer's well-known 'Spring's Message.'

We learn from the title-page of Herr Silas's Mass that it was written for the great International Competition of Sacred Music held in Belgium in 1866, and that it obtained, among seventy-six competitors of twelve different nations, the first prize, consisting of a gold medal and 1,000 francs. Though described as "for four voices and organ," it is evident from the foot-note "Full score in MS." that it was originally written with orchestral accompaniment. The work displays great talent and thorough mastery of composition, but there is little inspiration in it. It is very effectively written, and can hardly be called dry; yet there is nothing which particularly impresses either with the sense of power or beauty. Real genius is, however, so rare that, in default of it, we

may be content to accept such excellent workmanship as we find in this Mass. It is somewhat remarkable that throughout the work there are no fugues. In the "Pleni sunt coeli" and in the "Dona" we meet with imitative passages in the fugal style, but in neither of these is the subject strictly answered according to the laws of fugal composition. No one would doubt Herr Silas's ability to write a fugue if he wished; but his refraining from doing so under such circumstances is none the less curious.

Mr. Best has earned the gratitude of singers by rescuing from oblivion many of the fine songs to be found in Handel's operas. Public taste has so changed as regards dramatic music that there is hardly the remotest chance of any of Handel's operas being revived in this country, though as we write we recall the fact that, at a series of historical opera performances recently given at Hamburg, his first opera, 'Almira,' was performed as a curiosity. Though seldom containing more than one short chorus, Handel's operas are, as regards their songs, fully equal in merit to his oratorios. It is well known that he frequently, in the latter part of his life, transferred songs from his secular to his sacred works with little or no alteration; and perhaps the first thing that will strike those who examine the present volume will be the identity of style in these songs with those to be met with in such works as 'Samson' or 'Judas Maccabæus.' The selection which has been made by Mr. Best, comprising the finest numbers from twenty-two operas, is most excellent, to specify all the gems to be met with, it would be needful to catalogue the larger number of the titles. The pianoforte accompaniments are very judicious, and faithful to the intentions of the composer. In a few cases Mr. Best has changed the time-notation (e.g. in the songs "Vendi prati" and "Lacrima ch'io piango"), but he is fully justified in doing so, as the old method of writing would have conveyed an erroneous impression to those not accustomed to ancient music. All lovers of Handel will heartily welcome the appearance of the present admirable collection.

THE GARDNER LEGACY.

23, Cambridge Square, Hyde Park, July 4, 1880.

THERE probably never was a time when more attention was given to the improvement of the condition of the blind; and owing to the general diffusion of the Braille system of embossed writing, the young and the intelligent blind of all ages have an instrument of self-culture placed in their hands which much reduces the disadvantages under which they labour. A literature is at their disposal only limited by the necessary bulk and cost of embossed books. Maps and other educational apparatus have also been brought to perfection, and are obtainable at a small cost, while for the old and hard-handed embossed books suitable to their wants are provided on Moon's system.

Never have there been as many blind successfully maintaining themselves by basket-making and other handicrafts, as well as in business, and even in the liberal professions. It is but a few years since not more than about one per cent. of the old pupils of our various institutions succeeded in earning a living by the profession of music, and this proportion is still maintained in many of the older and more backward institutions; but the last report of the Royal Normal College shows that, after careful training, about 80 per cent. of the old pupils of that institution succeed in maintaining themselves.

For the old and infirm blind there are many excellent societies which, by granting them pensions at their own homes, make their lot more tolerable, though what is done in this way still falls short of what is required; indeed, the same want of funds hampers the operation of almost every agency which is doing good work for the blind; and it would be a great benefit to them if sufficient funds existed to place

within the reach of all the advantages now enjoyed by a comparatively limited number, and experienced persons were to check waste, and see to the proper application of the money. Such a happy state of things appeared to dawn upon the blind when the late Mr. Henry Gardner in his will provided for all classes of the blind, and appointed five trustees, some of whom were men of whose judgment and capacity there could be no doubt. The provisions were briefly as follows: he bequeathed 300,000*l.* to be invested for the benefit of the blind of England and Wales; the interest is to be applied partly to the education of the young, especially in the profession of music; partly in assisting others in learning and exercising handicrafts; lastly, he did not forget those who from age or infirmity are unable to do much towards their own support, as he directed a portion to be set apart for pensions. The trustees were the Bishop of London, Lord Kinnaird, the Hon. Arthur Kinnaird, the testator's nephew, Capt. Beaumont, and his only daughter, Mrs. Richardson-Gardner. So far everything seemed satisfactory; but it soon appeared that the trustees could not agree. Mrs. Richardson-Gardner, whose husband is M.P. for Windsor, wished to found a large blind school in that place especially devoted to the teaching of music, while the help to the older blind was to take the shape of almshouses connected with this Gardner institution. The other trustees thought that, as the will directs that the money should be distributed between education (especially musical), handicrafts, and pensions, and since excellent institutions already exist for the carrying out of these objects, it would be more in accordance with the will of the testator, and more to the advantage of the blind, if the money was given to existing institutions, attaching to them the donor's name, as a memorial of his munificence. In this view four out of the five trustees concurred, but Mrs. Richardson-Gardner would not yield, and the decision of the matter rests with the Court of Chancery.

Most, if not all, of the blind institutions of the country have now been consulted, and, although differing on matters of minor detail, appear to be all but unanimous in condemning the Windsor scheme. In the first place the majority of the blind lose their sight after the period of childhood, and being, therefore, incapable of taking up music as a profession, are compelled to practice some form of handicraft, by which many are able to support themselves, while others, though not earning sufficient for their maintenance, can make from five to ten shillings a week, which keeps them from the tedium and demoralization of idleness, and enables them, with a little further help, to live comfortably. All these people, who form the majority of the working class, and who were distinctly provided for by the will of the testator, would be excluded from participation in his bounty if the Windsor scheme be carried out.

For the aged and infirm, who can only be assisted by direct charity, pensions are more acceptable than almshouses. No one who has had much experience among the poor can doubt this, and it has been acted upon with great advantage in the case of Greenwich Hospital and other old foundations. It seems quite unnecessary to return to a form of charity which is condemned by most competent authorities, especially as it is not enjoined, or even hinted at, by the testator. There remains now to be considered the musical part of the scheme. There is no doubt that the late Mr. Gardner was right in attaching great importance to the musical education of the blind. Indeed, during his lifetime he was a liberal benefactor to the Royal Normal College, certainly the foremost and most successful school of its kind in Europe. The most natural and economical way of applying that part of the Gardner fund which is set apart for musical training seems to be to found a certain number of Gardner scholarships, tenable

at the college and open by competition to blind children wherever educated. Such an arrangement would ensure the maximum good at the minimum cost, and would stimulate the musical education of the blind throughout the country. The present buildings of the college can accommodate about 120 pupils, and it would be dangerous to train many more just now, as there is a very real risk of sending out more teachers, tuners, and organists than are required to supply the demand; but independently of this objection to a new institution, a large sum would have to be spent in buildings, staff, &c. The founders of the Normal College saw distinctly that the cause of the comparative failure of the older schools was that they did not aim sufficiently high. The founders, therefore, provided an adequate number of new first-class pianos, instead of the old jingling abominations so often seen in schools for the blind. They also spared neither trouble nor money, obtaining the very best resident teachers that could be found, and fixed on a site within easy reach of London, so that the best professors for organ, piano, singing, &c., are easily accessible, and the young men in the tuning department who are sufficiently advanced can go up daily to tune in the London factories. Besides this, the Crystal Palace is within a few minutes' walk of the college, and the pupils have the right not only of attending the concerts, but also the rehearsals given there. It is generally acknowledged that there is no place in England where so much first-rate music can be heard as at the Crystal Palace, and the advantage to the pupils of constantly living in such an atmosphere is incalculable. There is no really great musical school in Europe which is not within easy reach of first-rate concerts, and if this is found necessary for the fullest development of musical talent in the seeing, why should not the blind enjoy similar privileges? Windsor in all these respects possesses no advantages over the neighbourhood of the Crystal Palace, but, on the contrary, is far inferior to it in all the requirements for a musical training college.

This subject has been brought rather prominently before the public during the last week by two concerts, given on June 28th and July 1st, at the Mansion House and St. James's Hall respectively. The performers were the blind pupils of the Institution des Jeunes Aveugles of Paris. Several orchestral pieces were effectively rendered, such as the National Anthem, the 'Marseillaise,' Mendelssohn's 'Wedding March,' &c., while the blind professors performed solos on the clarinet, violin, &c. The concerts were very pleasing, and those who were invited had good reason to thank Mr. and Mrs. Richardson-Gardner, who brought the performers over at their own expense.

On June 30th another concert was given by the pupils of the Royal Normal College at Grosvenor House. This was in many respects different from the French performances. Nothing but chamber music was given, and a great number of the pupils were tested in their knowledge of the piano by having to play difficult classical music, in which they acquitted themselves to the satisfaction of a somewhat critical audience. The first piece was Mozart's Sonata in *F* major, arranged for two pianos, three movements of which were played, and at the close of each movement the pupils were changed, thus testing the musical capabilities of six pupils in this piece.

The last report states that about eighty per cent. of the former pupils are at the present moment entirely self-supporting. It is scarcely reasonable to expect that a better result will ever be obtained.

Though it is impossible to withhold our sympathy and admiration from our French neighbours who have so lately been our guests, we must not forget that, though the school has been established for nearly a century, and though the blind are deeply indebted to Paris for the introduction and development of en-

bossed characters, yet in the great problem of self-maintenance they have been already distanced by our own Royal Normal College, which is not yet ten years old.

T. R. ARMITAGE, M.D.,
Hon. Sec. British and Foreign
Blind Association.

"WHEN ALL THY MERCIES"

IN No. cccxlii. of the *Spectator*, published on Saturday, August 9th, 1712, appeared a hymn in thirteen stanzas, which from that day to the present has always been attributed as an original composition to Addison himself, and wherever it has been printed in the various hymn-books of religious sects in England it has had his name appended to it. There are, however, a few words of introduction to the piece, as it appeared for the first time in the pages of the *Spectator*, which might have led to a different conclusion: "I have already obliged the Publick with some Pieces of Divine Poetry which have fallen into my Hands, and as they have met with the Reception which they deserved, I shall from time to time communicate any Work of the same Nature which has not appeared in Print and may be acceptable to my Readers." Then follows the well-known hymn, beginning,

When all thy Mercies, O my God,
My rising Soul surveys;
Transported with the View, I'm lost
In Wonder, Love and Praise.

Some time ago, however, having occasion to examine a manuscript volume of political, religious, and satirical pieces in prose and verse among the papers of John Ellis, Under-Secretary of State during the reign of Queen Anne, I came on an original letter, without date, addressed to John Ellis, and signed Richard Richmond, and the writer encloses as his own composition the above hymn, and founds thereon a plea for preferment in the Church. The letter runs as follows:—

For
The Rt. Worshipfull
Mr Justice Ellis
In Pall Mall

Most Honored Sir

Your Piety And Prudence Your Charity and Candor Engrave Your Name for Posterity: As well as the Present Age to Admire Therein Appropriate this Most Excellent Hymn Suitable & to Your Excellent Virtues. And hope it may prove A Motive for Your Honors Christian Benevolence To the Author in Adversity To Comfort the Sorrows in Life. Shall be Thankfull to Heaven And Your Worships Most Gracious hand

RICHARD RICHMOND

The hymn is headed "A Divine Hymn, In Praising The Almighty Jehova For the manifold Mercies And Blessings Wee have Received." The author, Richard Richmond, seems to have been rector of the parish of Walton-on-the-Hill co. Lancaster, from 1690 to 1720, and subsequently patron of the same living. He also, so far as I can make out, was grandfather of Richard Richmond, vicar of Walton, who is curiously described in Baines's 'History and Antiquities of Lancashire' as Bishop of "Boda" in 1773. I suppose that Ellis on the receipt of the hymn handed it over to Addison to make what use of it he pleased.

EDWARD J. L. SCOTT.

Musical Society.

THE Royal Society of Musicians will give its annual performance of the 'Messiah' at St. James's Hall this afternoon, under the direction of Mr. W. G. Cousins. The soloists announced are Mrs. Osgood, Miss Adela Vernon, Madame Bohngbroke, Miss Marian Mackenzie, Mr. W. H. Cummings, Mr. Sidney Tower, Mr. Lewis Thomas, and Signor Foli. Mr. J. T. Wilby will lead the orchestra, Mr. T. Harper will be the solo trumpet, and Mr. E. J. Hopkins will preside at the organ.

Among the concerts of the week have been that of Mr. Edward Plater, at St. George's Hall, on Wednesday afternoon; Misses Wanda and Jadwiga de Bulewski's morning concert, on the

same day, at Willis's Rooms; Mr. J. Niedzielski's concert, at Steinway Hall, on the same evening; Mr. John Thomas's harp concert, at St. James's Hall, on Thursday afternoon; and Mlle. Leona Fabre's *Matinée*, at the Grosvenor Hall, yesterday.

THE annual prize concert of the students of the Royal Normal College and Academy of Music for the Blind at Upper Norwood will be given at the Crystal Palace this afternoon, when the pupils will be assisted by the Saturday band of the Palace. Mr. F. J. Campbell, the principal of the school, has, as usual, provided a very interesting programme, including, among other works, Gade's rarely heard fifth Symphony, with pianoforte *obligato*.

WE have received a prospectus of the Scottish Musical Society, an institution the chief objects of which are stated to be the promotion of the study and practice of music in Scotland, the forming and maintenance of a permanent professional orchestra in one or more cities or towns of Scotland, the conferring of scholarships on persons of musical ability, the giving an opportunity to composers of producing their works, and the general raising of the status of the musical profession in Scotland. The list of its presidents and of the council of the Society is a strong one. It would be premature to express any opinion as to the probability of its success, but the objects it has in view are such as to deserve all sympathy and encouragement.

THE programme of Mr. Charles Halle's last recital yesterday week contained Beethoven's rarely played Variations for pianoforte, violin, and violoncello, Op. 44; Chopin's Sonata in a minor, Op. 58; and other works of greater familiarity.

ON the anniversary of Robert Schumann's birth (June 8th), his opera 'Genoveva' was performed at Wiesbaden for the fiftieth time in that town. The *Musikalisches Wochenblatt* remarks that on no other stage has the opera secured so firm a place in the repertoire.

THE experiment tried last January at the Vienna Opera of giving a series of representations of Mozart's operas has just been repeated with great success. The principal singers have been Madame Pauline Lucca, Fraulein Marienne Brandt from Berlin, Madame Prochaaska from Hamburg, Madame Schuch-Proska from Dresden, Mlle. Bianchi, Fraulein Ehn, and Messrs. Walter, Scaris, Rokutanski, and Bignio.

DRAMA

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THE WEEK.

ADVERT.—'Forbidden Fruit,' a Comic Drama, in Three Acts. By Dion Boucicault. GAIETY.—Representations of the Palais Royal Company. *Célimare le Bien-Aimé*, 'Le Panache.' Revue of the *Madame Chaumont*: 'Geneviève', ou, 'La Jalouse Paternelle.' 'Madame attend Monsieur,' 'Le Homard,' 'L'Affaire de la Rue de Lourcine,' 'Lolotte,' 'Le Roi Candaule.'

ONE merit must be conceded Mr. Boucicault's new adaptation, 'Forbidden Fruit,' which now holds temporary possession of the Adelphi. It is lighter in touch and sharper a dialogue than any previous work of its class which has been seen on the English stage. From that basetting infirmity of the English adapter, the disposition to stop the action of a play while he puts a word through all the forms of torture of which it is capable, Mr. Boucicault is free. When his dialogue is witty, as it occasionally is, the wit, instead of depending upon mere verbal quibble and dealing with subjects outside the interest of the story, is concerned

with things, and has direct reference to what is before the spectator. The effect of treatment like this in reconciling the audience to what is extravagant in plot cannot easily be overrated. Action seems seldom preposterous to the extent of shocking our sense of probability except when characters are inconsistent, and act as we cannot conceive of their acting under the conditions presented. To apply, for the purpose of illustration, to small things the standard of great literature is full of characters which conform to no known experience and yet win recognition as true to themselves and so conceivable. Such are, for instance, Ariel and Caliban, and a score of beings, fanciful or human, from Mephistopheles and Don Quixote down to Gulliver or even Munchausen. Our dramatic humourists would fail in the attempt to give us a Munchausen even, did they make the effort, the marsh light which would mislead them from the track being the pursuit of brilliancy of language. When Mr. Boucicault puts a joke into the mouth of one of his characters, it is always appropriate to the individual and natural under the situation.

In his hands, then, a work like 'Forbidden Fruit' wins a favourable verdict, although it presents no scene nor situation with which the playgoing world is not familiar. If there is one thing indisputable with regard to the drama, it is that the public, so far from being offended at repetition, is pleased with it. A *réchauffé*, well seasoned and served hot, is more to its taste than a newly cooked dish. In the hands of Mr. Boucicault, a plot, the whole idea of which consists in a husband going at night, unknown to his wife, to some public gardens, and finding there his spouse supping *à la carte* with a stranger, is enough for three acts, the interest in which does not flag. All is, from the standpoint of art, trifling and inconsiderable; it is none the less thoroughly amusing. Action so easy in its absurdity and dialogue so whimsical in its extravagance are not obtained without careful workmanship. What farces and *vaudevilles* have supplied Mr. Boucicault with characters and incidents it is needless to inquire. In a note which appears on the playbill he confesses to indebtedness to an old French *vaudeville*. If the *vaudeville* is more than six or eight years of age, recent writers in France must have anticipated Mr. Boucicault in turning to it. Plays which cannot well be described as old have at least a strong resemblance to it. Not altogether a novelty is 'Forbidden Fruit,' the first performance having been given in 1876 at Wallack's Theatre, New York. In an interpretation which is brisk there is one performance which is thoroughly comic: this is the Serjeant Buster of Mr. J. G. Taylor.

With the arrival of Madame Chaumont a change has come over the performances of the Palais Royal company. Previous to her arrival MM. Geoffroy, Lhéritier, and other members of the troupe were seen in 'Célimare le Bien-Aimé,' by MM. Labiche and Delacour, and 'Le Panache,' by M. Edmond Gondinet. Not especially noteworthy is the piece last named, which deals with matters so exclusively French it is not easy for an Englishman to feel any special interest in them. So strongly flavoured with Gallic salt meanwhile, or with what

it would, perhaps, be more just to call Palais Royal salt, is 'Célimare le Bien-Aimé,' it is difficult to understand how it passed through those portals of censure firmly shut upon 'Le Mari de la Débutante' and 'La Sensative.' It was finely played, and its performance inspired high interest. Much has been said concerning the age of the chief members of the Palais Royal company. It is true that one or two of these are older than is desirable in their own interest or in that of the public. Some suggestions of overripeness may be found in the acting of M. Hyacinthe, who, owing to sixty-six years, still plays *quasi*-juvenile parts, and in that of M. Lhéritier, who is half-a-dozen years older. Our stage would be the richer, however, if we had a single actor capable of exhibiting a performance as droll in its extravagance as the Bocardon of the former, or as mellow and as full of colour as the Vernouillet of the latter. M. Geoffroy as Célimare is inimitable in breadth and in sincerity.

UPON her first appearance in 'Madame attend Monsieur' Madame Chaumont displayed some nervousness and some consequent exaggeration. Not until her second appearance in 'Lolotte,' a piece in which she has not previously been seen in London, was the full worth of her method disclosed, or the fact that there is little falling off from former days established. Lolotte is an actress whom, for the purpose of studying a rôle to be played in amateur theatricals, a lady of rank invites to her house. All proceeds quietly at first, and the baroness is surprised at the distinction of speech and bearing of her guest. After a time Mlle. Lolotte discovers that her hostess is her rival in the affections of her lover. The true woman then discloses herself, and in place of the successful copyist of aristocratic manners we see a true 'fille de Madame Angot.' The scene in which Lolotte abandons her fine airs and shows in her language the blood she has in her veins parodies amusingly the famous scene in 'Adrienne Lecouvreur' wherein the actress confounds and denounces her aristocratic rival. 'Lolotte,' written by MM. Meilhac and Halévy especially for Madame Chaumont, is suited in all respects to her talents and offers them happy opportunity for development. Its first production at the Vaudeville took place last October. Of the pieces which have been given by the Palais Royal company during the present week little needs to be said. 'Geneviève; ou, la Jalouse Paternelle,' an old-fashioned *vaudeville* of Scribe, served for the first appearance of Mlle. Legault, the most distinguished among the female members of the company of the Palais Royal; and 'L'Affaire de la Rue de Lourcine,' a brilliantly extravagant piece of M. Labiche and two collaborators, was the means of introducing M. Daubray. The artist last named is an excellent comedian. Mlle. Legault has a thin voice, but her style is artistic and natural. 'Le Homard' and 'Le Roi Candaule' are already familiar to the London playgoer.

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Agents: For Scotland, Messrs. Bell & Bradburn, and Mr. John Macrae, Edinburgh;—for LANCASHIRE, Mr. John Robertson, Dublin.—Saturday, July 10, 1880.

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LISTS.

FURNESSE'S EDITION OF SHAKESPEARE	71
MANAFF'S HISTORY OF GREEK LITERATURE	72
THE SCOTCH EXCHAMBER BOLLS	73
GRAVES'S SONGS AND BALLADS	75
THE PRIZE RING	76
NOVELS OF THE WEEK	77
THEOLOGICAL BOOKS—SCHOOL-BOOKS	78-79
LIBRARY TABLE—LIST OF NEW BOOKS	80-81
DOY A. FERNANDEZ DE LOS RIOS, THREE UNPUBLISHED LETTERS OF HIS ISAAC NEWTON; SALE; MR. TOM TAYLOR	81-82
LITERARY Gossip	83
SCIENCE—LARGE ON THE MANUFACTURE OF SULPHURIC ACID AND ALKALI; LIBRARY TABLE; ANTHROPOLOGICAL NOTES; GEOGRAPHICAL NOTES; SOCIETIES; MEETINGS; Gossip	84-85
FINE ARTS—AUDLEY AND BOWEN OF KERICAMIC ART IN JAPAN; LIBRARY TABLE, SALES; Gossip	87-89
MUSIC—THE WEEK; Gossip	90-91
DRAMA—THE WEEK; Gossip	91-92

LITERATURE

A New Variorum Edition of Shakespeares.
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 Vol. V. *King Lear*. (Lippincott & Co.)

SLOWLY but surely the great task undertaken by America of providing an edition of Shakespeare authoritative as regards text and exhaustive in respect of comment advances. Five volumes, comprising the four tragedies of 'Romeo and Juliet,' 'Macbeth,' 'Hamlet,' and 'King Lear,' have been seen through the press, and Dr. Furness is now, we may safely assume, at work upon 'Othello.' Nine years have elapsed since the first instalment appeared. It is in the very nature of things that a task of this description shall furnish uncomfortable reflections upon the vanity of human effort, since, apart from other conditions, there can be few subscribers to the volumes who can hope to see the completed book grace their shelves. Work of this class can, moreover, never be final, since the very appearance of a new volume of a variorum Shakespeare may furnish occasion for criticism which merits and will obtain a place in following editions. It must not, however, be assumed that future progress will always be at the rate already indicated. When once 'Othello' has seen the light the task of the editor will be easier, since the remaining plays, with the exception of three or four, have provoked less abundant comment and call for less arduous reading.

The system adopted in 'King Lear' is the same as in the previous volumes, with the exception of the first, in which Dr. Furness took as the basis of his text or as the "point of departure" the Variorum Edition of 1821, a course he subsequently abandoned. Following virtually the text of the first folio, which, with all its defects, is immeasurably better than the quartos, Dr. Furness supplies in foot-notes on the same page the various readings "from the earliest quarto to the latest critical edition of the play." When the folio is defective the assistance of the quartos is called in, and the scenes and portions of scenes which do not appear in the first folio are of course given. In such cases, however, the portion of the text not to be found in the folio is marked by asterisks at the commencement of each line. To the "modern Manicheism,

the worship of the printer's devil," Dr. Furness claims to have made no absolute surrender. He retains, however, such words as "moe," "and" (when equivalent to *if*), "vilde," "strook," &c., when they occur in the folio. "It" in place of *its* and the abbreviation "th" for *the* are also preserved. That "than" is substituted for the *then* of the folio is a matter of regret to the editor, who promises that such concession to slovenly readers shall not be made in future.

This method of treatment Dr. Furness justifies on the ground that we do not modernize Spenser. "Is Shakespeare's text," he asks, "worthy of less reverence?" Now we are not going to join issue with the editor upon the course he has adopted. Still it may be pointed out that the analogy between Spenser and Shakespeare which he indicates does not exist. Spenser's phraseology is intentionally antiquated. With a deliberate purpose he stuffs his text with archaisms, and he affects a style of spelling which is a portion of his method in art. There is every reason to suppose that most poems of Spenser underwent the author's personal revision; there is something little short of certainty that no line of Shakespeare's plays enjoyed any such advantage. That the folios did not is obvious, since the earliest bears date long after his death. The spelling, then, of that edition which is held to possess most authority, the first folio, is that either of Heminge and Condell, by whom it was given to the world, or more probably of the printers. What special sanctity attaches to this may not easily be seen. How careless in matters of orthography were most writers of the seventeenth century is, of course, known to students. A single instance which we recall may make this evident to all. We have seen the word "beauty," when it occurred twice in the same line of a drama, spelled so differently that there were only two letters, the *b* and the *t*, similarly placed in the two words. If we remember rightly, the line ran

When bewty cherished butie.

the spelling, for which assumably the printer was responsible, suggesting a charge of venality against the fair sex which the author did not intend to bring.

It may then be assumed that, although it may be, and probably is, expedient in the case of works intended for scholars to preserve the spelling which comes nearest to that the author was likely to employ, there is no call for slavish reverence of the orthography. The attempt, in editions intended for general circulation, to perplex the reader by needless difficulties is mere folly or perversity.

Where no help to the method of pronunciation is afforded Dr. Furness modernizes the text as boldly as his predecessors. How slight and unimportant are practically the changes that are made may be seen by comparing the text of Dr. Furness with that of Dyce's third edition, known to scholarly readers for its entire trustworthiness. We take a passage with which all readers are familiar. Lear speaks to Cordelia, both of them being prisoners:—

No, no, no, no. Come, let's away to prison:
 We two alone will sing like birds i' th' cage.
 When thou dost ask me blessing, I'll kneel down
 And ask of thee forgiveness. So we'll live,

And pray, and sing, and tell old tales, and laugh
 At gilded butterflies, and hear poor rogues
 Talk of court news; and we'll talk with them too,
 Who loses and who wins, who's in, who's out;
 And take upon's the mystery of things,
 As if we were God's spies, &c.

Thus far Dr. Furness. Dyce gives the same lines:—

No, no, no, no! Come, let's away to prison:
 We two alone will sing like birds i' the cage:
 When thou dost ask me blessing, I'll kneel down,
 And ask of thee forgiveness: so we'll live,
 And pray, and sing, and tell old tales, and laugh
 At gilded butterflies, and hear poor rogues
 Talk of court news; and we'll talk with them too,—
 Who loses and who wins; who's in, who's out;—
 And take upon's the mystery of things,
 As if we were God's spies: &c.

Except as regards punctuation, in which respect Dr. Furness's edition is better than Dyce's as simpler, the difference between these two versions is as slight as may be. In the first folio meanwhile the lines run thus:—

No, no, no, no: come let's away to prison,
 We two alone will sing like Birds i' th' Cage:
 When thou dost aske me blessing, Ile kneele downe
 And aske of thee forgiveness: So weel' live,
 And pray, and sing, and tell old tales, and laugh
 At gilded Butterflies: and heere (poore Rogues)
 Talks of Court newes, and weel' talke with them too,
 Who looses, and who wins; who's in, who's out;
 And take upon's the mystery of things
 As if we were Gods spies: &c.

As the final *s* in such words as "aske" and "heere" and "talke," unlike that which occurs in Chaucer, is of no metrical value, and as it has no more significance than the substitution of *e* for *a* or *cies versed*, it would be preposterous to retain it. In Act iii. sc. 4, Dr. Furness reverts unnecessarily to the reading of the folio. He prints thus two lines spoken by Edgar:—

*Pillcock sat on Pillcock-hill,
 Alow; alow, loo, loo,*

stating in a foot-note, "I see no reason why in nondescript words we should desert the spelling of the original texts, and change 'alow' into *Halloo*. In such words it is more likely than not that the compositors 'followed copy.'" This is possible, no doubt. If, however, it were the custom in editions without notes to print the lines as now given, there are but few readers who would arrive at an idea of their meaning. The ordinary acceptance of the speech of Gloucester, Act iii. sc. 3, "There is part of a power already footed," that there is a power on foot, is simpler and more authoritative than the explanation advanced on the authority of Schmidt, that "footed" means "landed"—an assertion which appears to rest on no other authority than the fact that the quartos employed the word "landed" in place of "footed."

Apropos of the phrase "last and least," used by Lear (Act i. sc. 1) when addressing Cordelia, a warm controversy has been waged, commentators down to the time of Dyce holding that the words should be "last, not least." Dr. Furness, with White and Hudson, thinks there is a special reference intended to the fact that Cordelia was diminutive compared with her sisters, a creature to be petted. This is plausible enough. It is, however, more probable that the allusion was suggested by the stature of the boy who played Cordelia. Many cases occur in Shakespeare in which a similar allusion springs from a similar cause. See the quarrel between Hermia and Helena in

'A Midsummer Night's Dream,' and mark the allusion by Hamlet to the increasing stature and more manly appearance of the boy who took female parts in the company of players: "What, my young lady and mistress! By 'r Lady, your ladyship is nearer to heaven than when I saw you last by the altitude of a chopine. Pray God your voice, like a piece of uncurrent gold, be not cracked within the ring." It is possible that viragoes like Regan and Goneril were played by members of the company who, though still young, were not mere boys. It would be, indeed, a matter of interest to ascertain how many youths formed part of a company in the time of Shakspeare.

In the difficult speech spoken by Cordelia (Act i. sc. 1), in which she asks her father to tell France and Burgundy that

It is no vicious blot, murder or foulness,
No unchaste action, or dishonoured step,
That hath deprived me of your grace and favour,

the editor makes a desperate plunge, printing in his text the emendation of Mr. Collier, "It is no vicious blot nor other foulness." In defence of this course he has a note commencing, "If ever emendation be necessary, here seems to be the occasion. Rather than suppose Cordelia could be accused of murder, I would adopt Walker's far-fetched 'umber' or Keightley's prosaic 'misdeed.' Instead, we have what is to me an *emendatio certissima*, restoring the rhythm, according with the *ductus literarum*, and offering no violence to the consistency of Cordelia's character." This is all very well. When, however, the text affords a meaning which is clear and distinct, all emendation, however certain it may appear to an individual, is to be avoided. The phrase "restoring the rhythm" is surely misapplied, since the line as it stands in the play is perfectly rhythmical. Of emendations it may almost be said, as of derivations, that the most plausible are the most dangerous. Cordelia may well employ the word "murder," holding that her suitors France and Burgundy will suppose the offence visited by so extreme a punishment must indeed be terrible.

In opposition to the view generally maintained, Dr. Furness holds with White that the Fool in 'Lear' is not a boy, but a man—"one of the shrewdest, tenderest of men, whom long life had made shrewd, and whom afflictions had made tender; his wisdom is too deep for any boy, and could be found only in a man removed by not more than a score of years from the king's age." He seems to forget that to speak sharp things has been a portion of the training of a fool, and that one promoted to the office had doubtless natural qualifications. A share in the burden of humanity is doubtless the lot of the old, but is not their exclusive possession. The wisdom of the Fool and his devotion are both preparations for his early death: "Whom the gods love die young." The constant use by Lear of such phrases as "my pretty knave," "my boy," and the like, is not to be explained away. In a note on "seven stars," Act i. sc. 5, Dr. Furness asks if the Fool may not refer to the "Great Bear, whose seven stars are the most conspicuous group in the circle of perpetual apposition in the northern hemisphere." More probably the allusion is to the mystic affinity assigned the more brilliant of the celestial luminaries—

an affinity indicated by Chaucer in the prologue of the 'Chauncounes Yemens Tale,' 272-6:—

The bodies seven, eek, lo hem heer anon.
Sol gold is, and Luna silver we threpe;
Mars yren, Mercurie quykalver we clepe;
Saturnus leed, and Jubitur is tyn,
And Venus coper, by my fader kyn.

The interpretation of two lines on p. 119, Act ii. sc. 2—

EDMUND. How now! What's the matter! (*Parting them.*)

KENT. With you, Goodman boy, if you please; come, I'll flesh ye; come on, young master—
will seem easier if with the form of address there employed is compared that of Macbeth to Donalbain ('Macbeth,' Act ii. sc. 3):—

DON. What is amiss?

MACB. You are, and do not know't.

A further instance of accepting a suggested reading when the first editions are intelligible is supplied at p. 137. Act ii. sc. 3, Edgar speaks

Of Bedlam beggars who with roaring voices
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary; &c.

For the word "strike" in the second of these lines, which is the reading of all the early editions, Dr. Furness, acting on the suggestion of Walker, substitutes "stick." The line becomes then easier to modern comprehension. If, however, in the case of Milton's 'Ode on the Nativity' it were suggested to read instead of the two lines,
And waving wide her myrtle wand
She strikes an universal peace through sea and land,
she "signs" an universal peace, &c., would Dr. Furness have accepted the reading? It is only in the case of Shakspeare that the debauch of emendation finds acceptance.

Here we must draw the line in our comments, though but a small portion of the play has been investigated. The subject, however, is practically inexhaustible. It is pleasant to have in one volume the utterances of men like Coleridge, Johnson, Lamb, and other critics and commentators upon Lear, together with a full record of the views that have been taken by actors like Kean or Devrient. Everything that can well be said concerning Lear has now been said. It seems worth while, however, to notice how full-blooded and high-mettled old men habitually are in Shakspeare. 'Romeo and Juliet' is supposed to be one of the earliest of the tragedies and 'King Lear' one of the latest. Who, however, can fail to see in old Capulet a species of prototype of Lear, equally hot-blooded and violent, and equally ready when his paternal wishes are disobeyed to turn upon the daughter whom he loves?

An you be mine, I'll give you to my friend;
An you be not, hang, beg, starve, die i' the streets.

The language and the temper are analogous to what we find in Lear when he speaks of Cordelia as

Unfriended, new adopted to our hate,
Dower'd with our curse and stranger'd with our oath.

The same kind of impetuosity, though there is more cause and justification for it, distinguishes Leonato and Antonio in 'Much Ado about Nothing' when they challenge Claudio and Don Pedro, and it is ready to break out in Brabantio. So common is it, indeed, in Shakspeare that the very play before us supplies two instances in addition to Lear. Gloucester's readiness to accept

against Edgar the word of Edmund, who seeks to supplant him, and the violence of his language and actions are intended to set off Lear's kindred behaviour. Kent, too, is as impetuous as Lear, and the manner in which he treats Oswald shows what fire still burns within his frame. That such mettle-someness was more current when each man had in his time followed the profession of arms than now it is may, of course, be assumed. Shakspeare seems, however, to have always had a respect for age greater than is displayed by any of his contemporaries. It is Lear himself who, with the magnificent adjuration to the heavens—
If you do love old men, if your sweet sway
Allow obedience, if yourselves are old—
urges them to espouse the cause of old age.

A History of Classical Greek Literature. By the Rev. J. P. Mahaffy, M.A. 2 vols. (Longmans & Co.)

Few books have been more wanted of late years by students of the classics than a brief encyclopædic manual, giving a careful résumé of the most recent biographical and critical work, and at the same time indicating characteristic passages of the less known authors. Mr. Crutwell last year supplied the want for Roman literature, but Prof. Mahaffy's volumes are the more opportune as the mass of Greek literature and its bibliography are larger than those of Latin. Admirable works, it is true, already existed on the same subject in English, but their information on many important topics is now out of date, they are rather too voluminous for students worried by the stress of impending examinations, and, besides, a prejudice has arisen in this fastidious generation against the literary criticism of a colonel and against any criticism whatever by the late Dr. Donaldson. Except Prof. Jebb, perhaps no writer could be named who would so well discharge the manifold duties of a guide to Greek literature as Mr. Mahaffy. An excellent scholar, a practised *littérateur*, a traveller, and a man of very large general culture, he writes with full knowledge of his subject and with enthusiasm still untainted by the pedantry that too often clings to the collegiate cap and gown. His book, in fact, apart from its intrinsic value as a history, is excessively entertaining. Its pages are everywhere enlivened by the author's well-known omniscience, as, for instance, where he compares the metaphysical abstruseness of Plato's 'Phædon' with the contrapuntal difficulties in the 'Requiem' of the dying Mozart, or where, in discoursing of Aristotle's tendency to digression, he remarks in a note that he knows of no great discoverer who puts his points so neatly and formally as Champollion in his 'Précis du Système Hiéroglyphique.' Nor is the piquancy of such information at all spoiled to the humorous reader by uneasy doubts "how one small brain could hold all he knew," for Prof. Mahaffy's illustrations are always such as no one would care to verify. The incidental egoistic gossip is still more amusing, and undergraduates will be pleased to learn that Prof. Mahaffy was once presented with a photograph by the Earl of Leicester, and to observe that he has been to Syracuse and Colonos, and that a man of his parts disdains to be identified with "the

critics." We have called attention to these points in order to show how eminently readable the book is, and to make it so was the more difficult because in a short treatise on so vast a subject there was obviously little room for originality of thought or brilliancy of style.

By "literature" Prof. Mahaffy means artistic writing, in which the form is of importance apart from the matter, and by "classical" Greek literature he means, practically, works produced before about 250 B.C. Consequently he does not profess to discuss the science or philosophy of Greece or to give any account of such late authors as Polybius, Plutarch, or Lucian. He devotes his first volume to poetry, the second to prose, and in each the authors are treated in their chronological order, the only exceptions worth noting being that Apollonius is taken immediately after the Homeric hymns and Theocritus is discussed parenthetically, after the account of Sicilian mimes and before the history of Attic comedy. When this is said, nothing remains to be done, within the scope of this article, but to run hastily through the two crowded volumes, noting here and there the author's original views upon special topics, which, indeed, are not inconspicuously labelled, or his general opinion of a writer, which is usually more covertly expressed. Prof. Mahaffy's belief on the subject of Homer may be summarized shortly as follows. He holds that there was a famous rhapsode called Homer, who lived about 800 B.C. near Smyrna, "and in contact with both Æolic and Ionic legends." The poems of this Homer being in especial favour, certain later rhapsodes enlarged them into the *Iliad*, the plot of which was in the main suggested by an older epic on the subject of Meleager, alluded to by Phoenix in *Il.*, ix. 529, sqq. The minutiae of the story, however, could not have been elaborated without the assistance of writing, and it is probable from the evidence that writing was in considerable use about 700 B.C. The success of the *Iliad* suggested the *Odyssey*, which was constructed later out of older stories about Odysseus and Telemachus. It will be seen that this theory differs in some important respects from every other, but has most general resemblance to Grote's and most antagonism to Mr. Paley's. Criticism here would, of course, be out of place, but it may be of some practical use to remark that Prof. Mahaffy does not collect all the evidence obtainable for the antiquity of writing, as he omits a very strong argument which may be derived from the history of the Latin alphabet. It is part of the author's theory of the development of Greek poetry "that each species of composition was thoroughly exhausted when the next in order sprang up," and that the new species is merely the result of "a periodical return to folk-song." Hence he sees nothing specially remarkable in the sudden outburst of lyric poetry after the epic age. But this easy-going theory ignores the real difficulty, which is that the rhapsode, who seems to have been little more than a strolling reciter, suddenly gives way to poets, who claim to be endowed with more divine insight and more passionate susceptibilities than ordinary mortals; and this fact must clearly have suggested itself to Prof. Mahaffy when he

speaks of "lyrical" and "personal" poetry as convertible terms. We can suggest no other link between these two phases of poetry among the Greeks than this, that the later rhapsodes aspired to win fame by the number and vividness of their similes, and so acquired a personal reputation apart from that of their *répertoire*; and our theory, if it be true, would account also for that excess of similes in the *Iliad* which Mr. Mahaffy himself notices. After a rather depreciatory account of Pindar the reader comes to the history of tragedy, and here it may be observed that our author gives his intellectual esteem to Sophocles, his awe to Æschylus, but his closest and warmest sympathy to Euripides. Comedy is then discussed, but nothing calls for further mention, except that Prof. Mahaffy is of opinion that the reputation of Menander is exaggerated, and that the greatest loss to Greek literature is that of the older lyrists, such as Alcæus, Sappho, and Mimnermus. Before dismissing this volume it seems worth while to suggest that some account of the Greek dialects, and of their relative dignity in ancient times, might well have been inserted. It is surely somewhat surprising that an Attic tragedian should condescend to express his most fervent thoughts in Doric, whereas in other countries one dialect, e.g., the Latin in Italy, the East Midland in English, the Parisian in France, the Castilian in Spain, has become the invariable literary tongue. The second volume commences with the customary notice of the old codes and the logographers, and then proceeds to treat of the prose writers from Herodotus to Aristotle in strict chronological order. There is little to remark on this portion of the work, except that the author is decidedly of opinion that Thucydides' logical power and the consequent value of his speeches as expositions of policy have been grossly overrated, and is rather inclined to depreciate both the morality and the critical power of Aristotle. It is manifestly impossible within the limits of our space to do anything like justice to Prof. Mahaffy's learning or to the ability with which he has compressed his facts into a narrow and convenient compass. Of his merits his book itself is the best and the only possible advertisement. Were the criticism as bad as could be, the paragraphs on bibliography would redeem it and make the work valuable; but the criticism is good and honest and happily expressed, and may be recommended with the heartiest approbation. In conclusion it should be added that the first volume is enriched by Mr. Sayce with a remarkably neat essay on Homeric diction, where the intermixture of various dialects and of real and spurious archaisms is admirably dissected.

The Erchequer Rolls of Scotland, A.D. 1264-1408. 3 vols. Edited by George Burnett. Text of Vol. I. edited by Dr. John Stuart. (Treasury Publications.)

To the popular mind the history of Scotland is little more than a series of romantic biographies; nevertheless, it is tolerably obvious that Scotsmen no more than the inhabitants of other countries could live on sword blades, and if they did win and maintain their independence, they had not

merely to shed their blood, but also to pay heavy dues, and sometimes even to starve. The three portly volumes before us present the dismal side, and contain a tragedy of finance. From the Treaty of Northampton till hard upon the close of the fourteenth century the hands of England were scarcely ever well off the revenues of her northern neighbour. There was, first of all, the penalty of 20,000*l.* to be raised after 1328. Quick on Randolph's death came the seizure of the crown by Balliol, immediately followed by the disastrous battle of Halidon Hill, and by an almost total absence of revenue during the young king's residence in France. Within a few years after his return, the battle of Durham threw Scotland again into a state of disorganization, from which she was only relieved in 1357 by a contract to pay 100,000 marks for the ransom of her gallant and spendthrift sovereign. These volumes are lightened by few gleams of quiet prosperity, and the voice of the nation is heard crying from under its burden, even in these dry accounts, till at last, towards the close of the fourteenth century, the back of Scottish commerce cracks under the strain of taxation. In addition to this pressure there was the terrible famine of 1340, when cannibalism is said to have existed in Scotland; and there were pestilences during the next decade and afterwards which utterly destroyed the poultry and more than decimated the people. Pathetic enough is the following entry in the account rendered by the two *propositi* of Cullen in 1340:—

"To a chaplain ministering in the church of Cullen for the souls of the king and queen.....
et ex nunc nihil quoad hoc, quousque Deus dederit tempora prosperiora."

Mr. Burnett deserves thanks for presenting to us these valuable records. They cover a few years of the reign of Alexander III., a period which Scottish chroniclers of the fourteenth and fifteenth centuries looked back upon as "the good old times"; the years 1288-1290; and thereafter, with some gaps, from 1326 to 1406, when the reign of the lame, imbecile, and broken-hearted Robert III. had its pitiful close. A great part of the material is already familiar to students of Scottish history through the '*Compta Camerariorum Scotie*,' edited by Thomas Thomson, but these volumes will certainly displace that rare and costly work because of their several merits—their extraordinary cheapness, the fact of their being printed without contractions, their elaborate indexes, the addition of many valuable rolls, and the extensive and acute prefaces furnished by their editor. Of the fifty-five rolls in the third volume, as many as twenty-eight have been brought to light since the appearance of Thomson's '*Compta*,' eight of which, containing accounts by the Chamberlains, Sir John Lyon and Robert, Duke of Albany, were discovered "in private custody." By the way, Mr. Burnett omits to mention the former depository of these national muniments, and whether they have been recovered for the public by being placed in the Register House in Edinburgh.

To give an idea of the value of these records, we must premise that the office of Chamberlain in Scotland, which was not hereditary, was of higher dignity than in England, and that, until the distribution of his duties and power by James I. in 1424, the entire

revenues of the Crown were under his control. It will thus be obvious how wide a field is covered by the accounts of the Chamberlain and the subordinate collectors, and how broad is the light thrown by them on the condition of the country at large as well as on the domestic habits of the sovereign.

"The ordinary sources of the royal revenue may be described generally as consisting of the rents of the Crown lands, with the payments due from the thanages, the casualties of ward, marriage, relief, and non-entry, exigible from time to time from the Crown vassals, the fines imposed by the judiciary and sheriffs, the escheat of attainted persons, the fermes or mails of the royal burghs, and the customs on merchandise, with occasional compositions for letters of gift, remissions, and legitimations, and castle wards.....Taxation was an extraordinary source of income, to which the king was not expected to have recourse except on the occurrence of great national emergencies. Out of the revenues in his hands the Chamberlain had to provide for all the different branches of public expenditure, including the charges of the royal household, and such military expenses as were not covered by the obligation under which the community lay to defend their country. He further exercised a jurisdiction over burghs: it was one of his duties to hold a yearly ayre or circuit, for the purpose of regulating all that related to their trade and good government."

In these volumes there is, of course, a large amount of material for the genealogist, the local annalist, the student of ecclesiastical institutions, and not a little by the way of lighter gossip to amuse those who are interested in royal scandal, in the boots, books, cooks, and tombstones of kings, and in their birthdays, playing, joustings, hunting, and other festive occasions and occupations. But all these are *parerga*; the great subjects are the revenue of the country, and the condition of the people as revealed by the accounts of the sheriffs, customars, and bailies.

These local officers were not only collectors, they were also direct payers of charges against the Crown; hence it will be easily understood that the Chamberlain's own accounts, as presented to the auditors appointed by the sovereign, do not exhibit anything like the entire revenue, but merely the surplus from those local payments, his own expenditure out of his receipts, and, finally, the balance of the entire revenue. The total revenue is to be obtained by summing up the amounts collected by the various officers throughout the country. By means of tables giving the entire revenue and expenditure, always separating the returns from the burghs and the returns from other quarters, we should have an easy mode of ascertaining the progress of the country. Mr. Burnett has preferred to be discursive; and, if the idea ever occurred to him of the importance of a clear and systematic presentation of such results, he may have been driven from the task by the extreme paucity of sheriffs' accounts. Were there space for such discussion, we might present a series of summaries of Chamberlains' accounts, showing fluctuations of income and expenditure of quite an astounding character; and, further, we should discover the changes in the source of revenue, from the time when it was mainly derived from the Crown lands till, consequent on their dilapidation, it was almost wholly drawn from the customs of the

burghs. The Chamberlain of Alexander III. presented his account at Martinmas, 1264 (accounts were generally presented annually, at the close or in the early months of the year, from December to April); and for a period apparently covering the three preceding terms his receipts were over 5,300*l.*, out of which 2,224*l.* went for household expenses, 795*l.* for the queen's pin-money, while the other payments, for national as well as domestic purposes, more than swallowed the remainder. The Chamberlain's receipts from June, 1328, to August, 1329, amounted to more than 12,000*l.*, yet there was a deficit of more than 1,000*l.* In reference to David's sojourn in France, Mr. Burnett writes:—

"The King and Queen of Scots," says Froissart, 'had everything that they wanted delivered to them, for but little came from Scotland to support their state'; an assertion hardly corroborated by the accounts. That the King of France was generous and hospitable is true; also that he sent material aid to Scotland in the way of ships and men at arms. In addition to 1,000*l.* given him before setting out, it appears that David received from Philip at various times during his stay in France sums amounting in all to 2,200*l.* It is, however, surprising to find poor distracted Scotland managing to remit for the expenses of the kingly household between May, 1334, and January, 1339, 40, sums amounting to 4,333*l.* 18*s.* 7*d.*, in addition to which continual supplies of salted salmon from Aberdeen and elsewhere were provided for the royal table."

It is puzzling to know how Mr. Burnett gets the sum, 4,333*l.* 18*s.* 7*d.*; and the salmon, we fear, were not in addition to the receipts of the Chamberlain stated in money, but were actually valued and entered in the account according to that estimate. The doubling, trebling, and quadrupling of the customs, with the other means of raising the revenue adopted later in David's reign, proved insufficient to meet the instalments of the ransom due to England; and the absorption by the king of the revenue allotted for this end is believed by Mr. Burnett to afford in itself an adequate explanation of the rebellion of Douglas and the Steward in 1363. He shows that the rebellion was not preceded by David's proposal to the Parliament that, in case of his failing to have male issue, an English prince should be placed on the Scottish throne; and in the preface to vol. iii. he maintains, in opposition to the common opinion (which he had himself adopted in the preface to vol. ii.), that 24,000 marks of the ransom were never paid. The Chamberlain's account presented in February, 1370/1, showing receipts of 15,359*l.*, is a flagrant example of misapplication of special funds; for with this ample revenue only a portion of the instalment due was set apart. In this year we find the sum of 66*l.* 13*s.* 4*d.* devoted to the payment of the expenses of Agnes of Dunbar, who, although the daughter of a heroine well known in Scottish story, does not appear to have been altogether a saint. After David's death the Chamberlain's receipts dwindled down so low as to become little more than 1,000*l.*

The strictness of the audits is strikingly apparent throughout the various volumes, and it may sometimes be observed that the rights of the country as against the Crown were watched with jealousy. Although King David had granted certain remissions, the

auditors in 1359 order the sheriff to distrain for the second tithes on behalf of the prior of Restennet, "quia dominus noster rex nihil remittit nisi quod suum est"; and in 1387 it is stated of Robert II. that "fecit levare usus suos indebite per suggestionem quorundam." The name of John Barbour, author of 'The Bruce,' frequently appears in the second and third volumes as an auditor and clerk of audit, and in connexion with pensions he received from the Crown. A list of the Chamberlains down to 1406 is furnished by Mr. Burnett in vol. ii. It is scarcely necessary to state that much information will be found regarding the fees of the chief officers of state, and regarding the lesser officers of the royal household and the subordinate officials throughout the country.

It would be impossible even to mention in an adequate way the leading events and persons on which and whom these records cast more or less light. With such points as the battle of Largs and the subsequent negotiations with the King of Man, the rebellion of the father and grandfather of King Robert Bruce, the marriage and divorce of Margaret Drummond, commonly known as Margaret of Logie, mistress and wife of David II., and the alleged murder of the Duke of Rothesay, Mr. Burnett has dealt at considerable length. But there are few subjects of those which suggest themselves when we think of mediæval Scotland that are not in some way alluded to in these records. Things so different as guns and frying-pans will be found here almost side by side; the problems about waiting, thanages, and abthameries thrust themselves among our notes on eels (in later days abhorred in Scotland), herrings, salmon, porpoises, and other articles of food. We find minstrels and jesters relieving the monotonous labours of the auditors, and doubtless pleasant for advocates of women's rights to learn, women acting as bailies and customars at the close of the fourteenth century, about the same period that 13*l.* 2*s.* 11*d.* was expended by the Crown for making an enclosure on the Inch of Perth for the famous duel of two Highland clans. Strangely enough, these records are not without touches of humour or pathos, *e.g.*, in the pungent and ironical "Responsiones" of Adam of Buthirgask, the judiciary and previously chamberlain-depute, to the charges advanced against him by Reginald More, Chamberlain to David II., and a man of somewhat questionable integrity, or in the close of More's account in 1340—"In factura scaccarii, cum panno, co-opertorio, et percameno, *xxs.* Et clerico scribenti rotulos, duplicando, *xxs.*" to which is appended the clerk's lament:—

"Et memorandum, quod dictus Reginaldus nihil solvit adhuc de feodo predicto, sibi allocato in compoto suo pro scriptura rotulorum; et sic in vanum laboravit clericus supradictus."

Mr. Burnett will pardon us for calling his attention to the following statement:—

"While Bower and the 'Extracts o variis Cronis Scotie' place the murder [of Sir John Lyon] among the events of 1382, and Crawford among those of 1383, it is shown by the rolls to have occurred on the 4th of November, 1381."

The rolls distinctly place it in 1382 (iii. 657), and Lyon actually rendered an account, contained in this same volume, in March, 1381/2. The sum of 30,000*l.* (i. cv) should

be 30,000 marks. How does Mr. Burnett know that Eugène de Garancières *accidentally* burned a house or houses in Aberdeen (i. exlviii)? About that time many inhabitants of Aberdeen, where the act was committed, attached themselves to the English. The editor has rightly judged it best to treat patronymics as surnames; but it seems strange that John Gibson, bailie of Bute, doubtless the person who assisted the young Steward in escaping with his family muniments from Bute to Dumbarton, should appear in the index as "Gilbert's son" and "son of Gilbert," and that Robert Davidson, customar of Aberdeen and the well-known hero of Harlaw, with his probable ancestor, William Davidson, should become "David's son." The abbey of Cupar is certainly not in Fifeshire. The discovery of Bruce's tomb (should not Mr. Burnett, notwithstanding the jubilation of the time and the wondrous waste of pitch, have written "the *supposed* discovery"?) took place in 1818, not in 1821. *Appropos* of Bruce, Mr. Burnett tells us that "various references occur in the accounts to a lion, which appears to have been a pet of the warrior king." Perhaps the lion might soon be found disporting itself in our popular histories if this statement were allowed to pass as true; and it may be as well to observe that there is no ground for asserting that Robert Bruce even saw the lion which Mr. Burnett supposes to have been a favourite, for the first mention of it occurs in an account of the customars of Perth beginning two months after the king's decease. When the editor informs his readers that "St. Monan is understood to have been one of a company of Hungarian missionaries to the Picts in the end of the eighth century, who suffered martyrdom at the hands of the Danes in the island of May," he seems unaware that this is simply a myth, the origin of which is an interesting but quite solvable historical puzzle.

Irish Songs and Ballads. By Alfred Perceval Graves. (Manchester, Ireland & Co.)

SINCE the author of 'Songs of Killarney' seems to have set before himself as the goal of his ambition the reproduction of the peasant poetry of his native land, with as much of the national *maîsoté*, fancy, and artlessness as he can command or is by nature gifted with, he has reason to regret that his lot was not cast in the beginning of the present century, rather than in its fourth quarter. He would then have been well-nigh first in the field, and stood in a different position with respect to Irish literature from that he is now likely to occupy. As it is, the ground has been cut from under his feet. Such a number of writers of the Sam Lover stamp have familiarized us with the saucy, fanciful, or facetious prattlings of Pat about his colleen, Mary or Moll, his pig, his praties, and his priest,—prattlings already more than half lyrical as one hears them from the cabin door or along the roadway,—that we would rather refer to the 'Cabinet of Irish Literature' of the late Mr. Read, recently finished by Mr. T. P. O'Connor, than attempt any enumeration of these bards. Mr. Graves, when he is not an echo of some one of them, is generally an industrious gatherer of the crumbs which they have left. In the present volume he

gives not only the words, but the melodies also to which he has set them in a musical appendix, and invites by so doing a comparison with Moore, wherein he stands at a considerable disadvantage. He has, as he says in an introduction, taken only such melodies as were untouched by Moore. These he found mainly in Bunting's collection, side by side with those which he was bound to look on as fair but forbidden fruit. Some others are culled from Petrie's and Hoffmann's later collections. Moore probably made a fair selection of the gems of Irish melody; few of those presented here have more than the average quality of Hibernian tunes. They lose, doubtless, sometimes through not being harmonized. But for singing the lyrics which Mr. Graves has adapted to these melodies are often of quite disproportionate length, and, unless mercifully curtailed by the singer, must have the effect of long yarns chanted to a monotonously recurring rhythm.

On the whole, it is perhaps a pity that Mr. Graves did not give greater prominence to the musical part of his book, printing the tunes in full with the words under them, as, upon Voltaire's principle that what is too silly to be said may be sung, some of his songs might perhaps acquire through the music a value which in themselves they do not possess. Anything more inane than most of those which he has grouped under the head of "Songs and Ballads," and intended for music, it would be difficult to find even in poetry of this class. In a vocal rendering a spirited "Ochone!" at the beginning and a prolonged Irish howl at the end of every verse may be made to cover many a failing, but seriously printed the thing affects us differently, and no amount of such *ad libitum* refrains as "Shoheen sho lo! Shoheen hoo lo!" can conceal the nothingness of such a piece, for instance, as 'Hush Song.'

A ridiculous ballad called 'Katie Mooney,' as sung by the late Mr. Blewitt, used to be a diverting performance; but taken as a literary production few things could be found more audaciously approaching nonsense than the following:—

I courted Katie Mooney dear,
A girl so nice and cosy,
Her eyes they were so shining bright,
Her lips so red and rosy.
I bought a pig to live wid us,
And I bought a stick to mind him;
'Twas a clever pig, but like the rest
He carried his tail behind him.
Och! Hubbaboo. Och! Philaleo, &c.

Yet low in the scale of sense as such stuff as this must be ranked, it almost compares favourably with verses which Mr. Graves, of course, intends seriously:—

I would hush my lovely ladde
In the green arbutus shadow,
O'er the fragrant flowering meadow,
In the smiling spring tize.
Shoheen sho lo,
Shoheen hoo lo!

I'd hush my boy beside the fountain,
By the soothing, silvery fountain,
On the pleasant, purple mountain,
In the sultry summer.
Shoheen sho lo,
Shoheen hoo lo!

I would smooth my darling's pillow,
By the blue Atlantic billow,
On the shores of Pankantia,
In the golden autumn.
Shoheen sho lo,
Shoheen hoo lo!

I would soothe my child to slumber,
By the rosy rustling *ender*,
Through the days of dark *December*
In the stormy winter.
Shoheen sho lo,
Shoheen hoo lo!

It will be noticed that Mr. Graves is not particular as to rhymes. In other places he rhymes "lesson" with "confessing," "shadows" with "meadows," "billows" with "swallows," "was it" with "opposite" (spelled "opposite"); while in a poem in which "beacon" (to be pronounced "bacon," we suppose) rhymes with "waken" he writes, speaking of girls:—

Yes, your charms into our arms
Yield whilst you can still be *patrons*,
Or too late you'll mourn your fate,
Poor could maids among the *matrons*.

In this instance he has sacrificed everything to the rhyme; but here was, at least, a strong argument, which need not have been weakened by defective expression. Indeed, he seems to think that homeliness and familiarity of subject and style warrant carelessness of every kind. Several of the pieces in his earlier volume showed, nevertheless, that he could work more conscientiously. His 'Spinning-wheel Song,' reprinted here in the musical appendix, is decidedly dainty and rhythmical. Yet the refrain,

Show me a sight
Bates for delight

An ould Irish wheel wid a young Irish girl at it.

Oh, no;
Nothing you'll show

Aquels her sittin' and takin' a twirl at it,

seems to contain a reminiscence of Dr. Waller's 'Kitty Neil':—

Search the world round from the sky to the ground,
No such sight can be found as an Irish lass dancing.

Is this accidental? Dr. Waller, who is also, we believe, a Kerryman, has, moreover, himself written a pretty rhythmical 'Spinning-wheel Song.'

Mr. Graves shows in his "notes" that many of the poems in the volume are founded upon or suggested by native originals of greater or less antiquity. Were all the flaws and irregularities we have indicated to be traced to these sources, they would be none the less inexcusable. The true poet or artist, in working with rude or elementary materials, does not reproduce the crudeness or grotesqueness, nor imitate the laxity of rough craftsmen, who had no artistic standards to guide them. He harmonizes and combines, taking the gold only. In a song presented to us as an antiquarian curiosity we may accept without question such conceits as

I once loved a boy, and I trusted him true,
And I built him a bower in my breast;

but the instinct of a modern poet would lead him to avoid anything so strained and false. Yet so smitten is Mr. Graves with this particular fancy that he immediately reproduces it in another poem, in which he has no excuse for it. He seems to revel in such words as "sunburst," which he does not explain; and, allowing even for extravagance, what is the meaning of "O sweet sea-spice"?

After finding so much fault, it is pleasant to be able to say that in this volume, along with a great deal that is singularly weak and blundering, there are some good things. Indeed, the bad and the good are thrown

together with an apparent want of perception which is surprising. We can quote with pleasure the following:—

We have dark lovely looks on the shores where the Spanish

From their gay ships come gallantly forth,
And the sweet shrinking violets sooner will vanish
Than modest blue eyes from our north;
But oh! if the fairest of fair-daughtered Erin
Gathered round at her golden request,
There's not one of them all that she'd think worth
comparing [!]

With Nancy, the pride of the west.

You'd suspect her the statue the Greek fell in love
with,

If you chanced on her musing alone,
Or some goddess great Jove was offended above with,
And chilled to a sculpture of stone;
But you'd think her no colourless classical statue
When she turned from her pensive repose,
With her glowing grey eyes glancing timidly at you,
And the blush of a beautiful rose.

Have you heard Nancy sigh? then you've caught
the sad echo

From the wind harp enchantingly borne,
Have you heard the girl laugh? then you've heard
the first cuckoo

Carol summer's delightful return,
And the songs that poor ignorant country folk fancy
The lark's liquid raptures on high
Are just old Irish airs from the sweet lips of Nancy,
Flowing up and refreshing the sky.

And though her foot dances so soft from the heather
To the dew-twinkling tussocks of grass,
It but warns the bright drops to slip closer together
To image the exquisite lass;

We've no men left among us, so lost to emotion,
Or scornful, or cold to her sex,
Who'd resist her, if Nancy once took up the notion
To set that soft foot on their necks.

Yet for all that the bee flies for honey-dew fragrant
To the half-opened flower of her lips,
And the butterfly pauses, the purple-eyed vagrant,
To play with her pink finger-tips;
For all human lovers she locks up the treasure
A thousand are starving to taste,
And the fairies alone know the magical measure
Of the ravishing round of her waist.

The following song indicates a higher
and purer faculty than the author himself
has perhaps become aware of:—

Some go smiling through the grey time,
Under naked, songless bowers.

Some go mourning all the May time,
Mid the laughing leaves and flowers.

Why is this,
Rosalind?

Comes to kiss Winter grey?
Why, ah! why

Doth Sorrow sigh
On the lap of lovely May?

Happy Love with song and smiling,
Through the withered woodland goes:

Hapless Love hath no beguiling
From the redbreast or the rose.

This is why

Woods may sigh,
Flowers die and hearts be gay:

This alas!

The piteous pass
That leaves us mourning all the May.

Of quite another kind, 'Father O'Flynn's'
is less original than it is humorous and
spirited; but it will have many admirers.
On the other hand, 'The Fairy Branch,' an
attempted rendering of some length in blank
verse of a Celtic tale, shows the weakness
of a hand inexperienced in that form of
poetic expression.

*Pugilistica: being One Hundred and Forty-
four Years of the History of British Boxing,
&c.* By Henry Downes Miles. Vol. I.
(Weldon & Co.)

Mr. MILES is obviously well equipped by
inclination and exceptional qualifications to

become the historian of the ring. His
acquaintance with its doings and his per-
sonal knowledge of the professors of pugilism
"extend over a retrospect of more than
forty years," for a considerable period of
which he was a reporter of prize-fights for
Bell's Life in London and other journals.
Such a vocation would not be voluntarily
chosen by many men with his ability; but
Mr. Miles found pleasure in his work,
and devoted his attention to the "noble
art" of self-defence and all that con-
cerned it. His work may be accepted as the
most elaborate and interesting on the subject
treated, and, considering the condition and
prospects of pugilism, it will probably be
the last. The scheme is logical and
methodical. After an introduction, which
deals with boxing in its various forms
among the ancients, and the revival of the
art in Italy, when Torrigiano, doubling his
fist, gave such a violent blow to the nose of
Michael Angelo Buonarroti that he felt the
cartilages yield "as if they had been made
of paste," we are presented with a series of
biographies of the principal English boxers,
grouped chronologically in periods, the first
of which extends from the championship of
Fig to the appearance of Daniel Mendoza
(1719-1791), and the last will reach from
the appearance of Tom Sayers to the de-
cisive battle of Heenan and King (1856-
1863). In addition there is a bibliography
of boxing and a list of the champions of
England from Fig to Tom King, who is
still alive, amusing himself in "taking
prizes as a floriculturist at horticultural
shows."

Mr. Miles would not seek to revive "the
glory" of the ring. That, he thinks, is
past. The "misconduct of its members
and the degeneracy and dishonesty of its
followers led," he freely admits, to its ex-
tinction. Still, he is of opinion that the
ring had its "glory." We fail to see it.
It is true prizefighters were once favoured
by people of rank and tolerated by the
general public. It was thought that the
ability to batter and be battered till, as in
the case of poor Sayers, nose, arm, and
every rib in the body were in turn broken
fostered in some way the manly qualities,
and the most eminent professors of the
practice were applauded from a spirit of
patriotism. Majesty itself, in the person
of King George IV., was a patron, and on
the day of his coronation Tom Cribb and
Tom Spring and other prizefighters,
dressed as pages, guarded the entrance
of Westminster Hall; and Mr. Miles re-
lates with pride that his gracious Majesty,
in passing down the Hall during the pro-
cession to the Abbey, "cast a pleasing
glance upon the person of Mr. Jackson by
way of recognition, which convinced the
commander-in-chief of the P.R. that he
still lived in the memory of his beloved
sovereign and former patron." At this
period pugilists had their portraits painted
by Royal Academicians, their praises sung
by Byron, and their fights described by
Haslitt. This was the golden age of the
ring. It must be confessed, however, that
we have been unable to discover at any
time during its prosperity that respecta-
bility which Mr. Miles claims for it and its
supporters. The rough element was in its
prime even more rough than in its decline,

while "the misconduct of its members"
and "the dishonesty of its followers" at the
most recent fight were more than equalled
in its earliest years. The gallery of portraits
here presented to us is an elaborate monu-
ment to what was an ugly ulcer in the body
politic.

Mr. Miles has, of course, a friendly feeling
for his heroes, whose vices he would have
us suppose leaned to virtue's side. He seems
especially desirous to keep well in view their
manly and their gentlemanly conduct. So far
as an unprejudiced reader can discover from
the materials before him, the heroes exhibited
their gentility only in a negative way. As a
rule the successful pugilist became a publican,
and in this position he had unusual opportu-
nities of showing his gentlemanly nature "by
refusing to sponge on his customers." Jack
Randall, than whom "the prize ring in its
palmiest day never exhibited a more accom-
plished boxer," and who acquired the *sobri-
quet* of "the Nonpareil," was perhaps an
exception. He opened the Hole in the
Wall, Chancery Lane, where "his constitu-
tion—he was a persistent drinker of ardent
spirits—gave way." He was a martyr to
gout, "complicated with a disorganization
of the liver and a fatty degeneration of the
heart," and, as "he never possessed the moral
courage to say 'No' to a drop with every
customer," he was carried off at the early
age of thirty-four years. Cribb was a dif-
ferent sort of man. He refused to sponge
—at least more than he could help. He,
moreover, on various occasions "showed
traits of a feeling, humane, and charitable
disposition." Once, during his residence in
the north of Scotland, he was accosted by
a woman in distress:—

"Her story affected him, and the emotions
of his heart became evident in the muscles of
his face. He gave her all the silver he had in
his pocket."

It is right to add that he was then living
with the renowned Capt. Barclay at Ury,
from whom we have the story and he prob-
ably had the silver.

George Maddox, who fought more battles
than any other man of his time (1792-1809),
was another hero who possessed many
amiable qualities:—

"He never had a spark of resentment in his
composition. His hardihood and resolution in
the battle were not more remarkable than the
coolness, almost stoical, with which he
spoke of victory or defeat."

Indeed,

"George Maddox was as modest and indepen-
dent as he was courageous. He never hung
about sporting public-houses or low tap-rooms,
and never sponged upon gentlemen, nor sought
the patronage of the great. After a memorable
fight he sunk into his desired obscurity, follow-
ing his humble occupation, and content with his
moderate earnings, as an industrious coster-
monger, a calling much more lucrative and
numerous than in our times."

Champions and would-be champions, as
might be expected, have for the most part
been of the lowest class, mentally and
socially. But there have been exceptions.
Jackson, for instance, was the son of a
builder, "by whom the arch was thrown
over the Old Fleet Ditch, near the mouth of
the River Fleet." He was "one of nature's
gentlemen," and

"took a higher position in the social scale than
any boxer who preceded or followed him, no

less from the firmness and urbanity of his manners, than the high requisites he possessed for shining as an athlete."

Mr. John Gully was another of "nature's gentlemen"; so much so that Mr. Miles expresses his inability to conclude a sketch of his life without remarking that,

"with the knowledge of the world, he united the manners of a well-bred man; intelligent and quick of observation, he united with those qualifications, when moving in a less elevated sphere, that proper sense of his own capabilities which generally attends intelligence and merit."

Mr. Gully became a publican; but, after for a few years earning general respect and some money, he retired from business, and was returned by Pontefract to the first Reform Parliament.

Would the reader like to read an extract from an account of a set-to in the palmy days of the ring before its degeneracy had begun? Here is a description, conceived and executed in the style familiar to our fathers, of the final rounds of the famous fight in September, 1811, between Tom Cribb and Molineaux the Black:—

"9. Lombard Street to a China orange. Molineaux was dead beat, and only stood up to encounter Cribb's ponderous blows. He ran in, Cribb met him with his left hand; the blow was tremendous, being doubled in force by the black's impetuous rush. Molineaux's jaw was fractured, and he fell like a log. He did not come to time within the half minute, but Cribb, wishing to show his superiority, gave away this chance, dancing a hornpipe about the stage, until—10. With great difficulty Molineaux got off his second's knees, only for fresh punishment. His rush was desperate, but equally unsuccessful, and he fell evidently from distress. 11. Here ended the contest. Cribb gave away another chance in the time. Molineaux's senses, however, were absolutely hit out of him; he was perfectly unable to stand, and a Scotch reel by Gully and Cribb announced the victory, while the very walkin echoed with applause."

No one will wonder at the result when one learns that while Cribb was under the care of Capt. Barclay, the first trainer in the country, Molineaux was

"left to the government of Tom Belcher and Richmond, who made him an instrument of getting money, by carrying him round the country to exhibit sparring, and, to keep him in good temper and pliable to their wishes, allowing him to drink stout and ale by gallons. It is said that on the morning of the fight he bolted a boiled fowl, an apple pie, and a tankard of porter for his breakfast."

There are supposed to be some points of resemblance between this account and the first report, furnished by Homer, of a prize-fight at the funeral of Patroclus, which, according to Mr. Miles, "came off 1184 years B.C., in the last year of the siege of Troy, anno mundi 3530." The learned reader curious in parallels may refer to the twenty-third book of the Iliad.

Mr. Miles has collected a vast mass of collateral information which serves to make his work valuable to others besides the admirers of the extinct ring. He is undoubtedly the most industrious historian of British boxing.

NOVELS OF THE WEEK.

A Modern Greek Heroine. 3 vols. (Hurst & Blackett.)

Clear Shining after Rain. By C. G. Hamilton. 2 vols. (S. Tinsley & Co.)

Strangers Yet. By Sarah Doudney. (Isbister & Co.)

Memories of Troublous Times: being the History of Dame Alicia Chamberlayne of Ravensholme, Gloucestershire. By Emma Marshall. (Seeley, Jackson & Halliday.)

Le Forgeron. Par Jules de Glouvet. (Paris, Calmann Lévy.)

Ines Parker. Par Mario Uchard. (Same publisher.)

The author of 'A Modern Greek Heroine' has chosen an attractive title for a very attractive story, but, with every desire to give full latitude to a writer who is capable of excellent work, we cannot admit the claim of such a story to such a title. It is needless to say what kind of thing would naturally be expected in a romance or an historical narrative dealing with the acts and fortunes of a modern Greek heroine. The reader who sees a three-volume novel announced with this name looks forward, perhaps, to a story based on an episode of the revolutionary war, or to a pure fiction with an historical setting, or, at least, to a fiction possessing the local colour and tone of modern Greek life. If he sends for the book to the circulating library, and finds a couplet on the title-page from a Cretan poem—"Bourbachokatzouli with the long tresses, who fought bravely though she was but a girl,"—and, glancing through the volumes, perceives that Bourbachokatzouli is indeed the name of the heroine, his first expectations are strengthened, and he sits down with definite anticipations. His disappointment is justified when he discovers that the story is, after all, thoroughly English; that Bourbachokatzouli's experiences are gained amongst English and French people, clergymen and artists; that the narrative clings to England all through; and that the only approach to a modern Greek colouring, beyond the name of the heroine, is an occasional scrap of Greek, a Greek song in English dress, and a remote allusion or two to the land of Greece. So much it is necessary to say, if only because it would be unfair to the author to leave a false impression on the mind of any one who might turn to his book for what is not to be found there. But it would be equally unfair not to add that this romance is quite strong enough to stand on its merits, without any assistance from its title, and also (which is more to the purpose) that Miss Valettas is carefully drawn after an ideal which has several distinctly Greek characteristics. She is subtle, ingenious, full of resource, large-hearted in adversity; she is insincere, untruthful when it serves her turn, a schemer, and an actress—yet frank and candid at intervals, and especially with those whom she likes. Whether sincere or insincere, her creator moulds her in such form that the reader loves her throughout, and admires her even more than he loves. The author may be congratulated on a pretty and clever story, which, if it be a first essay in fiction, is unusually successful. It is the work of a refined and perhaps scholarly mind, and is carried out with considerable skill.

"A great peace fell upon Lucia's spirit after she had despatched her letters to Aline and Henry." Lucia, the heroine of Mr. (?) Hamilton's story, is a singer in the opera at Berlin, and has a very sorrowful past.

"Like some odorous plant bowed to the earth with the weight of its own flowers, saturated with night-dew, Lucia had been crushed; now the drooping tendrils were raised, and twined around their strong support. She leant as of old upon her guardian, reposed as calmly as a child in its mother's arms."

This is the exordium of an impassioned and religious love story, made up of heavy rain and ardent sunshine, and, to pursue the metaphor a step further, of stout umbrellas and dainty parasols. In the first few pages we learn that Henry loves Lucia, that Aline loves Henry, that Rivers loves Aline, and that Aline is Lucia's sister. This is the framework of the plot, and the perversity of Henry gives rise to a good deal of complicated weaving. Lucia, who begins by returning Henry's love, sets herself heroically to divert his affections from herself to her sister, who had a prior claim upon him. How she succeeded, with what result to Aline and to her own heart, the author tells quite well enough to make 'Clear Shining after Rain' a passable story. To its pages, therefore, the curious reader may be referred, and if he can overcome a certain notion of incongruity in the strong expressions of sensuous and of spiritual exaltation, he will find sufficient in these two volumes to reward him.

Miss Doudney's story, that of a wife who conceals her humble parentage from her husband, from an unworthy fear of his pride being greater than his love, is better told than tales of the semi-religious kind often are. In the sharp-tempered Dissenting sister, who mingles with her jealousy of her sister's advancement in marrying Canon Charter indignation at the "heaven-dishonouring, soul-destroying pride of these clergy," we have an excellent sketch of character. Through the benign influence of Emily's own "pastor" and husband, the externally bitter rind is removed from what is at bottom an honest and not unloving nature, and Emily is reconciled, though not united, with her sister's family. Madeline is less satisfactory. There is so little of her altogether that a purely repulsive portrait seems inartistic. Winifred, the heroine, is well matched with her clergyman. For the rest, the descriptive passages are good, especially of the fen district round Ely, and the illustrations pretty.

Mrs. Marshall has written many works of fiction, we cannot at the present moment call to mind how many. Such of them as we have read do not seem calculated for any large measure of success among the novel-reading public. They are too homelike and their realism of far too quiet a nature to suit the excitable brains which require the strong stimulant of the sensation novel. There are, however, people who, all moral considerations apart, do really prefer tales wherein domestic life is made, on the whole, to seem the lovely thing which it usually is among good people rather than to have it pictured to them as a fierce tempest. Villainy is, after all, rare and virtue not uncommon, and it is not to be expected that what Mr. Henry Kenelm

Digby called the "common things in relation to beauty, virtue, and truth" should be entirely unrepresented in literature. Mrs. Marshall usually does this with a fair measure of success. The book before us certainly does not reach the high standard of her 'Christabel Kingscote,' but it is nevertheless a very pretty tale. The times are those of Charles I. and the Commonwealth, and the manners are very fairly represented. Of course, people did not speak then in the sort of sentences which Mrs. Marshall has constructed for her characters, but a similar objection applies to every work of fiction which deals with by-gone times. A far greater error than any blunder in mere verbal costume has been avoided: there is no violent political or religious partisanship. Mrs. Marshall thinks the act of putting the king to death evil, and she has some sympathy with the early members of the Society of Friends, but further than this it would not be easy to extract from her tale any of her personal opinions. The account of the siege of Gloucester is well done. There are some illustrations, too, which do not detract from the value of the book.

M. de Glouvet is to be congratulated upon having hit on a very fresh subject and having treated it with no little skill. Only in some of the earlier and happier efforts of Paul Féval has the forest life of the great woods which stretch westwards from the Beauce and the Orléanais towards Brittany and Maine been handled so lovingly, while not even there has it been set forth with such elaborate precision. M. de Glouvet is a realist in so far as this elaborate description goes, and for once it is completely in place. Except Mr. Jefferies, we know no living writer either in France or in England who has treated the wild life which is still possible in civilized countries with such minuteness, and at the same time with so artistic a touch. 'Le Forestier' has, moreover, a central interest of character sufficient to give to it unity and narrative interest, and to take it out of the class of mere collections of *pages* and naturalist sketches. The figure of Jean Renaud, woodman and poacher—the latter because of a natural hunting instinct, not because of any sordid love of illicit gain—does the author nearly as much credit as his drawings of the forest and of the beasts that inhabit it, though the latter are vivid enough to remind one of M. Iançon's sketches. The account of a wild boar hunt, with which the book opens, is particularly attractive to English readers because of the unfamiliar nature of the sport. In the sketch of Besnard, the libertine timber merchant, M. de Glouvet has perhaps permitted himself some rather corrupt followings of M. Zola; but, after all, these traits are fairly connected with the general story and with the fate which, in the war of 1870, befalls the "king of the forest," who sacrifices himself for his enemy the ranger. Good work as has already been done in the way of working up the endless diversities of local colour in the vast country called France, there is room for much more. Nor have we lately seen a better specimen of such work than M. de Glouvet's book.

The admirable Paul de Florac somewhere suggests that it is a mistake to adopt the moral institutions of another country *d demi*.

M. Uchard's novel may be said to illustrate this sagacious dictum. Marcel Chabal, his hero, is a very Parisian young man, and Inès Parker, his heroine, is an exceedingly American young lady. Without venturing to pronounce positively on American manners, we should say that even in that country of liberty it would be thought odd for a young man and a young woman to make a two days' trip by railway without chaperon or dragon. At any rate, M. Chabal fails to adjust himself to the situation and is famously punished, though of course things come right in the end. M. Uchard has managed his story with some skill and some power. The hero must, indeed, be pronounced rather a shabby person, not so much by reason of the unlucky slip already alluded to as because he avowedly tries to get out of what he thinks may be a compromising affair, and then avowedly returns to his allegiance, having in the interval ruined himself by gambling, and having heard that the fair Inès is an heiress. Also, M. Uchard, in trying to be knowing in things English, has made some very ludicrous blunders. For instance, Inès, in one of her caprices, arrays herself in male aquatic garments. Then says her biographer, "On eût dit quelque joli *fellow* échappé d'Oxford ou de Cambridge en costume de yachting." Where, we wonder, did M. Uchard get the notion that personal beauty was a *sine qua non* for a fellowship? The prettiness of Dons is certainly a delightful imagination, and their escape from the rigid proprieties of the universities "en costume de yachting" is also sufficiently pleasing. It is much to be feared that some wicked person has been hoaxing the guileless M. Uchard.

THE IMITATION OF CHRIST

The Imitation of Christ. Being the Autograph Manuscript of Thomas à Kempis reproduced in Fac-simile. (Elliot Stock.)—This is a reproduction in fac-simile of the well-known manuscript of the very famous book 'De Imitatione Christi,' in the autograph of Thomas à Kempis. The whole volume, which is entirely in the same handwriting, is not given—only that portion at the beginning which contains the four books of the 'Imitation'; nine other short devotional treatises follow it. The original volume is small, about four inches and a half by three and a half; with the exception of a few leaves on vellum, the material is paper. The handwriting is good and generally clear; the character that of a practised, if not of a professional, transcriber. Originally the manuscript belonged to the monastery of Mount St. Agnes, near Zwolle, which Thomas à Kempis entered as a novice in his twenty-first year, and he lived there all his life. He was employed in their Scriptorium, for other manuscripts are known to have been transcribed by him for the use of the community, some of which have been destroyed or lost sight of, among them especially a Bible and a Missal, to which were appended the same kind of notes as at the end of this manuscript, that they were "finished by the hand of brother Thomas à Kempis." About the year 1570, during the troubles in the Netherlands, the monastery was destroyed and many of the brethren took refuge at Louvain. Their visitor-general, Johannes Latomus, carried the present volume away with him to Antwerp, giving it in 1578 to Jean Bellière, one of the chief printers in that city. This Bellière had two sons, who were members of the Society of Jesus, and, probably under their influence or advice, he gave it to their house at Antwerp, whence it

passed, on the suppression of the order, into the Burgundian Library at Brussels, and there it is now preserved. The history of the manuscript is, therefore, certain, and few books of the same date can show so good a pedigree. In June, 1877, we reviewed a trashy book, written by a Mr. Kettlewell, on "the authorship of the 'De Imitatione.'" His object was to prove the claim of Thomas à Kempis; and the impression left by the author was not merely that he utterly failed in the attempt, but that, if he could be said to have proved anything at all, it was against, instead of in behalf of, his client. This fac-simile is preceded by a short introduction by Mr. Charles Ruelens, Keeper of the Manuscripts in the Royal Library at Brussels. Naturally Mr. Ruelens insists upon the fact that the 'Imitation' was written, not as a mere transcriber, but as the author, by Thomas à Kempis. The manuscript is important from its date, even if he were only the copyist; but if he could be proved to have been the author, the interest and value of the book would be increased a thousandfold. Few libraries in the world could show a more desirable possession. And, in its degree, the same increase of interest would attach itself to the fac-simile published by Mr. Stock. Of course, nobody pretends that this is the first copy of the 'Imitation,' the first draft of it from the hand of the author. That it is a mere transcript is beyond all doubt or dispute. Still, if à Kempis were the author, there would be an equal interest and an equal authority given to the text which would be given to a play of Shakespeare, fairly copied in his later years by his own hand, without erasures or corrections. The same kind of reckless assertion is to be observed in this preface or introduction as in Mr. Kettlewell's book. For example, Mr. Ruelens tells us that "a controversy arose in 1604" about the authorship of the 'Imitation,' as if it were then for the first time called in question. Yet every one knows, who has ever heard anything about it, that even before the death of à Kempis himself the claim of John Gerson had spread widely abroad. Again, we are assured that "the last embers of the controversy are dying out," and that "the attempts of those who still try to rekindle the fire are powerless." But there is not a single new argument, even of the lightest weight, proposed to support all this unqualified assertion. In fact, the manuscript is insisted on, and nothing more. The signature at the end, common enough in mediæval manuscripts, is nothing new; "Finitus et completus per manus fratris thome Kempis" suggests no argument which would not equally prove the transcriber to have been the original author of the Bible. We would repeat what was said in our review of Mr. Kettlewell's inquiry, that where so much difficulty and obscurity exists, we are disposed to believe in the claim of John Gerson rather than that of Thomas à Kempis; and we cannot reasonably account for the existence of copies of the 'Imitation,' published during the lifetime of à Kempis, which bear Gerson's name as the undoubted author, unless there had been good grounds at the time for knowing it. And—much more than this—the book has internal evidence, over and over again, that the author must have had large experience of life in the world and amongst men and women. That a mere monk, who entered a monastery in his youth and never left its walls, could have written the 'Imitation' cannot possibly be accounted for by any amount of natural abilities or personal piety; inspiration alone could have supplied the power. Nevertheless, though we regard à Kempis as nothing more than the copyist of the 'Imitation,' our hearty thanks are due to the publisher of the fac-simile and to M. Louis Alvin, the chief librarian of the Brussels Library, by whose permission this celebrated manuscript has been reproduced. Nothing can be more praiseworthy than the care and accuracy which have been spent upon it; the ink and paper are ex-

collet, so good that we may almost suppose we have the original in our hands. So far as accuracy is concerned, photography adds the assurance that there can be no possible error of transcription. A pretty and suitable style of binding (taken from a contemporary Dutch Horn) completes the merits of a very charming and desirable little volume. One omission alone is to be regretted, viz., the inscription at the end. A fac-simile of this, "per manus fratris thome Kempis," &c., might easily have been given in the preface.

Le Pasteur d'Hermas: Analyse accompagnée d'une Notice, d'Extraits et de Notes, par M. C., comes to us from Messrs. Fischbacher, of Paris. A great impetus was given to the study of the apostolic fathers by the labours of Von Tischendorf, Dresse, Hilgenfeld, and especially by the exhaustive edition elaborated by De Gebhardt, Harnack, and Zahn. In England, since Bishop Jacobson's now antiquated work, Bishop Lightfoot has made some contributions, and Dr. Donaldson has traversed the whole field with a competent knowledge of its varied contents. The French work bearing the initials "M. C." is confined to the Shepherd of Hermas. Without giving the text either in Greek or Latin, it produces large extracts in French and subjoins notes. The editor's object is the production of Hermas's views of religion and morals, the picture he gives of the Roman Church, A.D. 130-150, the conduct of its members, and its theology so far as Hermas reflects it. The subject is well handled, the opinions of the Roman writer being clearly and fully shown. Hence the treatise forms a supplement to the editions of De Gebhardt and Hilgenfeld, which are chiefly occupied with the restoration of the Greek and Latin texts. The commentary founded on the latest edition is good and valuable. Whoever wishes to know the state of opinion and practice in the Roman Church at the close of Hadrian's reign will derive much information from its pages. The picture of the Roman Church here presented is a dark one. Society was corrupt. Bad men belonged to it, not merely such as were heretical in doctrine, but those whose conduct was disgraceful. Vicious men dishonoured the Christian name. The Church had lost its original purity and integrity. Some critics think that Hermas presents an exaggerated description of the community, and that his view is gloomier than the facts could have warranted. They find it difficult to believe that there was so much deterioration and corruption in the Church towards the middle of the second century. It is impossible to determine the accuracy of the author's statements on this head, just as it is impossible to say whether his theological belief was the prevailing one. It is well known that the Shepherd of Hermas is divided into three parts, consisting of visions, commandments, and similitudes. It is, in fact, an Apocalypse, a series of revelations made to Hermas by celestial beings. The fact is worthy of notice that some of the fathers whose authority in settling a canon of the New Testament was not small cited the work of Hermas as Scripture. It was extensively read in churches during the second half of the second century, and often classed with the canonical productions. No distinct line was drawn between it and them. This is a sufficient proof of the absence of critical sagacity in the men who took the initiative in forming a canonical list. Another noticeable fact is the omission of all express quotation of the New Testament, and the citation of an apocryphal production called 'Eldad and Modad.' We may conjecture that Hermas was acquainted with the gospels and St. Paul's epistles; but it can hardly be proved that he was. Nor can it well be asserted that his work exhibits any clear token of his having used the epistles of Peter, though Zahn confidently affirms it. Instead of familiarity with the New Testament, he leans upon the Old

and upon Jewish Apocalypses. A good deal of space is given in 'Le Pasteur d'Hermas' to the point that Hermas's belief is purely monotheistic, and that he betrays no knowledge of the doctrine of the Trinity. The notes A, B, C, discuss this topic not only with reference to Hermas, but to the New Testament and the early fathers. Here the commentator is doctrinal and partly controversial. But he is evidently master of the subject, and brings together appropriate testimonies. Another point which receives full examination is the early episcopate of Rome. It is easy to show the non-existence of an episcopate there in the time of Hermas. One bishop did not preside over the church of the metropolis when this work was written. There were presbyters striving for mastery, but a monarchical organization did not yet exist. On this matter the Shepherd's testimony is weighty, if the Muratorian fragment be correct in saying that Hermas was the brother of Bishop Pius. But it contradicts Irenæus's statement, and can hardly be reconciled with internal evidence furnished by the work itself. The little book of M. C. will amply repay perusal, and may be recommended not only to the scholar but the general reader. All who are interested in the progress of early ecclesiastical literature may read it with profit.

The Hibbert Lectures, 1879.—Lectures on the Growth and Origin of Religion as Illustrated by the Religion of Ancient Egypt. Delivered in May, 1879, by P. Le Page Renouf. (Williams & Norgate.)—The Hibbert Lectures as hitherto treated must be considered a philosophical inquiry into religions of different kinds, and the result of the investigations has not been tested by theologians. As yet few religious systems have been examined, and a large crop of faiths remains behind to complete the curriculum of comparative religion. The religion, or, as it is called in common parlance, mythology, of Egypt has properly been taken early. It is probably the oldest form of religious thought that existed amongst the different nations of the Asiatic world, and is only rivalled by Chaldean myths. The mythology of Egypt has lately received much attention from the Egyptologists, but hitherto different opinions have prevailed, and to the plurality of gods is added the diversity of theories. The general principle which has been adopted appears to be to examine all the texts on the subject and deduce from them a general view of Egyptian religion or mythology. There is another mode of investigation yet to be tried, the examination by periods, the careful consideration of the religious ideas developed during the earlier and later periods of the Egyptian monarchy, and the changes due to different ages and various schools, the rise and fall of ideas introduced by Semitic or other influences, and the monotheism of a later age, also the esoteric ideas of a falling faith. To supply the reader with a knowledge of the subject, Mr. Renouf has gone over a deal of extraneous, but probably necessary, matter, which forms an introduction to the subject. There is, no doubt, great difficulty in determining the exact meaning of abstract terms or metaphysical ideas in Egyptian, and accordingly Mr. Renouf has devoted considerable research to finding the philological origin and exact meaning of the word *water* or *god*. This he supposes meant "power" or "force," and he maintains that in the ethical treatises it means the sole or universal Being, and that under the polytheism lay *perdu* the monotheistic idea of one god. He follows in this respect the ideas of the late De Rouge. In the contemporaneous monuments, however, gods swarm over the sculptures. It must not, however, be supposed that Mr. Renouf has not treated on the gods in detail, as he discusses such questions as the Triads, Enneads, local deities, the anthropomorphic nature of the gods, and the esoteric explanations of certain deities, their genealogy, and functions.

Some of the esoteric explanations of the types of the Pantheon are of the oldest period; others of the more recent age of the Greek and Roman dominion, when explanation was deemed an apology against adverse faiths. Connected with the mythology was the idea of the soul, its nature and destiny. Mr. Renouf has touched on these points, especially the principal ones, but the scenes of the Egyptian Hell would require another series of lectures, and research into the rise and fall of the dogmas relating to the soul, the future judgment, the metempsychosis, and the changes undergone by the soul itself in the future state. Mr. Renouf has pointed out that no Egyptian ideas of any importance are to be discovered in Greek, Roman, or Hebrew literature; yet there can hardly be a doubt that Neo-Platonism derives to some extent developments from Egyptian ideas. Altogether the work of Mr. Renouf is an excellent contribution to the subject, for, without degenerating into a mere exposition of details, it grasps the entire subject; and the general inquirer will find enough to suit his purpose and give him a sound comprehension of the condition of investigation into the mythology and the mystical and leading doctrines found in Egyptian texts. No point of interest has been omitted, and several are admirably elucidated. In fact, it is the last word on the subject, and, like most last words, is the best, as it does not embody, but rejects, the errors of its predecessors.

RECOMMENDED

A Manual of English Composition, with copious Illustrations and Practical Exercises. By T. D. Hall, M.A. (Murray.)

MR. HALL is scarcely justified in assuming that there was no such thing in existence as "a really serviceable class-book of English composition" when he undertook to prepare one. At the same time it must be admitted that his work is fairly entitled to be so described. It contains a larger number of exercises than are intended to be written by any one student, each being left to make his own selection from them. This is a good feature, as is also the abundance of hints for the assistance of the young writer. More than a third of the volume is occupied by "Various Practical Rules and Suggestions," which consist in a great measure of warnings against prevalent erroneous forms of expression, with numerous illustrative extracts, the faults of which are pointed out, as also the various modes in which they might be avoided. It may be questioned whether it was necessary to devote so much space to the exposure of faults which are obvious to any one properly grounded in the principles of grammar. Mr. Hall rightly says: "Style, it cannot be too strongly urged, is no mere mechanical thing"; but the prominence he gives to the mechanical structure of sentences in this portion of the work is likely to excite in the mind of the reader the very idea against which he so strongly protests.

Class-Book of French Composition. By L. P. Blouet, B.A. (Hachette & Co.)

THE English which M. Blouet gives to be translated into French consists of amusing anecdotes and interesting extracts from standard authors and periodical literature. These are accompanied by notes containing proper renderings of technical words and idiomatic phrases. As a means of acquiring skill in writing French for ordinary purposes the work is all that could be desired; but its value would have been still greater if it had contained a larger proportion of passages in a higher literary style.

Das Wirthshaus im Speessart von W. Hauff. Edited, with Notes, by A. Schlottmann, Ph.D. (Cambridge Warehouse.)

THIS is a great improvement on the German reading books with which teachers are familiar. It consists of a main story, complete in itself,

and serving as a thread to which four or five subordinate ones are attached at various points. There is an abundance of exciting interest and romantic adventure, with a larger preponderance of the supernatural element than is likely to suit grown-up readers, though it may be rather a recommendation to the youthful class for whom the book is intended. The moral teaching is healthy, but occasionally too apparent. The German is remarkable for its easy flow and vivid force, while it has for English readers the further advantage of abounding in conversational and idiomatic expressions. These are admirably rendered in the notes, which give correct explanations of the origin and meaning of words, with frequent references to cognate words and corresponding phrases in old and modern English, and at the same time convey much useful grammatical knowledge. Both the work itself and the manner in which it is edited are worthy of all praise.

Simple English Poems.—English Literature for Junior Classes in Four Parts. Edited by H. C. Bowen, M.A. (C. Kegan Paul & Co.)
Choice Poems and Lyrics for Study and Delight. Edited, with Notes and a Preface, by J. T. Ashby. (Relfe Brothers.)

POETRY has not generally received the attention it deserves in schools. It has too often been treated as a mere amusement, or at best an accessory study, which young people may be left to pursue for themselves or not, as they feel inclined, rather than an indispensable element of good education, requiring the guidance and assistance of a qualified instructor. Mr. Bowen, rightly regarding it as fairly entitled to form part of regular school work, has done a kindness to both teachers and scholars by preparing an admirable selection of poems, admirably edited, in a cheap and convenient form, which would be still better if the covers were stouter. His notes, like the poems, are judiciously adapted for young readers, and not only supply every sort of information necessary to render the text perfectly understood—including a correct and adequate explanation of the origin and proper meaning of words—but call their attention to special features of thought and style, thus enabling them to appreciate the excellence and enjoy the beauty of the poetry, as well as thoroughly enter into its meaning. In this way the intellect is strengthened, the taste formed, and the character improved. Mr. Bowen has added to the value of his publication by prefixing to each volume some excellent suggestions to teachers with regard to the mode of using it. He says the poems are not intended to be committed to memory, but it is highly desirable that this should be done as much as possible (after they have been thoroughly studied) as a means of strengthening the memory and storing the mind with beautiful thought and language. We have noticed one or two slight inaccuracies in Mr. Bowen's brief but admirable biographical and critical accounts of the various poets. Thus, in that of Tennyson, it is stated that "on the death of Wordsworth in 1851" he became Laureate, though in that of Wordsworth the true date, 1850, is given. Again, Mr. Longfellow is said to be still Professor of Modern Languages at Harvard University, the fact being that he was succeeded in that office by Mr. Lowell in 1855.

Mr. Ashby's work is in every way inferior to Mr. Bowen's. The poems, though more numerous and varied, are far less deserving of the title prefixed to them, being rarely remarkable for excellence either of substance or form. Mr. Ashby has shown an undue preference to American poets, and allowed minor English poets to occupy too large a space. He has also too often given mere fragments instead of entire poems, sometimes without any indication of omission. The few explanatory notes and brief accounts of the writers are good so far as they go.

Elementary Notions of Logic: being the Logic of the First Figures, designed as Prolegomena to the Study of Geometry. By Alfred Milnes, M.A. (Sonnenchein & Allen.)

THIS little book may be recommended to those who for any reason are in want of a clear and careful introduction to the more elementary parts of logic. Its compiler entertains the opinion that in all subjects teaching is made more effective if at the beginning the elementary notions are extracted and treated completely than if the whole of a subject is taken in hand from the first. Accordingly he limits himself in logic to the logic of the first figure. This portion of the subject, he thinks, may also serve as prolegomena to the study of geometry. Both the design and the execution of this little manual seem to be good, but there are several respects in which it is susceptible of improvement. In the first place, the boundaries of the portion of the subject which the writer has chosen have not been consistently kept in view. This danger was indicated clearly enough by the title, which implies that the logic of the first figure is sufficient, by way of prolegomena, for the study of geometry. It may be so to an accomplished logician, but certainly is not to a beginner. And this conclusion is confirmed by an inspection of the contents of the manual, for under the logic of the first figure we find treated, *inter alia*, hypothetical syllogisms constructive and destructive, reasoning *a fortiori*, and *reductio ad absurdum*—all very necessary as prolegomena to the study of geometry, but not in any intelligible sense parts of the logic of the first figure. The chapter on "Oppositions and Conversations," again, is crude, and might be rewritten with advantage. For instance, the reader is there told that the two propositions, "All Japanese are not-Europeans" and "No Japanese are Europeans," i.e., an indeterminate universal affirmative and a universal negative proposition, have the same meaning, and may, therefore, be treated as identical, although he is repeatedly told that logic has to consider the form only, and although it would follow that it makes no difference whether the negative particle belongs to the copula or the predicate. The term "opposite," too, which is used to designate the first of these two propositions, relatively to the corresponding A proposition, is an ideally bad one, having already another and a much wider meaning. Other blots in the book may be removed with less trouble, e.g., on p. 20 the writer is evidently unaware that a "specific difference" is a difference constituting an "infima species," and is not a mere equivalent for "differentia." There are signs, too, of a bad habit, imperfectly overcome, of using the technical words of logic in non-technical senses, e.g., the diagrams which illustrate propositions and syllogisms are spoken of as "figures" (p. 47), and, again, the expression "a particular proposition" is used (p. 45) in the non-logical and very colloquial sense of "any proposition," propositions of the type of A and E being immediately quoted as instances of such "particular propositions." Notwithstanding these faults, however, the manual is a careful piece of useful if unpretending work.

OUR LIBRARY TABLE.

THOUGH in her *Six Life Studies of Famous Women* (Griffith & Farran) Miss M. Betham-Edwards expresses a wish "that critics were often.....authoritatively silenced once and for all," yet we venture to offer some remarks on this book; and perhaps even Miss Edwards would rather have her book noticed than neglected. She tells her readers "that a brief biography, to be read at a sitting without fatigue, yet so comprehensive as to embrace the leading features of life and character, is one of the most attractive forms of popular literature." And she adds that "the object of the present work.....is rather to popularize less known memories of remarkable

persons than to abridge those already famous." The design thus stated has been fairly, but only fairly, carried out. No fault can be found with the memoirs on the score of undue length, and in most of them one or two new or little known details are told of the persons of whose lives they treat. The book may serve to occupy the leisure half-hours of intelligent or ambitious girls. But in no one case do the memoirs give a full and clear picture, even in the merest outline, of the persons whom they represent. Nor is this failure entirely due to the small amount of space which the writer has allowed herself; for she has found room for numerous though short accounts of matters which have but little connexion with her subject. For example, in the memoir of Alexandrine Tinné, the African explorer, she indulges in a brief but general account of African exploration, including the discoveries made by Stanley, by Cameron, and others long after Miss Tinné's death, and also makes comparatively long extracts, descriptive of African scenery, &c., from the writings of Dr. Heughlin, only because he was one of Miss Tinné's companions. This space would have been more suitably occupied with a rather more full account of Miss Tinné's own adventures. The women whose lives are told in this book are Fernán Caballero, the Spanish novelist, of whom no biography was ever before written; Alexandrine Tinné, of whom we shall have a word to say presently; Caroline Herschel, astronomer and mathematician; Marie Pape-Carpentier, who may be regarded as one of the founders of elementary education as it at present exists in France; Elizabeth Carter, the translator of Epictetus; and Matilda Betham, whose only claim to be a "famous woman" seem to be that she had certain famous friends, and was the aunt and godmother of the writer of this book. The memoir of Miss Tinné is disappointing and in some matters inaccurate. For example, Miss Tinné was born on the 17th of October, 1835, and not, as Miss Edwards says, in 1839; and her father was not "an English merchant long resident in Holland," but a Dutch merchant long resident in Demerara, who, after the cession of that colony to the English, was naturalized in England and took up his residence at Liverpool. Again, the murder of Miss Tinné, on the 1st of August, 1869, was even more tragic than is represented in Miss Edwards's account. The murderers were not all Touaregs. One of her own attendants—Mohammed, a Tunisian—conspired with certain Touaregs to rob and murder her. She was actually cut down by a Touareg at the door of her tent; and she lay slowly dying for twenty-four hours, no one daring to approach her. For the satisfaction of the readers of Miss Edwards's book, it may be added that Mohammed and four of his accomplices were captured, and after a trial which lasted for several months were condemned to imprisonment for life. The murder seems to have been partly due to greed, partly to fanaticism. The life of this strange woman and bold explorer would make a capital story, but Miss Edwards has not turned the opportunity to account. Against one feature in Miss Edwards's book it is necessary to protest. She too frequently introduces herself, as when she says that "the present writer" saw a bull-fight, and "the present writer" did various other things; and she has an odd habit of advertising her own books previously published. For instance, happening to write of Spain, she advises her readers to "see the present writer's 'Through Spain' for an account of an easy and pleasant journey performed by two ladies some years ago." We may conclude with two good stories told by Miss Edwards, these being not new, but probably little known. Elizabeth Carter, having translated Epictetus, and being advised to prefix a life of that author to her translation, answered that "whoever that somebody or other is who is to write the life of Epictetus, seeing that I have a dozen

shirts to make, I opine.....that it cannot be I." And Matilda Betham wrote, "I was sent to school as a child to learn sewing, and to prevent my too strict application to books."

We have on our table three college calendars, —that of the University of St. Andrews, published by Messrs. Blackwood, which contains, besides the usual matter, the examination papers set for the L.A. certificate granted to women; that of the University College of Wales, which seems still to impose too many subjects on its professors (how can one man teach all the "ologies"?); and that of the University of Tokio, from which we gather that young Japan is expected to know "the nature and incidents of the Roman Patria Potestas."

We have received from Calmann Lévy, of Paris, an excellent work by "Henri Rivière," apparently a captain in the French navy, entitled *Souvenirs de la Nouvelle Calédonie*, which gives a very picturesque description of the islands and of the recent Kanaka insurrection.

We have on our table *The Resources of Queensland*, by J. Bonwick (Silver), —*Phonetic Method of learning French*, by D. Smith (Haughton), —*An Elementary Grammar for Standard II*, by J. B. Whicker (Bideford, E. H. Ridley), —*Studies for Candidates in Select Plays of Shakespeare: 'Hamlet' and 'King Henry V.'* by the Rev. John Hunter (Longmans), —*Melody Piece Book*, compiled by Rev. W. J. Denman (Murby), —*On the Classification of Languages*, by G. Oppert (Trübner), —*The Geological Antiquity of Insects*, by H. Goss (Van Voorst), —*Proceedings on Laying the Memorial Stone of Wilson Hall of the University of Melbourne by the Hon. Sir S. Wilson* (Melbourne, Stillwell & Co.), —*Bicycles and Tricycles of the Year 1879-80*, by H. H. Griffin ('The Bazaar Office'), —*Destruction of Life by Snakes, Hydrophobia, in Western India*, by an Ex-Commissioner (Allen), —*A System of Moral Science*, by L. P. Hickok (Boston, U.S., Ginn & Heath), —*The Scientific Structure of the Universe*, by J. A. Moncrieff (Marcus Ward), —*The Potato Disease and How to Prevent It*, by F. Bravender ('Farm Journal' Office), —*The Secret of a Good Memory*, by J. Mortimer-Granville (Bogue), —*Politics and Art*, by T. H. H. Caine (Liverpool, Notes and Queries Society), —*Working and Living Essays*, by J. Crompton (Dundee, J. Long), —*The Spell-bound Fiddler*, by K. Janson (Trübner), —*Through Prairie and Forest*, by J. S. C. Abbott (Ward, Lock & Co.), —and *Rodman the Keeper*, by C. F. Woolson (New York, Appleton & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Adams' (W.) *The Nature of the Atonement*, 18mo. 2/6 cl.
Brodie's (F.) *Revelation viewed by the Light of the Old Testament Scriptures*, 8vo. 3/6 cl.
Green's (B. G.) *Notes for Lessons in Gospel History for Sunday-School Teachers*, Part I, 8vo. 3s. cl. 1p.
Solomon's (G.) *The Jesus of History and the Jesus of Tradition Identified*, 8vo. 7/6 cl.
Tanner's (Rev. J. G.) *Sevenfold Blessing, or Perfect Salvation through the Blood of Christ*, 8vo. 2/6 cl.
Taylor's (W. M.) *The Gospel Miracles in their Relation to Christ and Christianity*, 8vo. 5/ cl.
Whately's (B. J.) *Clear the Way, or Hindrances to Mission Work Considered*, 8vo. 5/6 cl.
Willie's (Rev. E. F.) *Worship of the Old Covenant, considered more especially in Relation to that of the New*, 4to.

- Andrews (E. W.) and Stoney's (A. B.) *Supreme Court of Judicature Act, and the Appellate Jurisdiction Act, 1876*, 8vo. 7/6 cl.
Elli's (W. E.) *International Law*, demy 8vo. 21/ cl.
Walspole's (C. G.) *Review of the Common Law*, 8vo. 14/ cl.

Fine Art.

- Cripps's (W. J.) *Old French Plate*, 8vo. 6/6 cl.
Illustrated Biographies of Great Artists: Sir Edwin Landseer, by F. G. Stephens, Sir Joshua Reynolds, by F. J. Pulling, 8vo. 3/6 each, cl.

Poetry.

- Robinson's (C.) *The Golden Hind, and other Poems*, 7/6 cl.
Stuart-Glanville's (J.) *Romance of the Youth of Arthur*, 10/6

History and Biography.

- Banquet's (J. A.) *History of Political Economy in Europe*, translated by E. J. Leonard, with Preface by D. A. Wells, 8vo. 12/ cl.
Cooper's (C. H.) *Memorials of Cambridge*, greatly enlarged from the work of J. Le Keux, 8vo. 25/ cl.
Freeman's (E. A.) *Short History of the Norman Conquest of England*, 18mo. 2/6 cl.

Geography and Travel.

- Boddeley's (M. J. B.) *Thorough Guide to the English Lake District*, with Map, 12mo. 5/ cl.
Brown's (R.) *Notes on the Northern Atlantic, for the Use of Travellers*, with a Map, 8vo. 4/6 cl.

Philology.

- Earle's (J.) *English Plant Names from the Tenth to the Fifteenth Century*, 18mo. 5/ cl.
Gentil's (Rev. P. J. F.) *Metemata, Select Latin Passages in Prose and Verse for unprepared Translation*, 8vo. 4/6 cl.
M. Tullii Cicero's *de Natura Deorum, Libri Tres*, by J. B. Mayor and J. H. Swainson, Vol. 1, 8vo. 10/6 cl.
Mason's (P. H.) *Key to the Examples for Practice and Reading Lessons in the Easy Introductory Hebrew Grammar*, 8vo. 3/6 cl.
Xenophon's *Cyropædia* (Books 1 to 3), literally translated by E. Mangan, 12mo. 8wd. 2/

Science.

- Galton's (D.) *Observations on the Construction of Healthy Dwellings*, 8vo. 10/6 cl.
Jackson's (L. D. A.) *Pocket Logarithms and other Tables*, 2/6
Patterson's (R. L.) *Birds, Fishes, and Cetacea commonly frequenting Belfast Lough*, 8vo. 10/6 cl.
Rodd's (E. H.) *Birds of Cornwall and the Scilly Islands*, edited by J. E. Harting, with Portrait and Map, 14 cl.
Spence's *Encyclopædia of the Industrial Arts, Manufactures, and Commercial Products*, Div. 2, roy. 8vo. 13/6 cl.

General Literature.

- Abiet's (W. H.) *Stock-Keeping for Amateurs*, 8vo. 5/ cl.
Christian World Pulpit, Vol. 17, January to June, 1880, 5/ cl.
Davies's (G. C.) *Practical Boat-Sailing for Amateurs*, 4/ cl.
Edwards's (M. B.) *Forestalled, or the Life Quest*, 2 vols. 21/
Indermaur's (J.) *Self-Preparation for the Intermediate Examination*, 8vo. 5/6 cl. limp.
Lavigne's (E. A.) *Female Nihilist*, translated from the French by G. Sutherland Edwards, 8vo. 9/ cl.
Lennox's (Lord W. P.) *Lord of Himself, a Novel*, 3 vols. 21/
Oldcastle's (J.) *Journals and Journalism*, 3/6 vellum.
Wale's (J. H.) *The Horse, in the Stable and in the Field*, illustrated, 8vo. 12/6 cl.

THEOLOGY.

- Floury: *Histoire de l'Église de Genève*, 2 vols., 10fr.
Wieseler (K.): *Zur Geschichte der Neutestamenten*, Schrift. u. d. Urchristenthums, 8m.

Drama.

- Birch-Pfeiffer (Charlotte) *Gesammelte dramatische Werke*, Vol. 22, 4m.
Noël (E.) and Stoullig (E.): *Les Annales du Théâtre*, 8th year, 8fr. 50.

History and Biography.

- Denicke (H.): *Die Hansestädte, Dänemark u. Norwegen von 1200 bis 1376*, 7m.
Floury (M.): *Les Drapens Français*, 60c.
Herrmann (E.): *Zeitgenössische Berichte zur Geschichte Russlands*, Vol. 2, 8m. 40.
Kopp: *Geschichte der Elbgenossenschaft Bände*, second edition, Vol. 4, Part 2, 16m.
Mühlbacher: *Regesta Imperii nach J. P. Böhmner neu bearbeitet*, Part 1, 6m.
Werusky (E.): *Kaiser Karl IV. u. seine Zeit*, Vol. 1, 1216-1346, 10m.

Philology.

- Demattio (F.): *Grammatica della Lingua Provenzale*, 3m. 20.
Tudell Cornelli Opera, interpretatus est J. C. Orellius, 2nd edition, curaverunt Schweizer-Mäder, Andreas, Meiser, Parts 2 and 3, 7m. 50 each.

Science.

- Ahlfeld (F.): *Die Missbildungen d. Menschen*, Part 1, 24m.
Henle (J.): *Grundriss der Anatomie d. Menschen*, Part 2, 14m.
Schmidt (O.): *Die Spongien d. Meeres v. Mexico*, 10m.

DON A. FERNANDEZ DE LOS RIOS.

DON ANSEL FERNANDEZ DE LOS RIOS, whose death in Paris (on the 18th June last) was lately recorded, and whose mortal remains have found their last resting-place in the closely packed cemetery of La Corte, was born at Madrid in 1821. Like many of Spain's greatest publicists, he commenced his literary life as a political writer, and made his *début* early in 1844. In 1848 we find him proprietor and editor of the now forgotten *Seminario Pintoresco*, which under his direction reached a circulation of 3,500 copies, having previously circulated some 400. Between that date (1848) and 1860 he founded and edited three or four daily papers with more or less of success.

In 1860 he became editor of *La Iberia*, and during the three years he occupied the editorial chair penned no less than four hundred leading articles of a political or social character.

Between 1864 and 1866 he founded and directed *La Soberanía Nacional*, the fearless anti-dynastic articles in which resulted in the suppression of the paper and the destruction of the material (in June, 1866). After founding and directing for a short period *Los Sucesos*, he was compelled to emigrate, returning again to Spain until 1875, when he finally settled in Paris.

During his literary life he founded and edited no less than eight journals, and acted as corre-

spondent for thirty others, penning political, historical, biographical, and critical reviews, as well as light social articles and novels. His purely literary labours comprised (between 1845 and 1878) a picturesque itinerary from Madrid to Paris, 'Las Perances de la Vida,' and other works more or less popular, besides translations from Goldsmith, Eugene Sue, Lamartine, Karr, and Laurent.

His more important works are 'El Estudio Político y Biográfico sobre Olozoga,' 'La Guía de Madrid,' 'Mi Misión en Portugal,' and 'Las Luchas Políticas en la España del Siglo Diez y nueve.'

The 'Guía de Madrid' and 'Madrid Futuro' have been widely circulated, and will hand down Los Rios's name to posterity, while his journalistic work will cease to be remembered. In his preface to 'Madrid Futuro' he writes: "We have penned this work with a view to place in strong relief abuses, and to propose improvements and reforms in this early period of the revolution." Of this work a friendly critic observes: "The reforms he advocated with so much force and conviction were on one side material and local, and on the other political, administrative, economical, and national"; while he attacked monarchies, believing his mission to be to create institutions which he considered to be indispensable.

Los Rios lived and died a consistent Republican. His character was unsullied, and he was essentially, in act and feeling, an Hidalgo of unblemished reputation, having the courage of his opinions. F. W. O.

THREE UNPUBLISHED LETTERS OF SIR ISAAC NEWTON.

Library, British Museum.

SIR DAVID BREWSTER, in his 'Memoirs of the Life of Sir Isaac Newton,' Edinburgh, 1885, publishes a letter, dated January 16th, 1727/8, from Mr. Nicholas Wickins, son of John Wickins, the early and dear friend of Newton, in which the following passage occurs:—

"I guess from a small book I found among my father's papers that he had a design to collect into one all that he had of Sir Isaac's writing; but he went no farther than transcribing three short letters he received from him and a Common Place of his, part of which I find under Sir Isaac's own hand; the rest, with the original of these three letters, is lost."

The "small book" here referred to has been recently placed in my hands by Capt. Verney, R.N., of Rhanva, in whose library it was found. The three letters of Sir Isaac spoken of were not published by Brewster, nor, so far as I am aware, have they ever been printed; and as I cannot but think that any unpublished record, however slight, of so great a man must be of interest, I beg leave, with the kind permission of Capt. Verney, to send a transcript of the letters for publication in the *Athenæum*.

W. R. WILSON.

Copies of some Letters from my Chamber-fellow Mr. Isaac Newton when I was at Monmouth.

Cambridge.

As for my dispute with y^e Leige Jesuits [see Brewster, vol. i. chap. iv.]; when I had printed a sheet or two I unhappily burnt all my papers about it. And upon writing for new copies of their Letters they sent me false ones. Whereupon I sent 'em an answer to the substance of their letters & laid open their shuffling tricks, & so I think I have made an end of the business without printing.

A Glass-grinder in London had this spring undertaken to make a two foot Telescope after my way, but meeting with Mr. Hook & some other of that sort of virtuosi they dissuaded him from attempting it. So Cooper & I are going to work. Mr. Cooper hath a tool made & we are going to cast y^e metal to polish. Since you are so near y^e Iron mines pray do me y^e favour to send me two or 3 pounds of Iron Stone. If there be several sorts pray send me about two pound of a sort. If there be any transparent stones growing upon y^e Iron Stones like y^e spar w^h is found in lead-mines or any other remarkable & ponderous stones found in y^e Iron mines, pray send me 4 pound or a pound of each. Mr. Arrowsmith hath sent you what news w^h a combination wherein

you are concerned & so I shall add no more but that I am
Yo' very loving Chamber-fellow
Is: NEWTON.

Mr. Wickins.—After a silence w^h you will think too long, I begin with y^r latter part of y^r Letter wherein you ask my ideas about y^r Fathers. Justin Martyr, Irenæus, Origen against Celsus & Clemens Alexandrinus are y^r chief of the Ante-Nicene Fathers. To these you may add Tertullian and Cyprian. Erasmus's & the Basil editions are usually y^r best. Usher's edition of Ignatius's Epistles London 1647 is best. Feuillet's edition of Irenæus is fullest but scarce so faithful as that of Erasmus. For the times of those first 300 years, Eusebius is the only historian. In Bibl. Gr. Patr. there are things of good note. You may add St. Augustine De Civitate Dei. The History of y^r 4th & part of the 5th century is best done by Socrates. If you would have all ecclesiastical History collected into one volume, consult y^r Historia Magdeburgensis. Salvan in his Book de Providentia Dei hath excellently described y^r manners of the fifth century.

I think not of y^r Telescope. Mr. Lucas plays y^r Sophist more & more & I intend to lay him open. My Act is long since past & forgotten. I moved y^r Bp. of Salisbury to intercede with my Lord of Hereford for a Licence for you but have not yet heard with what effect. Dr. Dove went out D^r this Comencom^t. Our Library hath gone on well hitherto, what it will do for y^r Future I know not. And this is y^r summe of what at present occurs to
Yo' affectionate Chamber-fellow
Cambridge, July 19, 1677. Is: NEWTON.

Mr. Wickins.—At the opening of your last letter I expected to have met with a chide for my deferring so long to write to you. I will not stand to excuse it, though in one point 't was hard for me to write you an answer, & that is about buying Books; for what pleases me may not after perusal please you & then they will be but lumber to you. But however I'll venture to give you the best advice I can. If you have a mind to look into Ecclesiastical History, the ground work is Eusebius's History with Socrates, Sozomon, Theodoret and some other Fragments bound up with them in Valesius's edition. The price about £3. But in Socrates, Sozomon & Theodoret there is little to be confided in besides the Letters & Edicts recorded by them. If you would see the state & temper of y^r Primitive Church; All y^r Ante-Nicene Fathers are good, chiefly Justin Martyr, Irenæus & the Epistles of Clemens, Barnabas & Ignatius, if you can have those last of Vossius edition. Then Cyprian & for variety of learning Clemens Alexandrinus & Origen ag^t Celsus. If you would be guided in understanding the Scriptures I will commend Erasmus's Paraphrase of the New Testament, & next the Criticks, not Poole's Synopsis, but the former edition w^h were it not for the price I would commend to you in y^r first place, for (if I mistake not) it will cost about £10. Irenæus of Feuillet's edition (though he be a very hot Papist) is best & easiest to be had. After all those Jerome is worth having for his Learning though not for his Religion, & St. Austin De Civitate Dei. Chrysostom followed Origen much in interpreting the Scriptures, & so is the best Interpreter of those times extant & accounted useful for a Preacher because his writings are in the way of Sermons, but I doubt he is too voluminous for you.

I do not find in my Book y^r I paid Goodwife Tyne's son, but now you put me in mind of it, I'll send for him. So w^h my Service to all w^h you I rest
Yo' ever loving Chamber-fellow
T. C. C., Aug. 19, 1682. Is: NEWTON.

SALE.

SOME time ago we mentioned that Messrs. Puttick & Simpson were going to sell by auction an extraordinary collection of books and MSS. relating to Spanish America, formed by the late Don José Ramirez. The sale has been finished this week, and many of the lots realized exceedingly high prices. Mr. Quaritch was a particularly large buyer. Libros de las Actas del Cabildo de Mexico, an important collection of municipal documents dating from 1529 to 1564, some of which have been printed in the 'Boletín Municipal de Mexico,' 140l. Beristan, Biblioteca Española, with MS. additions, 4 vols. folio, 80l. Cabeça de Vaca, Relacion y Comentarios de Alvar Nuñez, printed in Valladolid, 1555, 32l. 10s. Noticias de la Nueva California, a collection of MS. reports of missionaries made in the last century, 3 vols. folio, 65l. Documentos Historicos sobre Durango, MSS. collected by Señor Ramirez, 30l. 10s. Gamson (J.), Tripartito del Christianismo Doctor, Mexico,

por Juan Cromberger, 1544, 54l. Guillevis, El Pelegrino de la Vida Humana, Toloma, 1490, 90l. A Collection of Documents relating to the Inquisition of Mexico, from 1571 to 1802, 76l. Instituta Ordinis B. Francisci, Mexico, por A. de Spinoza, 1567, 37l. Documents relating to the Jesuits in Mexico, 1640-1747, 31l. History of Jesuit Missions in Mexico, 55l. Documents relating to the History of the Jesuits in Mexico, MSS., 7 vols., 115l. MSS. relating to the maltreatment of the Indians, 53l. Manual para Administrar los Sacramentos, second edition, Mexico, por P. Ocharte, 1568, 35l. 10s. Peter Martyr de Orbe Novo, first edition, Compluti, 1630, 51l. Mexican Paintings, 56l. Vocabulary in Spanish, Latin, and Mexican, MS. of the sixteenth century, 38l. Misale Romanum, Mexico, por A. de Espinoza, 1561, 155l. Molina's Works in the Mexican Tongue, 1555-1578, 141l. Ordenanzas y Copilacion de Leyes, Mexico, por Juan Pablos, 1548, 55l. Ordenanzas de las Indias (1543-1612), 100l. Ordinarium Sacri Ordinis Heremitorum Sancti Augustini, Mexico, 1556, 76l. Ortega, Descripcion de las Islas Californias, MS., 24 ll. folio, 52l. Reales Cédulas, in 24 vols., 76l. Relacion y Descripcion de la Provincia del Sancto Evangelio que es de la Orden de S. Francisco en la Nueva España, &c., MSS. of the sixteenth century, 150 leaves, 90l. Ruckel, Compendio Breve, &c., Mexico, Juan Cromberger, 1544, 41l. Sermones en Mexicano, an original MS. of the sixteenth century, on paper made by the Indians from the agave, with notes by the Jesuit Father Sahagun, 210l. Viages Apostolicos en California de los Religiosos de Propaganda Fide por Frntes Serra y Crespi, MSS., 317 leaves, 71l. Gilberti, Doctrina Christiana en la Lengua de Michuacá, Mexico, Juan Pablos, 1559, 91l. Gilberti, Thesoro Spiritual en Lengua de Michuacá, Mexico, por A. de Spinoza, 1575, 57l. Lombardo, Arte de la Lengua Teguinna, Mexico, 1702, 40l. Spanish Documents relating to Texas, 43l. Guerra de Mexico contra Texas, a series of official and other documents, 106l. Veracruz, Recognitio Summularum, with the Dialectica Resolutio, Mexico, por Juan Pablos, 1554, 71l. Veracruz, Physica Speculatio, Mexico, Juan Pablos, 1557, 75l. Vigo Libro o Practica en Cirurgia, and two other rare Spanish books on medicine, 1547-8, 50l. Misiones del Norte y de Yucatan, a series of MS. Jesuit narratives, &c., relating to the northern provinces of Mexico in the seventeenth and eighteenth centuries, 135l. Cordova, Arte en Lengua Zapoteca, Mexico, P. Balli, 1578, 50l. Zumarraga, Doctrina Breve, first edition, Mexico, 1543-1544, 84l. Zumarraga, Doctrina Christiana, Mexico, 1546, 52l. Zumarraga, Doctrina Christiana, a later edition, Mexico, Juan Pablos, 1548, 50l. Zumarraga, Regla Christiana Breve, Mexico, 1547, 42l. The whole of the Ramirez collection, numbering 934 lots, realized 6,395l. 5s.

MEMORIAL

THE death of Mr. Tom Taylor deprives literature of an industrious journalist and a prolific dramatist. During close upon forty years Mr. Taylor has been before the London public, and in the course of that time he has carried off not a few journalistic prizes and won more reputation than usually falls to the lot of those the major portion of whose work is unsigned. As a dramatist he is best known. In that capacity he has supplied the stage with many of the most conspicuously successful pieces of modern times, and has extorted recognition from some who were not too ready to accord it. The gift of dramatic perception was his in a remarkable degree, and he had in addition a knowledge of stage requirements and a power of supplying dialogue which was forcible, telling, and free from all appearance of strain. In invention he stood no higher than his rivals, and there are comparatively few of his plays which do not owe a portion of their plot or incidents

to the works of others. Most successful in those plays in which he had the collaboration of Mr. Charles Reade, who brought to the partnership those qualities exactly which Mr. Taylor lacked, or in which he took as basis a story supplied him by M. Victor Hugo or other French dramatists, he contrived in those pieces in the composition of which he was unaided to hit the public taste rather than to satisfy the requirements of criticism. 'Our American Cousin,' written for Mr. Jefferson, and subsequently altered for Mr. Sothorn, may claim to have been the most remunerative of his plays. It is certainly one of the worst. 'Plot and Passion,' 'Lady Clancarty,' 'Masks and Faces,' 'New Men and Old Acres,' 'Still Waters Run Deep,' and 'An Unequal Match' retain a position as acting comedies, and 'The Fool's Revenge,' 'Twixt Axe and Crown,' 'Joan of Arc,' and 'Anne Boleyn' have won acceptance as historical dramas. Questions as to the extent to which indebtedness to previous sources calls for acknowledgment caused some animated discussions between Mr. Taylor and the critics, and led to the publication in the *Athenæum* of a letter protesting against the charges brought against him, and explaining his views upon originality in dramatic art. In regard to this matter Mr. Taylor was to some extent sinned against, as he lived in a period when awkward questions were for the first time put, and was the scapegoat of a system he transmitted and perpetuated, but did not invent. Mr. Taylor had a hand in more than a hundred dramas, some of them, like 'The Ticket-of-Leave Man,' little more than translations, others, like 'Henry Dunbar' and 'Arkwright's Wife,' very creditable specimens of adaptation. What plays are wholly original, in the sense of being free from extraneous aid, it is not easy positively to declare. As an art critic Mr. Taylor was a hard worker. The merit of the few dramatic notes, chiefly concerning French plays, which he supplied is, however, less likely to be contested than that of his opinions upon painting or sculpture. His connexion with French was close and honourable, and his death severs the last link which binds that periodical to its past. The facts concerning his life which deserve to be chronicled are few. They speak, however, of constant and arduous labour, and tell of well-merited success. Born in 1817 in Sunderland, he went first, according to information supplied, assumably by himself, to 'Men of the Time,' to the Grange School of that town, and afterwards to Glasgow University. In 1837 he was at Trinity College, Cambridge, of which he became a Fellow. For two years previously to his being called to the bar of the Inner Temple in 1845, he held the professorship of English Language and Literature at University College. Assistant-Secretary and then Secretary to the Board of Health, then Secretary to the Local Government Acts Office, he retired after twenty-one years' service with a pension. Two years later, in 1874, he succeeded Shirley Brooks as editor of *Punch*. Mr. Taylor edited the 'Autobiography of B. R. Haydon,' London, 1852, and the 'Autobiography and Correspondence of C. R. Leslie, R.A.' (1859), and completed Leslie's unfinished 'Life and Times of Sir Joshua Reynolds,' 1868. Mr. Taylor was a staunch advocate of a School of Historic Art. He never failed to accord a generous and loyal support to any attempt to revive upon the stage the plays of Shakespeare.

Literary Gossip.

MESSRS. PUTTICK & SIMPSON have been instructed by the Duke of Marlborough to sell by auction during the ensuing season the whole of the important collection of books known as the Sunderland Library, formed by Charles, third Earl of Sunderland, during the reigns of Queen Anne and

George I. This most valuable library consists of some 30,000 volumes, and is celebrated for its magnificent collection of first and early editions of the Greek and Latin classics. It includes, besides the first and other rare editions of the great Italian authors (amongst which is the famous Valdarfer Boccaccio), a superb collection of early printed Bibles in all languages (including a beautiful copy on vellum of the first Latin Bible with a date); many extremely rare works relating to America; a series of Spanish and Portuguese chronicles; valuable English county histories; first and early editions of the chief French poets and prose writers; an extraordinary series of French and English pamphlets relating to the Reformation and the political events of the sixteenth and seventeenth centuries; a large number of early printed French chronicles and memoirs; splendid books of prints; a few precious ancient manuscripts; collections of councils, histories, lives of saints, bodies of laws, &c. A goodly number of the books are printed on vellum, and many are extremely fine large-paper copies. They are chiefly in fine old morocco bindings, and the whole of the library is generally in splendid condition.

UNDER the heading 'Travellers' Tales,' Mr. Frederick Boyle, author of 'Chronicles of Nomansland,' 'Camp Notes,' &c., is about to publish in *All the Year Round* a series of stories attaching to different curiosities in his possession. The first of them will appear in August.

WE are glad to learn that there is at last some prospect of an exhaustive work on the life and writings of David Hume. Prof. A. C. Fraser, the editor of Berkeley, has in view this important undertaking after the completion of his work on Locke.

Messrs. MACMILLAN & Co. will publish almost immediately a biography of Étienne Dolet, the unfortunate scholar, poet, and printer of Lyons, who was burned as an atheist in 1546. The author, Mr. Richard Copley Christie, Chancellor of the Diocese of Manchester, has devoted many years to the preparation of this work, and has added both from MSS. and printed sources to what has hitherto been known of Dolet and his fate. Mr. Christie has given much attention to the bibliography of Dolet, and has been fortunate enough to discover a certain number of books printed by him which were previously unknown. The most comprehensive list hitherto published of the books which issued from Dolet's press—that given by M. Boulmier—included only fifty-five. Mr. Christie has brought the number up to eighty-three.

MR. J. P. ANDERSON, of the Museum Library, is about to publish a work which has occupied his leisure for the last eighteen years. It is called 'The Book of British Topography: a Classified Catalogue of the Topographical Books in the Library of the British Museum relating to Great Britain and Ireland.' Mr. Satchell will be the publisher.

Messrs. MACMILLAN will publish in August a new novel entitled 'The Head of Medusa,' by 'George Fleming,' author of 'A Nile Novel' and 'Mirage.' The scene is laid in Rome.

MR. H. G. REID has just completed a

new and corrected edition of the 'Dictionary of Commerce,' an important work compiled by his late relative, Mr. Ramsey McCulloch, the head of the Stationery Office. Mr. Reid has written a third supplement to the dictionary, tracing the progress of British commercial legislation down to the present time.

AT the last meeting of the Council of the Folk-lore Society, Lord Beauchamp presiding, the appointment of a committee to consider and report to the Council upon the best means of collecting, arranging, proving, and comparing the proverbs and proverbial sayings of all countries, both ancient and modern, was decided upon. The members of the Committee are the Rev. Canon Hume, the Rev. J. Long, the Rev. W. S. Lach-Szyrna, Dr. A. Laing, and Messrs. Curtis, Pfondes, Solly, Coats, Vaux, and Gomme, and they will have their first meeting at an early date. Some important papers have been sent to the Council from India by Lieut. Carnac-Temple.

WE believe that the German Teachership at the Taylor Institution, Oxford, will shortly become vacant. Dr. Hamann, the present teacher, having accepted, according to a Berlin paper, a similar post at Berlin.

THE 'German Reader' which has been entrusted by the Delegates of the Clarendon Press, as we stated a fortnight ago, to the editorship of Dr. Hamann, will consist of selections used by Prof. Max Müller in his 'German Classics,' issued some years ago and now out of print.

'THE Praise of Books, as Said and Sung by English Writers,' is the title of a work by Dr. J. A. Langford, which will shortly be published. The introduction will consist of an essay on books by the compiler of the work.

THE Hon. Albion W. Tourjee, of Denver, Colorado, is the author of the work 'A Fool's Errand,' by One of the Fools, which has had an enormous circulation in the United States and has been reviewed in this journal. The author is now engaged on a new work, which will probably be entitled 'Pictures in Black and White,' and will further illustrate life in the Southern States.

MR. GEORGE BANCROFT hopes to complete in October his 'History of the United States,' begun in 1825. Mr. Bancroft lives in Washington, and though eighty years of age might easily pass for a man of sixty.

Messrs. MACMILLAN announce for immediate publication Mr. Roby's long-expected 'School Latin Grammar,' and will bring out during the coming vacation the following educational works: 'Progressive French Course, Third Year,' and 'Progressive French Readers, First and Second Years,' by E. E. Fasnacht; 'First Lessons in Greek,' by Prof. John Williams White; Xenophon's 'Anabasis,' Books I.-IV, edited by Profs. W. W. Goodwin and J. W. White; 'Select Poems of Propertius,' edited by Mr. J. P. Postgate, M.A.; 'The Story of Achilles,' from Homer's Iliad, edited by Mr. J. H. Pratt, M.A., and Mr. Walter Leaf, M.A.; and Pliny's 'Letters,' Book III., edited by Prof. J. E. B. Mayor. These volumes will form part of the 'Classical Series,' while in the 'Elementary Classics' will appear 'Scenes in the Hannibalian War,' adapted

for schools from the twenty-first and twenty-second books of Livy by Mr. G. C. Macaulay, M.A., and 'Selections from the Greek Elegiac Poets,' by the Rev. H. Kynaston, M.A.

DR. LUTJOHANN, of Kiel, is preparing a revised edition of the works of Apollinaris Sidonius for the 'Monumenta Germanica.' This edition may be considered definitive, Dr. Lütjohann having collated the MSS. of the Escorial Library, and those in the libraries in the United Kingdom and at Paris.

A second and enlarged edition of Jaffé's 'Regesta Pontificum Romanorum ab Condita Ecclesia ad Annum post Christum Natum MCMXIII.' will appear, under the editorship of Prof. W. Wattenbach.

MR. ROACH SMITH, in his 'Collectanea Antiqua,' publishes an interesting notice of the late Thomas Wright, from which the following is an extract:—

"Wright's physical strength and buoyant spirits helped him to make some long pedestrian excursions; and several of his more popular works are the result of personal observations. When the vast amount of his successful literary labours is considered, as well as the time they consumed in close research and confinement, it is remarkable that he should have been able to accomplish so much in the open field as a relaxation. His amduity and perseverance were extraordinary. He was seldom in bed after three or four o'clock in the summer, and five or six in the winter; and worked all day with only slight intervals at meals. The 'Wanderings of an Antiquary' will show how he turned relaxation to literary profit; 'Uriconium' sprang from his excavations at Wroxeter. It was for *The Archaeological Album* he and Fairholt visited Richborough and Reculver. Fairholt, who was not so robust as our friend, used to relate, with the most serious emphasis, the difficulties they experienced in walking from the comforts of Mr. Rolfe's house at Sandwich to Reculver. The road is long, and anything but easy; while heavy rain made it, in parts, laborious. By the time they reached Reculver they were soaked to the skin; and then, as there were no vacant beds at the inn, they had to walk on to Herne Bay, three miles farther; and there to go to bed immediately while their clothes were being dried. 'I thought it would have killed me,' added Fairholt; 'and even now I shudder in thinking of the horrors of that walk! As for Wright, he only laughed, and really seemed to enjoy it.' . . . Wright's buoyant and even spirits, his extensive knowledge, and unassuming manners, made him an agreeable companion; but few, alas! now survive, who shared in his wanderings. To the site of the Roman potteries on the Medway, he was introduced by me, or, rather, by my old friend Mr. Humphrey Wickham, who procured for us Mr. Hulkes's yacht; and Mr. Henry Coulter as steersman, who, when in after years I came to reside near Strood, proved a constant and valuable friend, whose loss I shall ever lament. Strood was our place of meeting over night. On one occasion, to save the tide, we had to rise about five o'clock on a summer's morning. Jerdan, who was with us, gravely inquired if it would be light? The late Alfred J. Dunkin, on this occasion, sent a half-serious, half-jocular, account of the excursion to one of the papers, which was copied and reprinted in town and country; and, after a long time, came back to us in a French dress, in *Galignani's Messenger*."

THE Rev. M. J. Savage, of Boston, U.S., author of 'The Religion of Evolution,' is in London, where a new work from his pen on the ethical bearings of Evolution will be published by Messrs. Trübner.

Our Florentine Correspondent in writing to us mentions three new publications of importance. One of these is the 'Appressamento della Morte,' a youthful production of Leopardi's, the discovery of which among some family papers we lately mentioned. We shall shortly review the book, of which a copy lies on our table. Another work, says Prof. de Gubernatis,

"is creditable to the instruction in Italian literary history which is given at the Istituto di Studi Superiori by Prof. Adolfo Bertoli. He has trained a number of the students to make important investigations in his favourite subject. One of his pupils, Dr. Guido Biagi, has just issued an excellent dissertation on the 'Fonti del Novellino,' that is to say, on the sources of that ancient collection of Italian stories. The monograph is full of erudition, and inspired by a critical spirit that speaks well both for the school and the scholar."

Prof. de Gubernatis then proceeds to speak of another work already announced in these columns, Mr. Fagan's edition of the 'Lettere ad Antonio Panizzi di Uomini Illustri e di Amici Italiani (1823-1870)':—

"One of his correspondents styled Panizzi the advocate-general of the affairs of Italy in England. In fact, Panizzi, single-handed, did more for his country at London than all the ambassadors and ministers of Sardinia put together, by his numerous and influential friendships, the personal consideration he merited, by his intelligence, his rectitude, his good sense, and the zeal he displayed in anything that he undertook. A good adviser and a good patriot, he was entirely trusted. An exile, he had no disposition to come to terms with the tyrants of his country; a unitarian with Mazzini, he was a monarchist with Cavour; he checked the impatience of some and stimulated the efforts of others. In the first years he toiled for the resurrection of Italy along with Santa Rosa, Ugo Foscolo, and Giuseppe Pecchio, years which prepared the movements of 1848-49, when he listened to the noble confidences of the exiled M. Amari, whose admirable character is revealed in a series of vivid letters of Giovanni Berchet, who, after having inveighed in verse against the oppressors, showed exceptional wisdom and political foresight, and of Gabrio Casati, the ex-president of the provisional government of Milan. The third series of the correspondence comprises letters addressed to Panizzi by Cavour, Azeglio, Minghetti, Farini, Poerio, Settembrini—for whose deliverance Panizzi worked so perseveringly,—Massari, Bertani, and other Italian statesmen, who all regarded Panizzi as the man best fitted to excite the sympathy of England. The notes are well drawn up and much to the point."

SCIENCE

A Theoretical and Practical Treatise on the Manufacture of Sulphuric Acid and Alkali, with the Collateral Branches. By George Lunge, Ph.D. 2 vols. (Van Voorst.)

It was natural enough that when the alchemist, busy with furnace and alembic, succeeded in distilling from green vitriol an oily acid liquid, or "spirit," he should give to this fuming liquid the name of oil of vitriol or *spiritus vitrioli*. The preparation of the acid by this process is clearly described by Basil Valentin in the alchemical treatise which he wrote under the fanciful title of 'Curus Triumphalis Antimonii.' In this work he also states that a peculiar acid may be obtained by burning brimstone with saltpetre—an acid which is, in truth, merely

oil of vitriol, though Basil Valentin does not appear to have recognized its identity with the acid distilled from copperas. It is curious to note that after the lapse of more than four centuries we still carry on the manufacture of vitriolic acid by a modification of the brimstone-and-saltpetre process. True, the sulphur is usually displaced by pyrites, yet the principle on which the manufacture rests remains the same as in the days of the alchemists, the acid being still prepared by the oxidation of sulphurous acid by means of nitrous vapours. But how marvellous the development of the manufacture! In fact, the growth of our chemical industries has led to so enormous a demand for oil of vitriol—or, as we generally call it nowadays, sulphuric acid—that its preparation becomes a matter of national importance. Liebig, mindful of its manifold uses, declared long ago that the progress of a nation in the path of civilization might be fairly measured by the quantity of sulphuric acid which it consumed.

One of the principal demands for sulphuric acid is in the manufacture of "alkali," by which term commercial chemists always designate carbonate of soda. For such important industries as glass-making and soap-making, prodigious quantities of common salt are every week converted into carbonate of soda by a method known as Leblanc's process. Nicholas Leblanc, a native of Issoudun in Central France, who has the undoubted merit of having originated the prosperous industry for which our great alkali works have been erected, had the ill luck to fall upon stormy days, and received but a sorry reward for his ingenuity. Stimulated by the chance of securing a large prize offered by the French Academy of Sciences in 1775 for the best method of making soda from salt, he set to work and devised the process which has since become so famous. With the aid of the Duke of Orleans he established alkali works at St. Denis; but the Revolution came, and his chances of success were lost. When his patron the duke—Citoyen Egalité—was guillotined, the works were confiscated. Nor was Leblanc allowed to retain his patent rights, for, by a decree published on the 12th Pluviose in the year II., he was compelled to give up his process to a commission appointed by the Comité du Salut Public. Afterwards, to be sure, he received some pecuniary satisfaction, but nevertheless he was soon reduced to poverty; and we find that the man who has since enabled so many English manufacturers to make their fortunes was in the year 1806 so broken in body and in spirit that at last he could not resist the temptation to put an end to his life with his own hands.

The manufacture of sulphuric acid and of alkali lies at the very root of all our chemical activity, and hence it is that Dr. Lunge has treated the subject in so detailed a manner that his treatise already forms two portly volumes of nearly fourteen hundred pages. Although the author is now Professor of Technical Chemistry at Zurich, he was practically engaged for eleven years in alkali works in the north of England. He is, therefore, thoroughly familiar with the details of English manufacture, and he has moreover acquired so complete a mastery over our language that his treatise is written

in admirable English. With perseverance characteristically Teutonic, he has gathered together a vast body of information bearing upon both the scientific and the technological aspect of his subject. The exhaustive treatise which he has produced is consequently valuable not only to the student, who will find in it a full exposition of the scientific principles upon which the preparation of sulphuric acid and alkali is based, but also—and we would say especially—to the manufacturer, who may turn with confidence to its pages for copious descriptions of the various processes and of the apparatus employed. It should be added that much of the matter which Dr. Lunge has introduced into this treatise has not been previously published. Finally, we may remark that the value of the treatise is greatly enhanced by its excellent illustrations, which are mostly drawn to scale from actual working drawings.

Steel: its History, Manufacture, Properties, and Uses. By J. S. Jeans. (Spon.)

STEEL is usually described as a variety of iron containing a small definite proportion of carbon. Iron containing no carbon, or which contains but a very small quantity of that element, is known as "wrought iron," whereas iron containing a larger proportion of carbon is termed "cast iron." The differences between these three varieties of metal are well known, and it must be admitted that they are in every respect remarkable. That a slight difference in the percentages of charcoal should produce such results in the physical condition of iron could not be arrived at by any *a priori* reasoning. Yet this has been proved to be the case by the so-called Bessemer process, and by other processes by which the native carbon is expelled from the molten crude iron, and resupplied by a carbonaceous mixture of known composition. The present work deals with steel only; yet so unsettled is the author's knowledge of the real nature of this metal that above eight hundred pages of closely printed matter are filled with the examination of its chemical and physical nature and a statement of its applications. Then our author writes:—"Much might have been added. The more the subject of the manufacture and application of steel is inquired into, the more does it seem incapable of exhaustion. Great things have been accomplished in the past, but much yet remains in the future. The manufacture of steel is far from finality." Mr. Jeans has, it must be admitted, with great industry collected almost everything that has been written on steel. His book is, therefore, a useful handbook, to which any one might refer with the certainty of finding all ordinary published information. He has steadily traced out every new process, down to the one introduced last year, by which the phosphorus and sulphur are eliminated, and the ores of Cleveland, contaminated with phosphorus, are rendered available for the production of high-class steel. With all this painstaking research, for which the author deserves the thanks of one class of readers for whom this book is intended, there is a fatal blot upon its pages. Mr. Jeans has evidently no practical acquaintance with steel or with its manufacture. Consequently we do not find a single original remark in this thick volume betraying the slightest knowledge of the rationale of the processes which are described. It is a compilation from all the sources of information available to the author, and but a limited amount of judgment has been brought to bear upon the selection which he has made. The author, indeed, admits in his introduction that "the present work does not claim to be regarded as a purely metallurgical treatise. It is intended to aid the

general reader, the statistician, and the user of steel, as much as the manufacturer; and if its main value should be found to lie in its historical qualities, such a result would only accord with its original design." It is some satisfaction to discover that the result of a cautious examination of each of its twenty-nine chapters fully satisfies us that, notwithstanding the frequent discussions into treatises of science which have been made, they have failed to impress the author's mind, and invariably he returns to his "original design."

Nature's Hygiene: a Series of Essays on Popular Scientific Subjects, with Special Reference to the Chemistry and Hygiene of the Eucalyptus and the Pine. By C. T. Kingzett, F.C.S. (Bailière, Tindall & Cox.)

"Nothing like Eucalyptus" should be the motto of this book, and if we only change the name of the chemical agent, the same words might form the title of any other treatise on some special antiseptic or disinfectant. Mr. Kingzett extols with good reason the virtues of the Australian gum-tree, of turpentine, and of "Sanitas." He dwells upon Rame's great discovery of the fever-destroying properties of a plantation of Eucalypti. The planting of a few thousand of these trees in malarious districts in Algiers, the Campagna, and the south of France has effectually rendered the neighbourhood healthy in all three cases, and the same satisfactory result has been obtained as far north as the Scheldt. It is doubtful whether the Australian gum-tree will ever thrive in England, but the use of that tree in the tropics and the warmer temperate regions will, we trust, never be overlooked by those who are interested in the welfare of our colonies.

MR. H. BELLIS BAILDON has mistaken his vocation in turning from the strict cultivation of the thankless Muse to the production of his highly imaginative essays on *The Spirit of Nature* (Churchill). Mr. Baildon's object is the laudable one of "attacking and, if possible, demolishing that materialistic and atheistic system for whose bricks Darwin himself has but supplied the stubble." For this purpose he presents us with two hundred pages of really tolerable verse, disguised as prose, and thinly masked under a faint pretence of argumentative reasoning. The book is pretty enough, and its style has often genuine merit, but its logic is not of the proper calibre for the demolition of Darwinism. "Wilt thou slay me with that paper pellet?" asks the giant of our childhood; and Mr. Baildon's paper pellet will certainly fail to overthrow the giant of Evolution. A competent knowledge of science would probably prove more useful than a fertile imagination to a scientific disputant; otherwise there is nothing to say against this pleasantly written and cultivated little book.

ANTHROPOLOGICAL NOTES.

THE unexpected death of Dr. Paul Broca is, perhaps, the heaviest loss which anthropology could at the present time sustain. His admirable skill, his inspiring energy, his brilliant originality, gave a new impetus to anthropological studies, not alone in his own country, but in this country and all over Europe. The writer of this note is more disposed, in the first shock of the sad news, to dwell upon the high personal qualities of the man, to recall the gracious courtesy with which he made the student free of his laboratory and the charms of his correspondence on scientific subjects, than to enumerate his published works or to recount his services to science. These were, it will be remembered, rewarded recently by the unique distinction of his election as a member of the French Senate. His answer to a letter of congratulation addressed to him on that occasion on behalf of the Anthropological Club may be of interest:—"Paris, 12 février, 1880. Mon cher collègue, je suis très touché

des félicitations que vous me faites l'honneur de m'adresser, au nom de l'Anthropological Club, à l'occasion de ma nomination de Sénateur. En choisissant pour la première fois leur candidat en dehors du monde politique, les gauches du Sénat ont voulu manifester leurs bonnes dispositions pour les sciences, et si je suis heureux d'avoir été choisi à ce titre, je suis heureux surtout que l'anthropologie ait acquis dans l'opinion publique assez d'importance pour être appelée à avoir son représentant dans le Sénat. La lutte—à laquelle je suis resté complètement étranger—a été très vive. Elle s'est produite dans des circonstances politiques graves, à la suite d'une scission qui menaçait de déplacer la majorité dans le Sénat, au profit du parti clérical. Ce n'est donc pas l'anthropologie seule qui a eu l'honneur de soulever un orage parmi les *patres conscripti*; mais c'est elle du moins qui a été la 'tête de turc' sur laquelle on a frappé à coups redoublés. Elle a été attaquée sous toutes les formes, pendant quinze jours, par les journaux de la droite. Elle peut donc réclamer pour elle une bonne part du succès. Je vous prie d'être, auprès de l'Anthropological Club, l'interprète de toute ma gratitude, et je vous remercie personnellement, cher collègue et ami, de la forme trop bienveillante que vous avez donnée à votre lettre de félicitations. Veuillez croire à mes sentiments affectueux. P. BROCA." To say that he was founder and director of the *Revue d'Anthropologie*, founder and general secretary from the beginning until his death of the Anthropological Society of Paris, founder and professor at the School of Anthropology or Anthropological Institute of France, is but faintly to indicate the kind of services he rendered to anthropological science. They will doubtless receive a worthy record from some of his distinguished colleagues in Paris.

MR. G. CARRICK STEET has published in the *St. George's Hospital Reports* a paper on the development of boys between thirteen and twenty years of age, giving statistics of the height, weight, chest measurement, and strength of 3,695 candidates for employment as telegraph messengers, &c.—a valuable addition to the collections of anthropometric statistics now being systematically made in public schools and other quarters, and tending to confirm the law of growth laid down by Dr. Bowditch and Mr. Charles Roberts.

GEOGRAPHICAL NOTES.

Messrs. CHURCHILL will publish in the autumn 'The Ocean as a Health-Resort: a Handbook for the Use of Tourists and Invalids,' by Mr. W. S. Wilson, I.R.C.P. The author has endeavoured first to give practical information as to routes, shipping lines, outfit, and other preliminary matters. Next, he has tried to present a faithful picture of life at sea, and of what is to be expected in the way of accommodation, food, and amusement during a long voyage; and he has also described the climate and weather usually experienced during a passage to and from Australia, and has given some hints as to the management of the health, especially in the tropics. A chapter has been devoted to the various objects of interest that are met with at sea. Lastly, some account has been given of Australia and South Africa, with special reference to climate and the localities most suitable as a residence for invalids who, having made the voyage to either of those regions, intend to remain there for a longer or shorter time. A track-chart accompanies this volume.

Signor Romolo Gessi, in a letter addressed to the editor of *L'Esploratore*, states that the powerful Nyam-Nyam chiefs Mdaranu, Mbio, and Mofio have acknowledged the supremacy of the Egyptian Government. Mdaranu visited him at Dem Suleiman, attended by a suite of fifty persons. He is about thirty-five years of age, has intelligent features, and is of colossal stature, being over two metres in height. He declined the gorgeous Arab dresses which were offered him, and begged

to be attired in the Frankish style instead. He brought with him an acceptable offering of ivory, and promised to forward 700 muskets, which his people had taken in their successful skirmishes with Arab traders. The ivory was accepted, but Gessi advised him to keep the muskets, as they might prove of use to him. By the submission of these chiefs an extensive territory, hitherto closed against explorers and traders, is thrown open, and Dr. Junker is the first European traveller who will profit by the new order of things. The military events on the Upper Nile have apparently exercised an unfavourable influence upon the ivory trade. The exports of ivory in 1879 were less than in any previous year since 1856, having only amounted to 160,000 pounds, as compared with 410,000 pounds in 1878.

It is not often that reports presented to the Legislature of the State of New York have so much general interest as that *On the Preservation of the Scenery of Niagara Falls*. The volume in which it is contained abounds in appropriate illustrations. There is a reproduction of the first picture of the Falls given in Father Hennepin's work, and published in 1698. Other plates show the Falls in their present state, and one depicts the American rapids in the ideal condition which it is the design of this Report to promote. In few places of natural interest has the tourist more to suffer than at Niagara. Not only is he importuned at every corner to buy something, but he is hindered from seeing the sights at all unless he pay toll repeatedly. The Commissioners admit in their Report that "at no other notable pleasure resort of Europe or America is the stay of travellers so short." Indeed, the traveller who goes to Niagara in order to enjoy the marvellous scenery there soon finds existence so great a burden that he is glad to get away. Manufactories are springing up and adding new blots on the landscape. Mr. Gardiner, the Director of the State Survey, writes:—"The Falls themselves man cannot touch; but he is fast destroying their beautiful frame of foliage, and throwing around them an artificial setting of manufactories and bazaars that rouse in the intelligent visitor deep feelings of regret, and even of resentment." Very little now remains of the wild beauties which impressed Father Hennepin. The exception is Goat Island, whereon there still stands a part of the primeval forest. Sir Joseph Hooker says of this island that he found on it a greater variety of vegetation within a given space than anywhere in Europe or east of the Sierras, in America. This island owes its preservation to having remained in the possession of one family. It is about to change hands, and it is proposed to cut down the wood and make a race-course on the site, or to cut a canal through it and erect a row of cheese factories. We hope that the Legislature of the State of New York may be influenced by the statements in this admirable volume to take the steps proposed (which are easy and would involve little outlay) for saving Niagara Falls and their surroundings from further desecration.

The *Victorian Year-Book for 1878* is creditable to the industry of its compiler, Mr. H. H. Hayter, the Government statist of the colony. Its statistical summaries are far more ample than those given in the 'Abstracts' published by the Board of Trade, and they are accompanied, moreover, by explanatory notes, which considerably enhance the value of the work, for mere arrays of figures are frequently misleading. An examination of the Year-Book shows Victoria to be a prosperous community. With a population of 879,449 in 1878, its imports exceed sixteen, its exports nearly reach fifteen, million pounds; the thirteen banks have a paid-up capital of nine millions, and about a million and a half is deposited in savings banks. Moral interests are attended to no less than material ones. Melbourne University is attended by 258 students; there are 2,266 public and private schools, at-

tended by 286,251 scholars, besides two schools of mines and twenty schools of art and design. The public library at Melbourne contains 101,035 volumes, 168 smaller libraries contain 323,647, and the National Gallery, Industrial and Natural History Museums are annually increasing in importance, schools of painting, chemistry, and engineering having been established in connexion with them. A religious census is regularly taken in Victoria, as in most of our colonies. It has been suggested that an inquiry into the number of persons attending divine worship would answer every practical object, but a glance at the Victorian statistics conclusively shows the fallacy of this opinion. Taking the Roman Catholics, we find that they only amounted to 21 per cent. of the church-goers throughout the colony, although the census showed them to form 24 per cent. of the total population. The statistics of the colony show very conclusively that these Catholics, or, what is pretty much the same, the Irish, are poorer than their fellow citizens, and come more frequently into conflict with the law. Though numbering only 24 per cent. of the total population, 43 per cent. of the persons arrested in 1878, 30 per cent. of those committed for trial, and 33 per cent. of the inmates of lunatic asylums and other charitable institutions were Roman Catholics. Curiously enough it is the "pagans" of Victoria who give least trouble to the police.

Mr. Stanford sends us the sixth issue of the *London Guide*, a very useful guide to people going about London.

Messrs. Ward & Lock send us two popular *Illustrated Guides*, one to Edinburgh and the other a guide to the Channel Islands; but they would be better without the illustrations. An odd mistake occurs in the Edinburgh Guide: Cromwell is said to have encamped at Musselburgh eight years after the battle of Carberry Hill. There are other slips. The Duke of Buccleuch began his works at Granton long before 1860.

Bartholomew's Reduced Ordnance Map of Oban and Loch Awe District (Edinburgh, Black) is opportunely published immediately after the opening of the new railway through the Western Highlands. Tourists could not wish for a more trustworthy guide, for all the details of the one-inch Ordnance map are given, excepting only the hills. This, of course, is a serious omission, and the utility of Mr. Bartholomew's set of maps would be greatly enhanced if he could be induced to sketch in the hill features, either in chalk or by some other not too obtrusive method.

Johnston's *First Steps in Geography* (Edinburgh, Johnston) consists of little more than a collection of definitions, with "exercises for memory or transcription" attached thereto. The little book abounds in statements to which we feel bound to take exception. How is it possible to describe England and Scotland as peninsulas or the Isle of Thanet as an island? "Coast" and "beach" are assumed to be synonymous terms. "Where the sky seems to touch the land," we are told, "it is called horizon; where it appears to touch the sea it is called offing." "Plateaus are mountains whose tops are flat." On a fancy sketch illustrative of the little handbook the delta of a river which discharges itself into an "inland sea" is described as a "Mediterranean Delta." This is curious, to say the least of it.

SOCIETIES.

ASIANIC.—July 5.—Sir H. C. Rawlinson, President, in the chair.—Mr. G. Crawshaw was elected a Resident Member, and Messrs. W. R. Phillips and E. Setow Non-resident Members.—Mr. E. L. Branderth read the second part of a paper 'On a Comparison between the Gaurian and the Romance Languages,' the former meaning the modern Sanscrit languages, Hindi, Bengali, &c., and the main object of the paper was to show that there was a remarkable resemblance in the changes by which Sanscrit had

become Gaurian, and Latin Romance. In the course of it Sindhi was compared with Italian and Hindi with French. The first part of the paper (published in the last volume of the Society's *Journal*) dealt chiefly with phonology, and showed that the letter-changes in the two groups were nearly identical. In part II. it was shown that the neuter gender had generally disappeared, and that the final *s* or *m* had usually gone too. The plural in both groups was still distinguished by flexion. The loss of case-endings was supplied by particles in Gaurian, postpositions, as generally derived from the locative case; whereas in Romance prepositions most frequently became case-particles. Diminutive forms prevailed extensively; adjectives were declined like substantives; the personal pronouns preserved an oblique case; while in the numerals the ordinals appear in all the languages to be derived directly from the Sanscrit and the Latin. The only original tenses preserved in both groups are the present indicative and the imperative, the remaining tenses being periphrastic formations. The paper concluded with a brief examination of the syntax.

ROYAL SOCIETY OF LITERATURE.—July 7.—J. Haynes, Esq., in the chair.—Sir P. de Colquhoun read a paper 'On the Pelagi and Albanians,' in which he maintained the view that the latter, who call themselves "Skipetari," are the lineal descendants of the semi-mythical Pelagi, who, he considered, derived this name from the Greeks around them, with the general name of "neighbours." The derivation of the name from any supposed "King Pelagius" he held to be an absurdity, the government in the earliest days, as now, being in the hand of tribal chieftains, elected when necessary. Plenty of such examples may be found, those of Agamemnon and Casarvelmus being exactly to the point. Mr. Patrick considered the evidence of antiquity to be clearly in favour of the common origin (though at a very remote date) of both Pelagi and Greeks, the main distinction between them being that, while the Pelagi admitted no affiliation from without, the Greeks largely incorporated foreign races. Most of the Greek deities, it is admitted, were of Pelagian origin. The Pelagi were and remained simple warriors, the Greeks, after a high cultivation of art, became effeminate, and were thus exterminated. The Pelagi were naturally pushed back into their mountains by the spread of the Hellenic race; but there they have remained through all time. The strength of Alexander's Macedonian phalanx was, the writer believed, due to the large number of Pelagi or Skipetari who served in it.

STATISTICAL.—June 30.—*Anniversary Meeting*.—T. Brassey, Esq., President, in the chair.—The Report submitted by the Council stated that the financial condition of the Society was satisfactory. Great progress had been made during the last decade, the number of Fellows having been nearly doubled, while the income and amount invested have been more than doubled in that time.—The following were elected to be the President, Council, and Officers for the ensuing year, viz. President, J. Caird, Esq.; Council, A. H. Bailey, Dr. T. G. Balfour, A. E. Bateman, G. P. Bevan, E. Bourne, E. W. Brabrook, Sir G. Campbell, J. O. Chadwick, A. Hamilton, H. Chubb, Hyde Clarke, J. L. Cohen, Major P. G. Craigie, J. Davares, R. Giffen, P. Hindrichs, Noel A. Humphreys, Prof. W. B. Jevons, R. Lawson, Prof. Leone Levi, J. H. Martin, R. Biddulph Martin, F. J. Mount, F. G. P. Newson, R. H. Patterson, H. D. Pochin, F. Purdy, Sir R. W. Rawson, T. A. Welton, and C. Walford; Treasurer, R. B. Martin; Secretaries, H. Chubb, H. Giffen, and J. B. Martin; Foreign Secretary, F. J. Mount.

PHILOLOGICAL.—July 9.—*Special Meeting*.—A. J. Ellis, Esq., President, in the chair.—Mr. H. Sweet read his 'Notes on the Partial Correction of English Spellings,' which he had drawn up by the Council's request as a basis for discussion by the meeting, preliminary to the Society's issue of recommendations for a partial reform of English spelling. After much discussion the meeting adopted as the basis of an immediate partial reform: 1. The omission of silent, etymologically useless letters, whenever it does not involve further disputed changes. This would apply to such reforms as *slaid* for *island*; *form* for *foreign*; *rein* for *reign*; but would leave the *g* in *sign*, because its substitute, *sine*, *sein*, *sain*, cannot yet be agreed on. 2. Restore older spellings when now phonetic, as *feld* for *field*, *ake* for *arch*. 3. Eliminate orthographic irregularities and unphonetic spellings by extending forms and principles already in use, as *ov* for *of*, *traveller* for *traveler*. The details of the changes to be made in a spellings were then decided on, as *ar* for *are*, *giv* for *give*, *cum* for *come*, *du* for *due*, *loht* for *looked*, *tugd* for *tugged*, *er* for *ere* (center, &c.), *driven* for *driven*, *premia* for *premier*, *forfet* for *forfeit*, *hikt* for *height*, *u* or *a* for *on*, as *gamen*, *jepardy*, *pyple*. The meeting was adjourned to Friday, July 16th, and

the final decision on the whole matter put off till the next session in November.

INDEX SOCIETY.—July 9.—*Annual Meeting*.—Mr. J. R. Lowell, the American Minister, is the chair.—"It was pleasant," said the Chairman, in moving the adoption of the Report, "to be associated with those present, and to preside at a meeting like that, for it enabled him to recognize the cosmopolitanism of the republic of letters and to express before the world the good feeling which he loved to cherish between two countries that should have no rivalry, except in common pride of ancestry and in competition in good works. He hoped the Americans would assist a society whose usefulness was much narrowed by lack of funds."—The Report, besides enumerating what work the Society has done in the past, and which has been already noticed in these columns, referred to future work. Feeling bound to consider the wants of the practical man as well as of the student, the Society is making arrangements for indexes on technical subjects, such as the water supply and public charities. An index, also, of the names of persons interred in London cemeteries is proposed, a volume being devoted to each cemetery. Mr. Alderman Hanson had promised a list of the aldermen of the ward of Billingsgate, an example which the Council hope will be followed by other zealous citizens.—A dry discussion on the subject of Roman remains in Great Britain ended in a resolution recommending the Council to appoint a committee for the collection of information on the subject, with a view to making an index of all places in the kingdom where such remains have been found. Another resolution referred to the Council the question of the advisability of opening an office where materials for a universal index might be arranged and a library of indexes formed.

MEETINGS FOR THE ENSUING WEEK

Feb. Quaker: Microscopical, &c.—Annual Meeting.
Sat. Botanical, &c.—Election of Fellows.

Science Society.

THE friends of the late Prof. Alfred Henry Garrod, F.R.S., being desirous of possessing some memorial of him, it has been agreed that this object will be best affected by the republication in a collected form of all his separate memoirs and papers, both zoological and physiological, prefaced by a biographical notice and portrait of the author. A committee has been formed to carry out this object. It is estimated that Prof. Garrod's collected papers will form a volume of about 800 pages, royal octavo, illustrated by twenty-five plates and numerous woodcuts.

THE planet Jupiter now rises between ten and eleven o'clock in the evening. It is in the constellation Pisces, and will soon be favourably situated for renewed study of its surface.

THE Council of Melbourne University have decided to admit ladies as students, except as regards the classes for medicine. Three ladies have already enrolled themselves as students, and at the matriculation examinations in December no fewer than one hundred and forty females went up.

AN interesting paper has been published by Prof. Klinkerfues, of Göttingen, on the great comet discovered by Dr. Gould at Cordoba last February and its supposed previous appearances. Its object is to point out that the probable identity of this comet with those seen in 1843 and 1868 need not be rejected because it does not appear to have been seen, although so conspicuous an object, between those years. So nearly does it approach the sun (within, indeed, about 100,000 miles of its surface) that the resistance to its motion when at perihelion is likely to be sufficient to produce a very considerable diminution in its periodic time, the case being, in fact, one of resistance from the sun's atmosphere itself, and not merely, as has been conjectured in the case of Encke's comet, from an ethereal medium presumed to exist within the orbits of at least some of the planets. Hence there is nothing extravagant in the supposition that the resistance of the part of the corona within which the comet passes (many of the prominences which, under the old name of red flames, played so important a part in the

history of solar eclipses, extend to more than double the distance from the sun's surface within which the comet comes at perihelion) may be quite sufficient to diminish its period of revolution from 175 years to 37 years. Carrying this view still further back, Prof. Klinkerfues contends that it is probable the same comet may be identical with one seen and described by Aristotle in the year B.C. 371, when that philosopher was only thirteen years old and still living in his birthplace, Stagira. He considers it likely that whilst the period of revolution from B.C. 371 to A.D. 1668 was 2039 years, it was diminished, by the resistance of the sun's atmosphere, first to 175 and then to 37 years; and further, that it has at the late passage through perihelion been again decreased to 17 years, so that, if this view be correct, we may expect to see another return of the comet in the autumn of 1897.

THE Danish zoologist, Prof. P. W. Lund, died at Laguna Santo, in Brazil, on the 25th of May last, but the news has only just reached his friends. The deceased scientist was in his seventy-ninth year, but notwithstanding his great age he was pursuing his investigations into the habits of tropical insects at the time of his death. His collections are bequeathed to the Natural History Museum of Copenhagen.

MR. CLEMENT L. WEAVER is establishing, with the permission of Col. Bromley Davenport, a meteorological station on the Beacon Scarp, Weaver Hills, the highest point in Staffordshire.

MR. GRAHAM BELL has been recommended, by the Commission appointed in 1876 to consider the distribution of the 2,000*l.* decreed by the French Government, to the Minister of Instruction as worthy of receiving this prize for the invention of his articulating magneto-electric telephone. M. Gramme is also recommended for a prize of 800*l.* for his magneto-electric machine.

M. CHANCEL was elected, at the Séance of June 7th, by the Académie des Sciences to replace M. Favre as correspondent for the section of Chemistry; and on June 14th M. Stas was elected correspondent to the same section to replace M. Zinin.

THE Minister of Public Instruction has transmitted to the Académie des Sciences a letter from the French consul at Charleston on the discovery of sircon in the environs of Asheville, in the mountains of South Carolina.

M. JEAN MOTHEUX GAUGAIN, whose fine work on electricity was encouraged by the Académie des Sciences and recompensed by the Gégner prize, died after a long and painful illness on the 31st of May last.

DR. NOLTING succeeds Dr. Goppelsröder as Professor at the Ecole de Chimie of Mulhouse.

WE have received the Indian Meteorological Memoirs, Vol. I. Part IV., which is devoted to a consideration of the winds of Kurrahee by Fred. Chambers, Meteorological Reporter for Western India.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETY-SEVENTH ANNUAL EXHIBITION will close on Saturday, July 18th, at 4 P.M. Last Room, from Ten till Six.—Admission, 1*d.* to Children, 6*d.* ALFRED D. FAIRY, Secretary.

EXHIBITION OF WORKS OF ART IN BLACK and WHITE. Dudley Gallery, Egyptian Hall, Piccadilly, consisting of Drawings, Etchings, and Engravings. OPEN DAILY from Ten till Six.—Admission, 1*d.*, Children, 6*d.* R. P. M'NAB, Sec.

DOUGLAS'S GREAT WORKS.—CHRIST LEAVING THE PRETORIUM, CHRIST ENTERING JERUSALEM, and THE RAZAN RESCUED (the latter just completed, each 25 by 31 feet, with 17000 of Plaster of Paris). Sold by the Gallery of the City of the Christian, "Keeper of the Gallery," at the DOME GALLERY, 55, New Bond Street, daily, Ten till Six.—1*d.*

Ceramic Art of Japan. By G. A. Audsley and J. L. Bowes. (Liverpool, published by the Authors; London, Sotheman & Co.)

FIVE years ago we mentioned the appearance of the first part of this work. The introductory essay gives a general sketch of

our knowledge of Japanese art, and discusses some of the characteristics of this branch of design. None of these is more obvious than careful avoidance of anything approaching symmetrical repetition of forms, and even of the arrangement of forms. In this respect there is a radical difference between Japanese and classical or Gothic design. The latter two find symmetry in repetition, the former rejects everything of the sort, and is even fanatically averse to it. While a Western designer affects a conventional manner of representation, and at least duplication of features, and treats nature herself systematically, the Japanese rejects conventionalities of workmanship. He is a realist of the highest order in execution; he depicts details with an incomparable charm of handicraft, and will have nothing to do with conventional generalization. On the other hand, these details are generally disposed with extreme tact, so that a slight acquaintance with the subject shows that even the vagaries of the painters are directed, and to a great extent controlled, by a sense of order and even of proportion.

To vitalize Japanese decoration invention and a fresh feeling for nature and skill are needed. With the energy of childhood, their artists do wonders; but, as they reject system altogether, they have never advanced beyond childishness in art; they have developed nothing more than exquisite feeling for elegance of details. They draw flowers and leaves as they were never drawn elsewhere, not even in China or India; but, while thus transcendently gifted, they have never depicted a whole tree in a pictorial manner and infused sentiment into its representation; their landscapes are puerile; their figures, though full of energy and passionate expression, are but caricatures. Before us stand cups of fine white porcelain, to the contours of which the potter gave delicacy of form, moulding their outlines with his fingers, till a Greek would envy the subtlety of the curves; he next covered them with a deep orange semi-transparent film, and in the latter, with the end of a little stick only, the decorator drew blades of grass, flowers, and leaves so wonderfully that not Da Vinci, not Holbein, not Raphael could have surpassed them in finish or style. And yet they are but ordinarily fine things, unquestionably drawn with the end of a little stick, which, so to say, wiped out the loveliness of the natural forms by a series of ineffably skilful strokes. In short, the Japanese and their neighbours the Chinese have reached the acme of graphic delineation of floral and vegetable details, and also of fish and small birds. But they stop there. As to colour, their career is similar. Thus there appear to be two wonders in the history of Japanese art, 1, its incomparable success within narrow limits, and 2, its perfect insensibility to whatever constitutes mental activity, its apparent incapacity for development beyond the level of the primary stage of decorative design. The only analogous display—we cannot call it development—of artistic labour is that of the French Renaissance, which is a most curious example of retrogression in design, the perfect instance of æsthetic negation. With far inferior sense of beauty, there is something Japanese in the works or warms of B. Palissy.

In their introductory essay, which is clearly and carefully written, our authors are so Japanese as to enter on a large number of details, and yet not add much to our knowledge of the principles or of the history of art. They illustrate the application of the craftsman's skill to all sorts of subjects, such as diapers of quaint device and beautiful enrichment, the best of which assimilate themselves with good Gothic art. The authors show charming specimens of floral application in lacquer work, ivory, metals, and ceramics, and they enumerate the trees, flowers, birds, fish, and monsters. When we compare Japanese art with the technique of other nations, it is evident that the highest phase of the former is illustrated by the wonderful theatrical masks which abound in fine collections, and next in the sculptured figures of ivory and bronze in respect to which the artists surpass the Chinese. These objects do not properly come within the range of the studies of MM. Audsley and Bowes, and are therefore but briefly touched on. Some of the legends, humorous, personal, and religious, which are associated with the subjects of Japanese design are neatly told, and help to brighten a book which is further enlivened by the charming illustrations on Plates A. to M.

The highest application of Japanese pictorial design seems to be in the humorous subjects. Next to this the grotesques are most enjoyable, among which we include astounding pictures of direful combats by sea and land between men and monsters of all kinds and characters. In grotesques and energy nothing surpasses these things, and yet, after all, it must be admitted that one soon tires of them. To turn to another point of view, one fact astonishes every critic who has technical skill enough to appreciate it, and that is the amazing facility, the inexhaustible tact of Japanese painters. Our authors remark:—

"The most truly artistic efforts of the Japanese artists are those which display the simplest modes of delineation, and are generally executed in Indian ink only. Many descriptions have been given by those who have had the opportunity of watching the natives at work, and all bear witness to the remarkable quickness of imagination and execution they display. A traveller in the country relates how on one occasion he had the pleasure of observing a screen-painter at work in his studio, which consisted of a portion of the house, screened off from the rest by his own finished productions, but open to the street. Being struck with his great freedom of hand, he requested him to draw a bunch of grapes. This was given as a difficult task and test of skill, for the traveller had in his mind the laboured works of his own country, and naturally expected that, from the time required to depict the fruit, the artist would laugh and shake his head. Judge of his surprise when the artist seized a piece of screen-paper, and, dipping the point of his thumb into a dish of Indian ink, proceeded to make a number of softly-shaded crescent-like forms close together. Thinking he must have been misunderstood, but saying nothing, he watched with growing interest the rapid movements of his artistic friend. The crescent forms being finished, his first finger and thumb were together dipped into the ink and transferred to the paper, and with a few rapid movements produced two shaded forms of irregular outline. With his thumb-nail he added three dark lines and sundry other trifling touches, and politely handed the finished sketch, which displayed a

bunch of plump round grapes, with leaves and stalks complete. This is by no means a bad illustration of the ready methods resorted to by the Japanese artists in representing simple objects, for which they are justly celebrated. We have one illustration in a Japanese book which shows an artist seated on a stool opposite a screen, which he is painting with no fewer than five brushes, one held in each foot, one in each hand, and one in his mouth. This is doubtless an exaggeration. Another humorous sketch on the same page shows the artist to be of such a transcendent genius, and the horse he had been painting proved so lifelike, that it became endowed with vitality and ran away from the paper. The amazement of the artist is cleverly expressed."

The last sentence represents admirably one of the marked peculiarities of Japanese design, an intensely energetic and perspicuous sense of humour, the manifestations of which are thoroughly like those of Gothic art; than this there is no higher praise. In Gothic and in Japanese art immeasurably more humour is to be found than in all the other æsthetic developments put together. Some of the noblest modes of art are devoid of humour; and, generally speaking, the most popular of them, the later Renaissance, exhibits ignoble humour only, and has no notion of that exquisite freakishness which disports itself in grotesque, in *diables*, in sculpture, and in painting on the walls of Roman villas and Gothic churches, and, most abundantly, in Japanese design.

Speaking of forms persistently, if not constantly, introduced in Japanese delineation, our authors do not, of course, neglect to call attention to the countless views of the sacred mount Fusi-yama, which figures in all moods of design, because the people adore

The mount,
As over many a land of theirs its large
Calm front of snow like a triumphal target
Is reared.

There are here some curious pictures of it, including one with the bare outline of a breaking wave, the energy of which is so astonishingly expressive as to be worthy of the peak at the foot of which it is thundering. The draughtsmanship of this wave-form is a masterpiece.

About the mythologic art of Japan Messrs. Audaley and Bowes have nothing new to say; indeed they borrow from a popular American writer not a few of the impressions of his inner consciousness. It is true that without special researches, which are beyond the range of this book, no new matter was to be looked for on this subject. It is sufficient that what we have is clear and, so far as present knowledge extends, to the purpose. Messrs. Audaley and Bowes have borrowed wisely from their forerunners, whose range is, by the way, exceptionally short, and does not embrace a greater space of time than that which has elapsed since 1799, when Dr. Hoffmann, of Leyden, translated part of a Japanese encyclopædia. Siebold and Kämpfer contributed to our knowledge, but in a popular and unscientific way. The Japanese themselves have not aided much in giving knowledge of the ceramic art of their country to the western nations. Much is, however, to be expected on the completion of the work of M. N. Noritane, of Tokio, of which a French translation is in progress of publication, unknown, so far as we have observed, to Messrs. Audaley and Bowes. The great collections of ceramic works of Japan

recently made for the South Kensington Museum—to say nothing of the magnificent collection lent by Mr. Franks to the Museum at Bethnal Green, which he intends to give to the nation—are the finest gatherings in this country. They offer plenty of opportunities for comparison and study, but unfortunately our ignorance of the history of the art is so considerable that we do not know if even these collections are truly and completely representative. The Exhibition at Philadelphia, following that of Paris in 1867, was, of course, all too late for our authors; and yet the official report which accompanied it, and which was used by Mr. Franks while cataloguing his own acquisitions, offers much precious and precise information. The Japanese have a provoking custom of copying their own older wares with characteristic skill, and even reproducing Chinese pottery and porcelain and Korean painted wares. Great confusion is the result. The best place for studying Japanese ceramics is the museum at Bethnal Green, where the examples have been systematically arranged by Mr. Franks.

The distinctive feature of this splendid book is the large series of illustrations, which were drawn with the most exquisite skill and care by the draughtsmen and printers in chromo-lithography of MM. Didot frères, of Paris. These transcripts are gorgeous in colours and gildings, beautifully drawn, and masterpieces in their way; they are so fine that the greater number approach, but only approach, the pottery and porcelain which they reproduce. The greatest delicacy has been displayed in the reproduction of the forms and tints, the lustre, light, and shadow of the coloured examples. In short, these are crowning specimens of chromo-lithography; on the whole, very nearly the best of their kind. The success of this great venture, from an artistic point of view, promises well for the merit and value of a companion publication the authors have in hand on the 'Cloisonné Enamels of Japan,' reproducing in a mode similar to that employed for the 'Ceramic Art' some of the finest and most representative enamels.

So sumptuous are the ceramic works here depicted that the connoisseur lingers over them with complete satisfaction. Among the most happy reproductions is plate i., a vase of Hizen ware from the collection at Dresden, and well known as a royal piece of its class, here admirably given in light and shade and colour. Another good but less successful reproduction is Mr. G. Rae's superb Hizen dish, on plate iv.; it comes a great way short of the original, which the present owner bought for a guinea or two at York in the good old days when those who knew what they were about could pick up bargains such as never occur now. Its design certainly supports a suggestion of the authors, that the work was made for the Dutch market, with a leaning to patterns foreign to the painters. Plate vi. shows a noble and yet rather quaint Hizen jar, the property of Mr. J. L. Bowes, the decoration of which is exceptionally like Chinese design of flowers in crimson and gold. Plates of the *same*, i.e., the so-called hawthorn pattern, and a jar of the same are happily copied on plate viii. from examples belonging to Mr. W. Dunlop, and they illustrate a

strange exaggerated fashion in collecting such examples, which are very rare in Europe, at prices which almost equal the preposterous sums given for Oiron ware. Some choice and rich specimens of Satsuma from the collection of Mr. J. Beck appear on plate xi. Few instances of this kind surpass the superbly delicate piece of Satsuma ware represented by plate xii., and belonging to Mr. J. L. Bowes. It is a fascinating specimen, of which the very chromo-lithograph is charming. It shows a peacock, all proper, on a tree, depicted with sumptuousness on the characteristic cream-coloured ground of this lovely, if almost too luscious, ware of Satsuma. Very pretty and attractive are the vases of late Satsuma ware which reappear on plate xiii., from the cabinet of Lieut.-Col. J. Pilkington. Most rich and brilliant is Mr. A. B. Walker's Satsuma vase, plate xv., with religious subjects depicted on its body. The distinctive qualities of the decoration of Ise ware are shown on plate xxv. The vivid pure red of Kaga ware is illustrated at its best in the large vase on plate xxvi., which has Greekish contours. Of the reproductions few surpass the red and gold Kaga bowls of plate xxvii., the originals of which belong to the Duke of Edinburgh. The next plate depicts vases of the same faience, which very closely approach the works of Satsuma. No copy is truer or more brilliant than those from two Kaga plates with raised white flowers on the true ruddy ground of that faience, which are given in plate xxx.

It would be difficult to represent by printing in colours a specimen of pottery more happily than a Kaga cup of red and gold on white (C. of plate xxxi.), which is exceptionally brilliant and pure in colour. The vessel itself bears the maker's name, "Seikan in Kutani," and verses in minute character on the interior. The next group of reproductions give with great spirit, delicacy, and truth vases of Kioto ware. To our taste this class of Japanese ceramics is the most interesting, if not likewise the most beautiful and artistic, of all. On plate xxxviii., Division 3, C. represents a vase of a very rare kind, of old Kioto manufacture, of a bold scroll in gold in relief on a dark green enamel ground, exactly of the pattern and general character which has puzzled more than one collector who noticed certain vessels, and declared them to be Italian Gothic, English Gothic, and antique Roman: they are scarce even in Japan, and must have been brought to Europe long ago. Modern imitations have degraded these wares more than any others, and the dishes on plate xxxix., belonging to Mr. Bowes, are unfortunate examples of this. Owari, remarkable for the depth and richness of its blue colour and the splendour of its white enamels, and the somewhat finikin and frivolous Owagi, are illustrated in turn in these splendid prints.

The work deals fully with the different classes of wares, Hizen, Satsuma, Ise, Kaga, Kioto, and Owari—names of provinces rather than of manufactories where the ceramic art has flourished in Japan. These chapters are historical and anecdotic, and well worth reading. A section on marks and monograms concludes the book. It is a work which no collector who can afford to buy it, or has courage to steal it, should be without.

The Great Artists.—Michelangelo. By C. Clément. *Horace Vernet and Paul Delaroche.* (Sampson Low & Co.)—Here are two additional numbers of the series of popular biographies of which we have already noticed several examples. The former volume is a translation from the well-known biography and criticism of which we last week reviewed another translation by Miss Corkran; in fact, the two are so nearly alike that it would be safer to say that one is merely a version of the other with a few additions and corrections, and some notes from later authorities. There is, too, a larger number of woodcuts, of no great pretensions or considerable merits, but sufficient in number and quality for the occasion. Apart from these facts we need only refer to what we have already written about M. Clément's book. The second volume, which deals with the two famous French painters, is confessedly a compilation from ordinary sources, and therefore calls for no particular comment beyond what is due to the tact and judgment displayed in criticizing the works of Delaroche. We do not rate that painter so low as the compiler has done, nor have we so high an opinion of Vernet. Most of the woodcuts are very bad indeed.

Instances of Accessory Art, Original Designs, and Suggestive Examples of Ornament, with Practical and Critical Notes. By L. F. Day. (Botsford.)—Mr. Day has drawn a considerable number of decorative designs in a manner intended to illustrate what he calls the "accessory nature" of ornament. The term is unhappy. Mr. Day disclaims the intention to work out any connected theory of design, the examples being chosen "because they illustrate some characteristic practice or sound principle, or because they suggested some train of thought that seemed worth following." He nevertheless believes that they embody principles which he unconsciously follows in his own daily work, and he declares that, even if one of the examples may seem opposed to another, they probably are not really so, but represent two sides of the same thought or two ways of looking at it. Apart from his disclaimer of the conscious possession of principles, there are numerous instances in this collection which prove that Mr. Day does himself no injustice, and that he has no decorative principles. He draws nicely, he has much good taste, he is full of sympathy for many beautiful forms and arrangements of lines and masses—as to his probable taste for colour there is no evidence before us; but as to convictions about what is best in decoration—Egyptian, Greek, Roman, Gothic, Japanese, realistic, or rococo, or even semi-barbarous baroque of the base French Renaissance—it appears that he has not even predilections, but will take one after the other indifferently. This is something remote from eclecticism; it is proof that, clever as he is, all artistic things are to him "matters of taste." And true taste, which is anything but a "matter" of this kind, must have but weak influence on the mind of a man who puts forth such a work as "Door Decoration," where a large spray is depicted on a door, or rather on its panels, as if the styles overlaid the foliage, which is in itself graceful and spirited enough. Not even an intention to be free and out of the common can justify such a violation of taste as this, for we take it that, except in diapers, decorations should always be complete within their enclosures, if they do not absolutely spring out of and define the margins of the same. A second similar example, called "Quarry Decoration," shows how *Pyrus Japonica* may be maltreated on the same principle, or want of principle. Notwithstanding Mr. Lewis's dictum to that effect, we fail to see that he has liberty to do these things. Art is exercised in overcoming difficulties, not in ignoring them. Nearly every other example in the book proves the fallacies of these two. We prefer to turn to finer instances, and freely enjoy such works

as the border which gives a rich and harmonious disposition of apple and mistletoe—a composition which has much realism in its detail, no obvious repetition of forms, and a happy composition of masses, the floral forms existing as a dominant in a border of which the minor elements are rather conventional. This last feature is frequent in fine productions of the true and pure Renaissance, where beauty is never sacrificed to strangeness, and—unlike French Renaissance works—the bizarre is abhorred. The cabinet front, to be executed in tarsia work of wood, designed in the manner of the Adams, is pretty and, without severity, chaste enough. "Styleless Ornament," centre compartment, is, as Mr. Day acutely says, as much Gothic as Japanese. He has recognized the closeness of the likeness between examples of the nobler manner of the latter class of works and the masterpieces of the former. The fact is that this instance is pure Gothic of a late manifestation. When he quaintly made a diaper of moths with outspread wings, he was unconsciously working in the spirit of old Venetian point lace, with an additional formality which would comfort the soul of Mr. Owen Jones. In paying homage of a qualified nature to this reformer of our taste in decoration we are at one with Mr. Day. His influence was beneficial, not only because it was pure, but because its principles, although somewhat narrow, were self-consistent and thoroughly logical. We heartily agree with much of our designer's admiration for Japanese decorative art of the finer kind; but he ought to have insisted on the fact that a very great proportion of Japanese art is, aesthetically speaking, unmitigated foolery; the rest is fine, not because it is Japanese, and therefore free, but because it is beautiful in style and details and logical in principle. On the whole, this book is worth reading, because the author possesses an independent judgment and the courage to use it. What he says of the draughtsmanship of the Japanese is perfectly just:—"There are few Europeans who can at all approach them." Again, "There is probably no other form of art [than theirs], which is in some sense conventional, that is so little stereotyped in its character." We conclude with an excellent maxim from the same essay, which supplies the last sentence:—"So far as decoration is concerned, I am convinced that what cannot be told simply and without apparent effort had better be left unsaid."

We have received from M. Leroux, of Paris, the illustrated edition of M. E. Soudi's interesting essay *L'Art Égyptien d'après les dernières Découvertes*, originally published in *L'Art*. It is a lively, concise, and popular exposition of many valuable theories on the origin and nature of antique sculptural art, especially treating of Greek works in their dependence on Egyptian and Assyrian productions and canons, and of primitive Egyptian pictures, to say nothing of such as those found in the tomb of Ti at Sakkarah, which represent scenes the painter himself saw, and afford glimpses into the life of Egyptians of the first Pharaonic dynasty. Bronze castings, sculptures in wood and stone, due to the researches of Mariette Bey and his forerunners, receive due consideration from our author, who discusses the carved statuettes of the first dynasty, the most ancient known of their kind, which are now preserved in the museum at Mérida. M. Soudi has chosen examples to show the prevalence of Semitic influence on the art of the Nile valley. From the paintings in the tomb of Ti he has derived materials for illustrating the Egyptian practice of employing a canon of proportion. One of these groups displays sculptors carving a statue, another shows artists applying such a canon in exact measurements. The employment of iron tools, so far as relates to the Egyptian of remoter ages, is discussed by M. Soudi, who produces strong reasons for believing that chisels of steel (outils

en acier) were used; those reasons are, let us say, more applicable to the later than the older sculptures. Altogether this brochure is extremely well worth studying.

SALES.

On Saturday last Messrs. Christie, Manson & Woods sold the following pictures and water-colour drawings by continental artists from the collection of Mr. P. L. Everard. Pictures: J. Coomans, *Une Arrestation*, 299*l.*; Needful Ablutions, 117*l.* C. Troyon, *The Sheep Market*, 787*l.* J. L. Gérôme, *La Danse des Almées*, 147*l.* E. Verboeckhoven, *Sheep in the Highlands*, 178*l.* Marchetti, *Departure for the Honeymoon*, 168*l.* A. Piot, *The First Loss*, 173*l.* Drawing: E. Verboeckhoven, *The Repose of the Flock*, 50*l.* The same firm also sold on the previous day an engraving, after Sir E. Landseer, *Hunters at Grass*, by C. G. Lewis, for 69*l.*

Just-Not Grassy.

THE whole of the wooden sheds which have for many years filled the colonnades of the wings of the façade of the British Museum have been removed, and the sculptures they contained deposited elsewhere. Considerable additions are shortly to be made to the sculpture galleries in Bloomsbury, involving changes in the accommodation of the Departments of Natural History and of Prints and Drawings. In a few years the latter will, with the Secretary's office, be housed in a new structure to be erected in the Secretary's garden.

We regret to read in the reports of discussions as to the Civil Service estimates that, on Monday evening last, Mr. Adam stated he thought that to re-erect the colonnade removed from Burlington House to Battersea Park would be a doubtful piece of expenditure. Surely the trifling outlay required for this purpose would be well returned, and the real waste consists in allowing so fine a work as this colonnade to lie wrecked on the earth. The stones of Temple Bar are still in the same condition as the frustra of the much more beautiful work of Kent or the Earl of Burlington. If any patriots have more money than they know what to do with, let them offer to remove the statue of Wellington from Hyde Park Corner and re-erect the colonnade and the Bar. This would be much better work than the shifting of Egyptian obelisks.

THE Institute of Art has issued cards of invitation for a private view of the special exhibition, of three days, at the galleries in Conduit Street, beginning to-day (Saturday).

ANTIQUARIAN will learn with much gratification that, as we mentioned some weeks ago was to be done, one of the magnificent pavements of the great Roman villa at Woodchester has been again laid open to view. This pavement has been carefully depicted by Lyons, under whose care it was first opened in 1793. It was afterwards recovered, as were all the others, since it was found impossible to preserve them in any other way, owing to the cost of raising suitable roofing and buildings. The clearance recently effected has been due to the exertions of the Rev. F. Smith, the newly appointed rector of Woodchester, aided by a small grant from the Bristol and Gloucester Archaeological Society. A visit will be paid to the remains one day next week by this Society, and, according to present arrangements, the pavement will remain open for public inspection at a small charge until the 5th of August, after which it is proposed to recover it again with earth; but it is greatly to be hoped that funds may be forthcoming to erect a protecting building and roof over this one pavement and ensure its being always open for public inspection, that visitors to Woodchester may be able to see at least one

pavement as a specimen of the others, which it may hardly be possible to roof over in consequence of the vast extent of the villa. The colours of the pavement prove to be but little if at all injured by the length of time that has elapsed since its discovery.

THE *St. Petersburg Herald* of the 5th of July contains an elaborate article by Prof. A. Sayce on the age of the objects discovered by Dr. Schliemann at Mycenæ. Prof. Sayce's object is to refute step by step the theory of Prof. Stephani and Dr. Ernst Schulze that those objects are by no means relics of monuments of a prehistoric epoch, as is believed by most Western scholars, but that they belonged to the Heruli on the shores of the Sea of Azov, and are consequently of the third century A.D. At the end of the article Prof. Sayce remarks that these theories of the two Russian scholars are not new; Mr. A. S. Murray (who, however, gave them up later) and Mr. Hodder Westropp fought for nearly the same paradox.

THE opponents of restoration will be rejoiced to hear their opinions are making way on the Continent. A Swiss Society for the Conservation of Historic Monuments was founded on the 20th ult. The president of the new society is M. Th. de Saussure, Director of the Rath Museum at Geneva.

M. CARAMEL has given, says the *Chronique des Arts*, his picture of a 'Phédre,' which was in the last Salon, to the Musée at Montpellier.

WE have received from M. Quantin, of Paris, the first two numbers of his *Revue des Arts Décoratifs*, an illustrated monthly journal, comprising an introduction by M. de Chennevières, and other contributions by various writers on current topics, especially the subjects indicated by the title. The tone of the magazine is popular and intelligent. Some of the illustrations, those reproduced from photographs, are capital.

THE Berlin Academy of Arts proposes to follow the fashion and issue an illustrated catalogue of its next exhibition, that of 1881.

MUSIC

THE WEEK.

HER MAJESTY'S THEATRE.—Madame Gerster.
ROYAL ITALIAN OPERA.—Benefit Night.
CRYSTAL PALACE.—Concert of the Pupils of the Royal Normal College for the Blind.
ST. JAMES'S HALL.—Mr. Leslie's Choir.

THE extraordinary interest which has been aroused by Signor Boito's 'Mefistofele' is no more than its due as a work of genius, and speaks well for the intelligence of our musical public. Attention has been so fully absorbed by the production of this opera that the other performances at Her Majesty's Theatre have of late passed almost unnoticed. Madame Gerster has sung in 'Le Sonnambula,' 'Lucia,' 'Linda di Chamouni,' and 'I Puritani,' and is advertised to appear on Monday as Gilda in 'Rigoletto,' the best character in her repertoire. She still manifests to an unusual degree a command of vocal agility suitable for light soprano parts, and also very marked dramatic intelligence. But she is no longer so liberal in the use of the extreme upper notes, and occasionally during the performance there have been symptoms of fatigue, perhaps a lingering result of recent indisposition. Into the circumstances which induced Mr. Mans to decline appearing as Edgardo there is no occasion to enter. His determination led to the sudden engagement of Signor Ravelli, a tenor with a powerful but hard and metallic voice and a tolerably good method. The success

of 'Mefistofele' has occasioned the prolongation of the season for a fortnight, and the theatre is now advertised to close this day week.

There has been nothing worthy of notice in the recent performances at Covent Garden. To-night will see the end of the season, the past week having been devoted to the benefits of the leading *prima donnas*. Our remarks upon the general results at both houses are postponed until next week.

In the large majority of cases a few lines of record suffice for the notice of pupils' concerts; but that which was given last Saturday afternoon at the Crystal Palace by the pupils of the Royal Normal College and Academy of Music for the Blind was, for more than one reason, of such exceptional interest as to deserve a more detailed criticism in these columns. The letter of Dr. Armitage, which appeared most opportunely in this paper last week, with every word of which we cordially agree, gives our readers some information as to the working of the school, and the concert of Saturday furnished a commentary on his statements of the most practical kind. In the first place, the programme, selected, we presume, by Mr. F. J. Campbell, the principal of the school, was noteworthy for the very high character of the music performed; but, besides this, the rendering was distinguished not only by remarkable mechanical accuracy, but by an amount of taste and feeling which is rare indeed with performers still in the state of pupillage. The concert opened with Bach's well-known Organ Fugue in a minor, well played by Mr. Arthur Stricker, a few slips which were noticeable being apparently due to nervousness. Dr. Macfarren's Overture to 'Chevy Chase' followed, being played by the Crystal Palace band under the direction of Mr. Manns. The performance of Leslie's trio, 'O Memory,' by Miss Dick, Miss Carson, and Mr. A. Wilmot, was, in our opinion, one of the gems of the concert. The exquisite taste and feeling with which this melodious little piece was given can scarcely be overpraised. Other remarkable performances among the solo numbers were Mr. J. West's singing of 'It is enough,' from 'Elijah,' and Miss Reece's rendering of 'Che farò,' from Gluck's 'Orfeo.' Both performers have good and excellently trained voices, and both sing with an amount of genuine feeling which recalled Beethoven's dictum, 'That which comes from the heart goes to the heart.' The two soprano singers, Miss Dick and Miss Campbell, also deserve praise, while the choir of the institution, consisting of some thirty voices, sang two part-songs by Smart and Bennett and the Reapers' Chorus from Liszt's 'Prometheus' most admirably. In the unaccompanied part-songs the gradations of light and shade and the unity of style and phrasing of the whole choir were particularly striking. Two pianists appeared, Mr. W. F. Schrier and Master Alfred Hollins. The former took the pianoforte *obbligato* part in Gade's Symphony in D minor (No. 5), a very interesting and beautiful work, which had not been heard at the Crystal Palace since 1860. The combination of the piano with the orchestra is, of course, a familiar one when the former is employed in a concerto as a solo instru-

ment. In Gade's symphony, however, we find an instance, so far as we know unique, of the use of the piano simply as an orchestral instrument—just as the harp is frequently used. It is only occasionally that it comes into prominence, but united with other instruments several novel effects of colouring are produced in the quieter parts of the music. In a *fortissimo* it would, of course, be overpowered by the orchestra. Mr. Schrier performed his part of the symphony in a most artistic manner, though it is probable that he would have been heard to even more advantage in a solo. It is not unlikely that the selection of the symphony may have been designed to prove what some people have doubted—the possibility of a blind pianist playing with the orchestra with absolute precision, though of course unable to be guided by the conductor's beat. If this were the object, it was undoubtedly fully attained. Master Hollins, a lad of only fourteen years of age, gave a truly admirable performance of a Prelude and Fugue by Bach and a showy piece ('Tour à Cheval') of Raff's; the playing of the latter was especially remarkable on account of the frequent skips for the hands, which would not be easy even for a pianist who could see the keys, but which were nevertheless taken with faultless accuracy.

We have dealt more largely than is our custom in superlatives in speaking of this concert, because it is the simple truth that we have seldom, if ever, listened to a performance given by pupils of such a high average of merit from an artistic point of view. The excellent teaching of the various professors at the Normal School has, of course, much to do with this; but there can be no doubt whatever in the mind of any one qualified to form an opinion that quite as much, if not more, is due to the artistic influences brought to bear on the pupils, and especially to the musical performances at the Crystal Palace, at which they are constant visitors. For this reason we join most heartily with Dr. Armitage in deprecating the proposed removal of the school to Windsor. Such a course appears to have absolutely nothing to recommend it, while it would take away from the pupils the almost unrivalled advantages for their artistic development which they at present enjoy.

It may be accepted as an unprecedented occurrence in the history of music that an association in the fulness of its life and vigour, and enjoying unabated favour and confidence with the public, should voluntarily elect to terminate its own existence, and this example is one which it is not desirable should be followed. Of that, however, there is fortunately little likelihood, and no fears on the subject need be entertained. Mr. Henry Leslie's Choir has for the space of a quarter of a century occupied a position difficult to assail, and truly representative of a branch of music perhaps more typically English than any other. In a manifesto recently issued by the conductor we are informed that the idea of the choir originated with Mr. Joseph Heming in 1855, when a nucleus of thirty to forty voices was formed. The numbers afterwards increased steadily to 240, and the performances became celebrated as displaying the very highest culture and refinement in unaccompanied part-

singing, both sacred and secular. It may be interesting to mention that several musicians now occupying a foremost position were once members of this body, among whom may be named Mr. Joseph Barnby, Mr. Maas, Mr. Edward Lloyd, Madame Patey, and Miss Orridge. The programmes of the concerts have always won the most approval when composed in the main of excerpts of the old madrigalian school, which Mr. Leslie has done much to keep alive, unaccompanied motets of Bach, Wesley, and others, and choice examples of modern part-songs. When the choir has departed from its beaten track the result has, happily, not been encouraging as a rule, though an exception must be made in favour of Mendelssohn's 'Antigone,' which has deservedly been a popular item in the *répertoire*. There may have been a vague idea in the mind of the conductor that, the scope of the association being limited, the opportunities for seeking fresh fields and pastures new and of gaining fresh glories had become exhausted. But the fact, which has made itself increasingly apparent of late, that the choir consists to a considerable extent of veterans, ripe for retirement but not easy to replace, seems to have had weight in causing Mr. Leslie to abandon the enterprise before decay had really set in. Whatever the cause, amateurs cannot fail to regret the necessity for bidding farewell to one of the most enjoyable of the musical institutions of London which cater for public patronage. Last Monday afternoon, at St. James's Hall, the final concert took place, in presence of the Prince and Princess of Wales and a crowded and fashionable audience. The programme was very properly composed in the main of attractive items from the past repertory of the society, and included examples of various schools and epochs. From the domain of sacred music were selected Wesley's splendid motet, 'In exitu Israel,' Gounod's sentimental 'Ave Verum,' and Mendelssohn's 43rd Psalm, 'Judge me, O God,' which has ever maintained a higher place in public favour than its companions. Among the madrigals and part-songs were Pearse's 'Sir Patrick Spens,' Mendelssohn's 'Departure,' Bennett's 'Come live with me,' Gaul's 'The Silent Land,' and a new part-song, 'The Golden Year,' by Mr. Leslie, from Mr. Cousins's collection of Tennyson's songs. The words of this are suggestive and poetical, but for musical purposes they are rather vague and unsatisfactory, and Mr. Leslie's setting is, to say the least, discursive and wanting in symmetry, though cleverly written. The soloists were Madame Trebelli, Mr. Maas, and Mr. Charles Halle. In consequence of the increased prices and the fact of its being a morning concert, there was less demonstrativeness than would otherwise have been the case, and some pieces accustomed to the doubtful honour of an encore were even coldly received. At the conclusion of the concert, Sir Thomas Gladstone, as *locum tenens* for the Duke of Westminster, presented Mr. Leslie with a testimonial consisting of a diamond ring and a purse containing 300 guineas. In his reply to this well-deserved proof of public appreciation of his services to art, Mr. Leslie referred to the causes which had brought about the dissolution of the institution, and the tendency of his remarks forbade any

hopes being entertained that the choir will maintain a corporate existence. But some of its members will be drafted into the Guild of Amateur Musicians, of which Mr. Leslie is conductor, and of which little has been heard since its production of Handel's 'Hercules' two years ago; while others have been invited to take part in the autumnal performances of Berlioz's 'Faust,' to be given under Mr. Charles Halle's direction at St. James's Hall.

Musical Society.

MR. WALTER MACFARREN has, under medical advice, resigned the conductorship of the orchestral and choral rehearsals at the Royal Academy of Music, and Mr. Shakespeare has been appointed his successor.

It is announced that Fraulein Anna Mehlig has married a rich merchant of Antwerp, and will in consequence retire from the profession.

THE *Neue Zeitschrift für Musik* states that Wagner is, during his present stay at Naples, working at the instrumentation of his 'Parsifal,' which he hopes to complete by the end of this year.

THE death is announced from Paris of Louis Guymard, for twenty years one of the most distinguished tenors of the Opera. He was born in 1822, studied music first at Lyons and afterwards at the Paris Conservatoire, and made his debut at the Opera in 1848, in 'Robert le Diable.' His most successful parts were Arnold in 'Guillaume Tell' and Raoul in 'Les Huguenots.' He left the stage rather suddenly in 1868, and from that time until his death lived in complete retirement on an estate he had bought at Corbeil.

'LA FÉE DES BRUYÈRES,' an *opéra comique* in three acts, by M. Samuel David, was produced in Paris last Wednesday week, at the Théâtre du Château d'Eau, with moderate success. The work had been originally brought out in Brussels, in February, 1878, and it failed there, chiefly owing to an indifferent libretto.

THE series of performances of Belgian operas at the Théâtre de la Monnaie, Brussels, was inaugurated last Wednesday week with Grétry's 'Richard Cœur de Lion.'

MR. FREDERICK CORDER has been appointed conductor of the music at the Brighton Aquarium.

HERR JEAN BECKER, the leader of the so-called "Florentine Quartet," has lately been giving concerts in Germany with three of his children, Jeanne, Hans, and Hugo. The ensemble of their quartet playing is highly spoken of.

HERR WILHELMJ gave his last concert in America at New York on the 22nd ult., and will shortly return to Germany, after two years' absence.

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THE WEEK

GAIETY.—'La Revue.'
BAILLON'S WALLS.—'Otto,' a Three-Act Comedy-Drama. By F. Maraden.

SOME interest might seem to attach itself to the production of 'La Revue Trop Tôt,' which with an abbreviated title was given

at the Gaiety during the later part of the past and the earlier portion of the present week. No *revue* had previously found its way across the Channel, and the one or two imitations which were supplied by Mr. Planché thirty or forty years ago fail to convey a full idea of the class of composition. It is in a sense unfortunate that the first specimen that has been set before the English public has been so attenuated and emasculated it can scarcely be regarded as more representative than the imitations in question. Of the subjects which gave 'La Revue Trop Tôt' its hold upon the Parisian public almost all have disappeared. On one side of the piece, as representative of British officialism and British prudery, has stood the censor of plays; on the other, to guard against the possible *outrage* of a public not too familiar with Parisian life, has stood the stage manager. Turn by turn have they proceeded, this cutting out here an obscene allusion, that blotting out there an indecent suggestion, until between the two the poor *revue* has all but disappeared. Like the middle-aged husband of two wives whom *Æsop* depicts, it has seen the grey hairs plucked out on the one side and the black hairs on the other until it stands "bald as a coot," whatever amount of calvity that familiar illustration may indicate. What is most curious, moreover, is that both the self-appointed expurgators have failed in their task, and the piece remains obscure and indecent. It is in the very nature of things that indecency should be too volatile an essence to be caught in the censorial alembic, while the empire of dulness "great Anarch" is not to be limited by human effort. A passage in 'Lolotte' which is passed by the censure and spoken by Madame Chaumont indicates by means of banter a species of power an actress like Madame Chaumont possesses. "On nous apporte," says Mdlle. Lolotte through her representative, Madame Chaumont, "des couplets où il n'y a rien, et l'on nous dit d'y mettre des intentions... Tenez... il y a un de mes amis qui m'a apporté ça..."

Ma p'tit' sœur jou' du trombone,
Mon grand frèr' jou' du piston;
Quant à moi, l'on n'me trou'v' bonne
Qu'à manger du mirotin.

Qu'est-ce que ça veut dire? lui ai-je demandé... Ca ne veut rien dire du tout, mais en y mettant des intentions... Et j'y ai mis des intentions, ma foi... j'ai cligné de l'œil, j'ai baissé les yeux, j'ai pris un temps sur le mirotin... Et l'on a compris... Et le vieux marquis de la Rochebar-dièrre m'a dit: Sapristi, c'est bien joli ce que vous nous avez chanté là, mais c'est un peu vil."

On *peu vil*, under the delivery of Palais Royal artists, becomes many a sentence apparently as innocent as that quoted, and English ladies at the performance of 'La Revue' have followed a French lead of laughter and applause, when had they comprehended what was said they might have quitted the theatre. Much of the performance fell flat. Allusions to the continual changes in Parisian street nomenclature are not especially exhilarating to an English public, and very little besides there was left. Those jokes concerning the decoration of actors, which provoked from M. Coquelin an explosion of

wrath against MM. Siraudin and Toché, the authors, have disappeared. M. Geoffroy no longer visits the members of the Académie to solicit their votes for M. Labiche, and M. Lhéritier no longer imitates M. Sarcey attempting to give a conference in London. Neither of these actors, indeed, appears in the play, though a clever parody of the manner of the latter is given in the course of the imitations, which form the most attractive portion of the representation. Greatly abridged are these imitations, the best of those which are now supplied being the Mlle. Sarah Bernhardt of Mlle. Legault and the Madame Théo of Mlle. Marot. The "Conférence sur le Théâtre" of Madame Chaumont is an interpolation. It did not form part of the 'Revue Trop Tôt' when produced at the Palais Royal in September last, but was included in the 'Revue des Variétés' of the previous winter. It deals with the annoyance to actors which is caused by late comers to the theatre, and was delivered by Madame Chaumont in admirable style.

Mr. and Mrs. George S. Knight have appeared at Sadler's Wells in an entertainment of singing, dancing, and the like, such as we believe in the United States, whence the actors come, is called a "varieties entertainment." Some attempt has been made to give the whole a quasi-dramatic shape. This is, however, but moderately successful, the plot of the piece in which the *début* is made being the slightest and least original that can be easily conceived, and the characters having no hesitation in interrupting the action to introduce songs or recitations. One good sketch of character is supplied by Mr. Knight, who as a German acts creditably. Mrs. Knight's style of performance seems, however, suited to a music-hall rather than the stage. The company as a whole is new to London.

Grammatical Gossip.

To the long list of pieces which have incurred the prohibition of our censure has now to be added 'Le Ménage Popincourt,' a one-act vaudeville of MM. Hippolyte Raymond and Maxime Boucheron. This is one of the latest additions to the repertory of the Palais Royal, since its first performance dates back only to the 12th of last March. So poor a piece is it that were not the entire notion of a censorship of plays preposterous, we might submit in silence to its banishment from the bills. In the interest of those who wish to respect the law it is only just that an Index Expurgatorius should be issued from the Lord Chamberlain's office.

At the Vaudeville Theatre in Paris, now in the hands of a summer company, two pieces by M. Ernest Voss have been presented. The first is a one-act comedy entitled 'Un Début,' and the second a three-act vaudeville, without couplets, called 'Pétillard et Ménégaud.'

The cessation of performances in the Parisian theatres is as general as in those in London. After its trip to London, however, the Palais Royal company will reappear on the 20th of August in a new piece by M. Meilhac or one by M. Sardou. A large portion of the company of the Gymnase, under the direction of M. Landrol, is travelling in Switzerland and the east of France.

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CONTENTS.

	Page
SIR F. GOLDSMID'S LIFE OF OUTRAM	103
JOEL ON THE DUTY OF A COMRADE	106
SIMPSON'S DOCUMENTS RELATING TO ST. PAUL'S CASTLE-DEAL	106
INGRAM'S LIFE OF FOX	107
FIVE MONTHS AT CAIRO	109
NOVELS OF THE WEEK	109
SELECTIONS FROM THE POETS	110
ORIENTAL LITERATURE	111
LIBRARY TABLE—LIST OF NEW BOOKS	112-113
THE IMITATION OF CHRIST; MR. HERBY JAMES, SEN.; "THE MELLANCHOLY JAMIES", PROF. MEMMING'S LIBRARY	113-115
LITERARY Gossip	115
SCIENCE—BOTANICAL SCHOOL-BOOKS; NOTES ON ANTHROPOLOGY, NOTES FROM HAYLES, GEOGRAPHICAL NOTES, MR. W. A. LLOYD, SOCIETIES Gossip	117-118
FIVE ARTS—GORDON'S ROWLANDSON THE CARICATURIST; LIBRARY TABLE, TROUSDALE MUSEUM, GALL; Gossip	119-121
MUSIC—THE WEEK; Gossip	122
DRAMA—THE WEEK; A GREEK DRAMA IN ENGLISH DRAMA; Gossip	123-124

LITERATURE

James Outram: a Biography. By Major-General Sir F. J. Goldsmid, C.B. 2 vols. (Smith, Elder & Co.)

OWING to his eminent public services and a private character of almost fabulous purity and chivalry, a peculiar interest will always attach to the name of Outram. His career was remarkable even in India, for he started with no adventitious advantages, and during the earlier part of his life he was almost continuously under the censure of some superior or another. His education, which he received first at private schools at and near Aberdeen and afterwards for a short time at Mariachal College in that city, was apparently not of a high order. Especially does he seem to have been destitute of any natural facility for using his pen. In physique, too, nature was niggardly to him, for at the age of sixteen he was only five feet one inch in height, and even when he had entered his twentieth year he is described by his brother Francis as "the smallest staff officer in the army." Subsequent growth to five feet eight inches he attributed to fever and sickness generally. Early bent on a military career, he at the age of sixteen, through the interest of one of his mother's friends, Capt. Gordon, member for Aberdeenshire, obtained a direct cadetship, and landing in Bombay in August, 1819, was gazetted to the 1st Bombay Grenadier N.I. Nevertheless he was first posted to the 1st battalion 4th N.I., with which he did duty for a few weeks. In December of the same year, however, he was appointed to the 1st battalion 12th N.I., and seven months later, when only seventeen years of age, became acting adjutant of that corps. In January, 1822, he was appointed permanently to the adjutancy, having apparently retained the acting adjutancy up to that time. Passing over his numerous attacks of illness, alternating with assiduous performance of regimental duty and countless hunting exploits, we come to his first experience of field service. At the close of 1824 it was found necessary to send a force into the Kittur country to put down some rather serious disturbances. James Outram, being on leave at Bombay, joined the expedition as a volunteer, and was attached to the 3rd N.I. as commander of the light company. In that capacity he volunteered to lead the storming

party when it was resolved to carry the fort of Kittur by assault. The assault, however, did not take place, as the garrison surrendered at the last moment. In February, 1825, he rejoined his battalion, which had been lately converted into the 23rd Regiment. In April, disturbances having broken out in the western districts of Khandesh, and the rebels having established themselves in the hill fortress of Malair, Lieut. Outram on the 5th of April marched in command of 200 men of the 23rd and 24th N.I. to dislodge them. After a forced march, Outram received information which induced him to take on himself the responsibility of capturing the place by a *coup de main* before the strength of the insurgents had become consolidated. He sent 150 men to make at night a false attack in front, while with the remaining fifty, under his personal leadership, he fell by surprise on the rear. The enterprise was completely successful, the place was taken, the garrison driven out; and followed up closely by the sepoy and a few horsemen who had been collected by the civil officer, the insurgents fled to the hills, losing many men in their flight.

"As the infantry had now marched upwards of fifty miles in little more than thirty-six hours, Outram found it necessary to halt them soon after dawn. But the horsemen continued the pursuit so far as the nature of the ground permitted, scouts were despatched to ascertain the point of rendezvous selected by the scattered foe, and, at night, the chase was resumed. The insurgents were a second time surprised; many were slain, numbers were taken prisoners, and the rest, throwing down their arms, fled to their respective villages. A rebellion which had caused much anxiety to the authorities was thus crushed ere the troops intended for its suppression had been put in motion, and the plunder of Untapor was restored to its lawful owners."

This was his last exploit as a regimental officer, for he was at once placed at the disposal of the Political Officer in Khandesh for the purpose of raising and commanding a police battalion of Bhils. The Bhils, estimated at one-eighth of the population of the province, were divided into the comparatively civilized dwellers in the plains and the fierce, intractable robbers of the hills.

"One authority, admitting two sides to the picture, speaks of them in the following terms. 'Small in stature, lean and wiry, these Bhils are capable of great endurance, and from constant exercise their senses of sight and hearing are wonderfully acute. They seem, in their natural state, like the Bushmen of Africa, scarcely men, but rather a link between the human species and the wild creatures among whom they live. Robbers and marauders by natural descent, for long their hand was against every man and every man's hand against them. Hunting, varied by plundering and cattle-lifting, was their normal trade. There was something noble in them too; they were, in fact, the Rob Roys of India and, like our Rob Roy, they for a long time actually levied black mail from the inhabitants of the open country. Proscribed by Government and hunted down, they were killed by hundreds, but never subdued.' Of those who were essentially hill-men, it may be said that, prior to the formation of the British collectorate of Khandesh, no coercion or persuasion had, from time immemorial or according to any tradition extant, succeeded in drawing them from their mountain abodes and fastnesses."

The history of Outram's success in dealing with the Bhils is one of the most attractive chapters, not only in his own eventful life,

but in the history of India. He began by first showing the Bhils the power of the British Government. He applied to the local authorities at Malegaon for troops, and failing, on his own responsibility led a detachment of thirty bayonets from an outlying quarter against a fastness where a large body of rebels had assembled. Surprising the enemy at daybreak, he so imposed upon them by his audacity and skilful dispositions that they fled in every direction. Following up the beaten foe promptly, he kept them on the move, and reinforcements having been obtained, the haunts of the Bhils were occupied and their strength for the time broken. Outram laid the foundation of the corps which he was ordered to raise through the medium of the prisoners taken in the skirmish above mentioned.

"I thus effected an intercourse with some of the leading Naicks, went alone with them into their jungles, gained their hearts by copious libations of brandy, and their confidence by living unguarded among them, until at last I persuaded five of the most adventurous to risk their fortunes with me, which small beginning I considered ensured ultimate success."

This was in May, 1825, and on July 1st, 1826, his battalion consisted of 306 men. In April, 1827, he had an opportunity of testing their value. A gang of marauding Bhils were doing much mischief, and endeavouring to draw together the disaffected. Without waiting for orders, Outram marched with twenty-seven of his men against the marauders, and, with the assistance of some friendly villagers, defeated and routed the enemy.

His sporting exploits whilst in the Bhil country explain to a great extent the wonderful ascendancy which he obtained over the wild people under his rule.

"In 1833, in the month of April, when encamped at Sirpur, the villagers gave Outram information of a tiger that had been marked down in the thorny jungle to the north of the village. The part of the country was plain, and there was no hill or ravine near. Outram started on foot, spear in hand, a follower carrying a rifle, and some six others bows and arrows. The tiger broke ground on their approach, Outram followed him up on foot for three miles, and eventually appeared him to death. This act, it is affirmed, has never been equalled, before or since, in Khandesh."

On another occasion a tiger having taken refuge in some bushes, Outram prepared to receive the beast's onset in the manner thus described by one of the party:—

"There he stood, spear in hand, like a gladiator in the arena of a Roman amphitheatre, ready for the throwing open of the wild beast's cage. The bushes were set fire to, and the tiger, by no means relishing the smoke, came puffing and blowing like a porpoise, every five or six seconds, to get a little fresh air; but scenting the elephant, he was always fain to retreat again. This sort of work went on for some time, and bush after bush blazed away without producing the desired effect. I could not have stood the suspense when life was at stake. At last there was a low angry growl, and a scuffling rustle in the passage. The tiger sprang out, and down descended the long lance into his neck, just behind the dexter ear. With one stroke of his powerful paw he smashed the spear close to the head. There was a pretty business. Mr. Tiger one step below, with the steel sticking in his neck, which by no means improved his temper, had gathered his huge hind quarters below him for a desperate spring and my friend, armed after the fashion of the

South Sea Islanders, standing on a little mound, breathing defiance and brandishing his bamboo on high."

Eventually the tiger was shot by some of the party. Outram had some narrow escapes. Once, while pursuing a tiger on foot, his companion being on horseback, the animal charged, seized Outram, and rolled down the hill with him.

"Being released from the claws of the ferocious beast for a moment, Outram with great presence of mind drew a pistol he had with him, and shot the tiger dead. The Bhils, on seeing that he had been injured, were one and all loud in their grief and expressions of regret; but Outram quieted them with the remark, 'What do I care for the clawing of a cat!' This speech was rife among the Bhils for many years afterwards, and may be so until this day."

In 1835 Capt. Outram was transferred as Political Officer to the Mahi Kanta, a district of Gujrat, where he remained two and three-quarter years.

On the whole he secured the approbation of Government, though he was occasionally snubbed for being too energetic, warlike, and plain-spoken. His next field of action was Scinde and Afghanistan, whither he proceeded at the commencement of the first Afghan war as extra *side-de-camp* to Sir John Keane. Though ostensibly only on the personal staff of that general, he in reality acted as a political officer from the first, and rendered valuable service in the collection of transport and supplies. He was nevertheless, as was his custom, always to the front when any fighting was going on. His romantic and energetic chase of Dost Mahomed was unsuccessful, but only owing to the treachery of the Afghan chief accompanying him. When on the eve of entering Bamian, where Dost Mahomed was supposed to be with two hundred staunch adherents, a sort of informal council of war was held, and the following extract from his journal shows what was decided on:—

"It was resolved that on the Ameer turning to oppose us, of which, on our overtaking him to-morrow, as we expect to do, there can be no doubt, the thirteen British officers who are present with this force, shall charge in the centre of the little band, every one directing his individual efforts against the person of Dost Muhammad Khan, whose fall must thus be rendered next to certain. It being evident that all the Afghans on both sides will turn against us, unless we are immediately successful, this plan of attack appears to afford the only chance of escape to those who may survive; and it is an object of paramount importance to effect the destruction of the Ameer, rather than to permit his escape."

Placed temporarily at the disposal of the envoy, he made a successful expedition into the Ghilzai country at the head of a mixed column of the Shah's troops. As a volunteer on the personal staff of General Willshire he distinguished himself at the capture of Kelat. After its fall he carried, by the direct road through the Kelat country to Sonmiani on the Arabian Sea, duplicate despatches. This idea was suggested by himself. Disguised as an Afghan, and with only five native attendants, he accomplished the distance of 355 miles in eight days, escaping many perils, and only saving his life by the rapidity with which he travelled. He got nothing for Ghuzni, but obtained a

brevet majority for Kelat. Appointed Political Agent in Lower Scinde, at the beginning of 1840 he arrived in Scinde to take up his appointment, and during the three following years he was engaged in the most arduous and responsible work, part of it performed in Southern Afghanistan. General Nott, who was on the outbreak at Cabul entrusted with supreme political power, treated him with dry discourtesy, and Lord Ellenborough hated soldier politicians. His only reward therefore for his untiring activity and undeniably great services was a cold, formal letter of thanks and remand to regimental duty. For some years after he was more or less under a cloud as regarded the Supreme Government. Sir Charles Napier, however, thought and reported highly of him, and at Sir Charles's request he was promptly sent back to Scinde as commissioner for the arrangement of a treaty with the Ameers. He was on the point of starting for England, but, ever ready to sacrifice private considerations and wounded pride to duty, he at once rejoined Sir Charles Napier. The most memorable incident in this part of Outram's career was the defence of the Hyderabad Residency. Major Outram was senior officer present, and to him the credit of the defence was assuredly due. With, however, his usual generosity, he desired Capt. Conway, the officer in command of the escort, to write the despatch. Sir Charles Napier returned it, and ordered Outram to write one, on the ground that as his "diplomatic functions had ceased with the first shot fired, it was his duty to report as senior officer present." Outram, while loyally carrying out Sir Charles Napier's instructions, did not conceal from the latter his conviction that the treatment of the Ameer was harsh, unjust, and impolitic. Sir Charles at the time respected Outram's scruples, and was on the most cordial terms with him. A paper war, however, afterwards arose, in which Sir Charles displayed the utmost bitterness. How sincere Outram was is proved by the fact that he distributed the whole of his large share of the Scinde prize money, nearly 3,000*l.*, among various charitable institutions. In the spring of 1843, after an ovation at Bombay, he went to England on leave; but the autumn of 1845 found him in Lord Ellenborough's camp in the North-West. Lord Ellenborough refused to grant him an interview unless he specified its object, but soon after offered him the political and revenue charge of Nimar, an appendage to Indore. This appointment, though vastly inferior to the offices he had lately held, he had the good sense to accept. Six months later he resigned his appointment, and was at Bombay on his way home when disturbances broke out in the Southern Mahratta country. Outram volunteered his services, and he was ordered to join the force sent to put down the revolt. After spending a fortnight in camp, he was appointed Political Agent in the Southern Mahratta country. He declined, pleading the treatment he had received, and expressing his intention to resume the career of a regimental officer. On this Col. Ovens was appointed in his stead. That officer was, however, captured by the rebels, and Outram was, therefore, obliged to continue his functions of special political officer.

It is of a part with his whole life that he urged Col. Ovens to propose that he should be released and Outram take his place. Col. Ovens, with equal nobility of character, declined to entertain the idea for a moment. For his political and military services during the campaign he was appointed Resident at Sattara. From 1845 till 1847 he remained at Sattara. The next three and a half years were spent as Resident at Baroda, with the exception of a few months' sick leave to Egypt. He was, unfortunately for himself, too honest and energetic to please the authorities, and eventually was ordered to resign. On this he took furlough to England. Succeeding to a great extent in vindicating himself before the Court of Directors, he returned to India, and, visiting Calcutta, was appointed by Lord Dalhousie Honorary A.D.C. to the Governor-General and re-appointed to the Residency at Baroda. This was a great triumph, and the more so as Lord Dalhousie intended him for Aden, and only sent him to formally assume office at Baroda in order to emphasize the opinion he entertained of Outram's conduct and services. After less than a year at Aden Outram was selected by Lord Dalhousie for the highest political office in India, viz., the Residency of Lucknow. In the letter in which he announced this intelligence to his mother, he renewed his entreaties—entreaties commenced many years before—that she would allow him to make her comfortable:—"I hope this will find you comfortably settled for the winter,but with a carriage and maid; this I must now assume the privilege of insisting on." Col. Outram arrived at Lucknow at a critical time, namely, on the eve of the annexation of Oude. In the instructions which accompanied his appointment he was ordered to inquire into the state of the country, in order that the Governor-General might decide whether repeated warnings had produced any effect, and whether annexation could, with justice to the inhabitants and due regard to our responsibilities, be any longer deferred. Col. Outram had only arrived at Lucknow on December 5th, 1854; in March, 1855, he submitted an exhaustive report. He wound it up by stating it to be his opinion that it was the duty of the Government to annex Oude. In the following February he was required to carry his recommendation into effect, and very tenderly, though firmly, did he perform the ungrateful task. In May, 1856, he proceeded to England in a very bad state of health; a little rest in England and the stimulus of the appointment to command the Persian expedition sufficiently revived him to render him capable of returning to Bombay before the close of the year. We shall not inflict on our readers any remarks concerning the somewhat uninteresting campaign which followed. We shall, therefore, confine ourselves to saying that by his conduct of it Sir James Outram—as he had now become—proved that he was as able a commander as he was a gallant soldier and efficient political officer. He thoroughly secured the devotion of all ranks, and he well merited their affection, for he was ever occupied with their comfort and welfare. Col. Haldane, late 64th Regiment, relates:—

"Soon after it fell dark, I was walking at the side of my regiment when a horseman rode up to me and inquired why I was not riding. I

told him that my pony was carrying the blankets &c. of myself and a brother officer, and that I had no second horse. He then began questioning me as to how the men liked marching by night instead of by day, and on similar matters. When leaving me, he turned and said, "There is a spare horse of mine behind: if you like to ride it, you are very welcome." He then rode off. Seeing he was followed by a number of officers, I began to suspect that it was either the General (whom I had not seen before) or one of the Head Quarter Staff. The next instant Hudson our adjutant came up and asked me if I knew who had been talking to me, and told me then that it really was Outram himself. A few hours later we were attacked by the enemy. The General had a fall from his horse and was stunned; the battle of Khush-Ab took place, and it might well have been supposed that Sir James would scarcely remember his good-natured offer to one of the subalterns of his army. Yet one afternoon, about three weeks afterwards, I was walking with Capt. Morphy through the camp at Bushire, when we met the General, who stopped to speak to my companion, and presently turned to me, and said—"You never got that horse after all!" This proved that not only did he remember the offer made, but that he had actually taken the pains to find out if I had been able to avail myself of his kindness. It was such traits in his character that endeared him to all who had the honour and pleasure of serving under him."

Of his share in the suppression of the Indian Mutiny it is unnecessary to write, for the particulars are familiar to the public. In April, 1858, Sir James Outram left Lucknow for Calcutta, to take his seat as a member of the Governor-General's Council, where he remained till the end of July, 1860, when he quitted India for ever. The chapter which deals with his tenure of office as member of Council is particularly interesting, but we can do no more than mention some of the views which he advocated. He was opposed to a staff corps and in favour of a local European force. He urged the advisability of retaining Addiscombe on an enlarged scale as the Military College for India. He was opposed to the system of attaching young officers for the first six months to European corps. He pointed out the unadvisability of excluding from the amnesty any rebels except those who had murdered Europeans.

"He not only wished for the elevation to the Peerage, Knightage, and Baronetage of many native gentlemen, but he would like to see established by her Majesty a new 'Order of Victoria,' for which natives and Europeans, whether in her Majesty's service or not, should be eligible."

He was strongly opposed to the amalgamation of the Royal and Company's armies. He recommended that in competitions for commissions "proficiency in swimming, riding, fencing, and field-sketching should be a *sine quid non*." Returning to England after forty-two years' service with broken health, he died at Paris in 1863, and a public funeral in Westminster Abbey worthily closed his long and honourable career.

A Consul's Manual and Shipowner's and Shipmaster's Practical Guide in their Transactions Abroad. Compiled by L. Joel, of H.M.'s Consular Service. (C. Kegan Paul & Co.)

THE office of consul as existing at the present day, if we may rely on the accuracy of Mr. Joel's "introductory remarks," is essen-

tially the offspring of modern commerce and modern requirements. It is true that there were in the Republic of Pisa, as early as the tenth century, magistrates called "consuls of navigation," whose duty it was to decide commercial questions; but there is no suggestion that these officers were entrusted with the performance of any duties beyond the limits of their own little community. Guy de Lusignan, however, is said to have allowed the Marseillais to have consuls in his possessions in Palestine, and about the same time Modena and Lucca had reciprocal consular establishments. There must have been some approach to the modern system on the shores of the Mediterranean in the twelfth and thirteenth centuries, for we read that during that period, or part of it, the Lombards, Venetians, and Catalans had consuls in various places, whose general functions were to decide commercial questions, to look to the due observance of treaties and conventions, and to maintain the rights and privileges granted by the rulers of the states to which they were accredited to the merchants and other subjects of the states which sent them out. Mr. Joel's earliest mention of English consuls relates to the seventeenth century, when an author well informed on commercial matters wrote thus:—"The Pope doth, for trade sake, allow a gentleman at Civita Vecchia the title of consul for the English nation, to see that mariners, who are apt enough to give offence, be not wronged or abused." This statement is taken from 'The Merchant's Map of Commerce,' by Lewis Roberts, published in 1638; and we learn from the same source that the Levant Company maintained, and paid salary to, six consuls at six several places, and, "to wait upon these and their factors," the company "gave pay to forty janisaries and twenty druggermen or interpreters." These six officers, who were scarcely consuls in the present sense of the word, since they represented a company and not a sovereign state, resided respectively at Aleppo, Tripoli, Chios, Algiers, Tunis, and "Petrus in Morea," and were "strengthened with command from the fort and durano of the Grand Seigneur, not only for their peaceable living, but also for the quiet enjoying of their privileges granted unto them as afore said." At the same time the English, French, and Venetians had vice-consuls "at Cilicia, or Scanderoon." As an indication of the circumstances that were held to call for the presence of consular officers in Mohammedan countries, it may be mentioned that, by the terms of a treaty made between Great Britain and Tripoli in 1676, no subject of the King of Great Britain was permitted to "turn Turk or Moor (being induced thereto by any surpriſal whatsoever)," unless he voluntarily appeared before the dey or governor with the English consul's "druggerman" three times in twenty-four hours' space, and every time declared his resolution to "turn Turk or Moor."

The general custom among the maritime powers of Europe of appointing consuls *inter se* appears to date only from the eighteenth century, when the importance of such officers for the promotion of trade and the more effectual protection of persons and property seems first to have met with

the common recognition of civilized nations. At the present day, in Turkey, Egypt, China, and Japan, the principal British consuls have judicial authority, and their functions and powers are defined by treaty; but in other countries this is not the case, and a consul's action is dependent, to a great extent, on his own judgment, while his ability to decide legal disputes and to aid his countrymen in various ways is only co-extensive with his powers of persuasion. We agree with Mr. Joel in thinking that the example of some other nations might be followed with advantage in respect of defining the international rights and functions of consuls by treaty. Many of their duties, however, require no international compact, having relation exclusively to British subjects and to official departments at home. Thus, a consul may give advice and assistance to his countrymen abroad, may marry them, register and report their births, marriages, and deaths, and represent their grievances to the British minister at the foreign capital, without requiring any special permission from a foreign court or legislature. To define these and other duties relating to British subjects and British property is the general scheme of Mr. Joel's work, and in some respects he has succeeded fairly enough. He has collected a good deal of scattered information relating to the various branches of his subject, and if there is not much that is original in his book, there is at least a convenient arrangement of existing materials. It may be added that the latter half is of much practical value, containing as it does a glossary of mercantile terms in five languages, a collection of merchant shipping and other forms, comparative tables of money, weights, and measures, and definitions of the most important legal terms relating, directly or indirectly, to the carrying on of trade by sea.

Having said thus much by way of praise, we regret that we are not able to speak of Mr. Joel's book in terms of unalloyed commendation. A compilation, to be really a creditable performance, should show clearly at every point the sources from which its various facts are gathered, but this is by no means the case with the book before us. This circumstance is the more remarkable that Mr. Joel, by his occasional allusions to Acts of Parliament and the like, shows that he is not unaware of the importance of reference to authority. Yet the reader may turn over his pages by the score without meeting with any such reference, and must, as a general rule, but for some antecedent knowledge of the subject, remain entirely ignorant as to the amount of weight that should be attached to the precepts laid down. Thus, at p. 35 it is stated that the consul is to transmit annually to the Secretary of State a true copy of all entries of marriages made during the preceding year, but there is nothing to show that this is, in fact, a provision of the Act 12 & 13 Vict. c. 68, though that Act is alluded to in the previous page. At p. 40 we find "Duties connected with the Royal Navy," accurately set forth very possibly, but without an attempt at a reference, and therefore without any means of verification. The same may be said of "Public and Private Correspondence," "Consular Officers to execute In-

structions from Diplomatic Officers," and other titles too numerous to mention. In parts ii., iii., iv., v., forming nearly half the book, the reader will recognize, somewhat dwarfed and disguised, it is true, a very old acquaintance—the Merchant Shipping Act, 1854, with its long train of amending Acts down to the present day; but it is only once in fifty pages or thereabouts that any Act is referred to, and then, as a rule, it is only mentioned as bearing on some special point. The greater part of this portion of the book is printed with inverted commas, as if quoted from some authoritative source, and it may be conjectured that it is merely a reprint of the "Instructions to Consuls" issued by the Board of Trade under the authority of the Merchant Shipping Act, 1855, s. 16, &c., but we have not succeeded in finding any statement to that effect. The particular subdivision of this part of the book which relates to naval courts is headed "General Instructions," but the reader is left to guess for himself who the instructor is. At p. 76 and p. 82 a certain "schedule to the Act" is mentioned, but we must pursue our researches elsewhere if we would know what Act is meant. There is, again, too much appearance of the materials having been gathered together in a heap and sent off to the press without very careful examination on the part of the author. If the reader should turn to "section 4, paragraph 1, of the Merchant Shipping Act, 1876," mentioned at p. 86 as providing that the Board of Trade shall prepare a book or books containing instructions for dispensing the medicines and medical stores on board ships, he will be rather surprised to find that there is nothing about medicines or medical stores in the Act referred to, which is the indirect outcome of Mr. Plimsoll's memorable efforts for the protection of British seamen, and relates almost entirely to the powers and duties of the Board of Trade in respect of unseaworthy vessels. At p. 214 occurs the title "Salvage by Her Majesty's Ships," but it is clear that the second and third paragraphs under that heading relate to other salvage also; and Mr. Joel might easily have ascertained that the last-mentioned paragraph is founded on section 497 of the Merchant Shipping Act, 1854, which section in the Act itself comes under the title "Salvage (General)." At p. 29 it is stated that "the 20th section of the Consular Act, 1825," empowers consuls to perform notarial acts and to administer oaths and affirmations; but Mr. Joel would have done well to add that these powers are extended by 18 & 19 Vict., c. 42, to vice-consuls, acting consuls, pro-consuls, and consular agents, and that certain special provisions on the subject of oaths before consuls and vice-consuls are contained in the Crown Suits, &c., Act, 1865. Mr. Joel is a consul himself, and writes professedly for consuls, but it is difficult to suppose that he wishes to leave the junior members of the service in the dark! A little more attention to details, and a resolution to collect all the information that can be got at by research, and not merely to reissue that which comes ready to hand, would make Mr. Joel's handsome-looking volume a more practical and in every way a more satisfactory book.

Documents illustrating the History of St. Paul's Cathedral. Edited, for the most part from Original Sources, by W. Sparrow Simpson, D.D., F.S.A. (Camden Society.)

THE Council of the Camden Society have laid the student of English history under another debt by the publication of this carefully edited volume. The unique position which St. Paul's has always occupied among our institutions must needs give to its history an importance and significance which that of no other English cathedral can claim. Every other ecclesiastical edifice in England, not excepting Canterbury, has had a life apart, so to speak, from the life of the nation. We can conceive the great march of social, intellectual, or religious progress going on and leaving the fabric of Canterbury or York, or Lincoln or Norwich, scarcely at all affected by the struggles and storms and revolutions of the body politic. In point of fact all other English cathedrals are monuments of the existence of that *imperium in imperio* which was a standing menace to the nation's rulers, and whose glory and whose shame it was that it offered a perpetual inducement to the timid, the indolent, and the half-hearted to stand aloof from the great struggles for liberty which patriots dare not leave. But the very stones of St. Paul's are eloquent, the nation's history is stamped upon them. As the old order changes, so do the very form and fashion of St. Paul's change with it. With the fall of the monarchy the old cathedral crumbles to ruins; with the fall of episcopacy the bishop's palace disappears; with the Restoration and the beginning of a new era a new St. Paul's rises, the enormous *débris* of the structure that had passed away being incorporated, however, with the stupendous pile that another age was to look upon with fresh hope and pride. Thus for Englishmen every new discovery or any new fact that serves to make the history of St. Paul's more familiar to us, and helps us to connect the present more closely with the past, must always possess a peculiar interest. Dr. Sparrow Simpson's name is so well known, his opportunities for antiquarian research so favourable, and his industry so great that his readers might feel sure a labour of love like this would be executed in a scholarly way, and that his sagacity would unearth many things which even the scrutiny of practised students had hitherto overlooked. No one will be disappointed in the results arrived at. If Dr. Simpson has not succeeded in adding many new facts to our previous knowledge, he has, at any rate, furnished novel and valuable illustrations of much that still remains but imperfectly known, and he has rescued for the hearing ear and the seeing eye some of those hints and whispers, those light murmurs from the voices of the past, which often tell more than the louder and the bolder tongues that merely repeat the common tale which "everybody knows."

The documents in this volume consist of thirty-six articles of a very miscellaneous character, they extend over a period of five centuries, and they deal with matters as sublime as the life of a canonized saint and as lively as the tune of a street ballad. Dr. Simpson has thrown them together with little regard to method, but they fall roughly into three groups: 1. Those which are con-

cerned with matters purely ecclesiastical or religious; 2. Those which serve to illustrate the political and constitutional history of England; 3. Those which have to do with the structural and architectural history of the fabric.

In the first group the reader is presented with a series of indulgences granted by various bishops and popes in favour of such as shall assist in the reparation or adornment of St. Paul's by their gifts or legacies. Dr. Simpson prints eight of these as specimens from a collection numbering no less than seventy-six, which are still preserved in the Muniment Room, and which were issued between the years 1201 and 1387. We could have wished that a brief abstract of all these indulgences had been given, for though there is no doubt that the learned editor has exercised a wise discretion in the choice of his materials, yet it is difficult to believe that there was not some peculiar circumstance or occasion which in most cases suggested the granting of these indulgences just at the time they were severally published. The document which Dr. Simpson prints as a Bull of Urban IV. is of no great interest. But is it a Bull, and not rather a *Breve*? In the latter case it is easy to see why it should not be found in the *Bullarium Romanum*.

In this first group of articles, too, the reader comes upon what Dr. Simpson himself would probably consider as his "great find." Students of early English liturgies know too well that few mysterious disappearances have been more complete than that of our old diocesan "Uses" or service books. There is good reason for believing that in minor points of ritual, and in such matters as special services, commemorations, collects, and litanies, there was far greater diversity and far more freedom in the several dioceses than is generally supposed, and that the same kind of liberty was allowed as exists among ourselves in the selection and use of the hymns and anthems we sing in our churches. The evil genius of ecclesiasticism, which is for ever encroaching in the direction of a hard and narrow uniformity, gradually but sternly repressed every tendency towards freedom of worship, and all that was peculiar in the diocesan service books was eliminated. Hence few things are rarer than such fragments of the older Uses as exhibit any distinctive features, and liturgiologists will therefore hail with exceeding joy the discovery of two offices, "the only known relics of the Ancient Use of St. Paul's Cathedral." They are but slight fragments, after all; but there are occasions when we must be thankful for small mercies, and the Office for the Commemoration of SS. Peter and Paul, together with the Office of St. Erkenwald, has certainly an interest and value of its own. The collection of collects, too, which Dr. Simpson gives, was well worth printing. It appears to have been transcribed by a certain Thomas Batmanson, a *protégé* of Bishop Bonner's, who was Vicar of Kensington in Queen Mary's time. The Office of Thomas of Lancaster is less noteworthy as a specimen of fourteenth century devotion than as affording us a remarkable instance of the way in which the clergy, in a time of profound irritation and discontent, lent them-

selves to the popular side, and threw their influence into the scale against the Crown. It is a suggestive document and deserved to be reprinted. Clearly clerical politicians were not to be trusted with the liberty of drawing up special services, when political capital might be made out of the "martyrdom" of some demagogue or charlatan whom the ecclesiastical party of the hour thought fit to support. As for Thomas of Lancaster, he was a sullen traitor, without patriotism or a policy or even ambition, and, as Prof. Stubbs puts it, "by every recorded act of his life he is shown to be cruel, unscrupulous, treacherous, and selfish." Yet when he got his deserts the clergy were not ashamed to give it forth that miracles were being wrought at St. Paul's in his honour, just as the very next year miracles were said to be wrought at Bristol in honour of Henry de Montfort and Henry Wylington, after they, too, had been hanged. Possibly a commemoration of these worthies may be found in the archives of a western diocese one of these days.

Under the second group of articles may be classed such matters as the Chronicle of St. Paul's, the Kalendar and List of Obits, and the curious "Ordinance for the Election of a new Priorress at St. Helen's, Bishopsgate," which dates at the beginning of the thirteenth century. With regard to the Chronicle, Dr. Simpson makes no mention of another Chronicle of St. Paul's, now in the possession of the Corporation of Ayrbridge. It would be well to know if any comparison of the two has been made, and wherein, if at all, they differ. Dr. Simpson's Chronicle illustrates very remarkably the audacious attitude of the Papacy towards the Crown of England during the shameful reign of Edward II., and the way in which the whole ecclesiastical patronage of the country was virtually taken out of the king's hands.

To the general public, however, as distinct from that inner circle of students who presumably form the majority of the subscribers to the Camden Society, by far the most attractive portion of Dr. Simpson's volume will be the latter half, in which the reader gains some insight into the vicissitudes in the history of the fabric of St. Paul's. Of the early conflagrations in the building there are only brief notices, and though the earthquake of 1382 evidently wrought very serious mischief, yet of that, too, there is no detailed account, and only brief and incidental allusions to it occur, as, e.g., in the indulgence issued by Archbishop Courtney in 1387. But Dr. Simpson has printed for the first time from Bishop Grindal's Register the official report upon the fire of 1561, and has, moreover, reprinted a most graphic account of that disastrous event, which was translated into French and Latin, and was widely circulated on the Continent; for the destruction of the old spire of St. Paul's was the destruction of one of the wonders of the world to the men of the sixteenth century, and as such was an event big with serious omen. Old St. Paul's never recovered the great fire of 1561, and Dr. Simpson's remaining articles enable us to trace the melancholy progress of decay. It is a deplorable story, and, though we read it here in a very fragmentary form, there is a pathos about these

original documents and a reality which gives them an eloquence that the mere storyteller never seems to rise to. We want no padding to set off the picture of greed and rapacity which meets us in the discovery that, as early as 1577, the vaults under the choir were let by lease to one Justinian Kydde, and that "the sheds lately called Jesus Crowdes and other premises" had long before been "in the occupation of John Cawoods, stationer, deceased." Half a century goes by and things do not mend; on the contrary, a vault under the Chapter House had by this time been let by the Dean and Chapter to one Mr. Sands, "Keeper of the Green Dragon Tavern on the other side of the way"; while the minor canons, anxious to make the most of their rights, "had also let a vault belonging to them; a baker had constructed an oven in one of the buttresses. Houses had been built close under the church, imperilling its very walls"; and even the funds that were collected for the "restoration" of the venerable pile disappeared no one knew where. Clearly the Dean and Chapter had a great deal to answer for; the disgraceful profanation which had set in long before the Commonwealth times must have been the result of continued neglect and selfish apathy on the part of the authorities. Such a condition of affairs as that which the following extract reveals to us does not grow up in a day:—

"Upon Sundays and all festival dayes the boys and maids and children of the two neighbouring parishes presently after dinner come into the church; then they play in such manner as children use to do till dark night, and hence cometh principally that inordinate noise which many times suffereth not the preacher to be heard in the chour."

This was in 1631. Is it to be wondered at if ten years afterwards the order went forth that "the Bishop of London's house near St. Paul's" be used as a prison, or that the Deanery should be handed over to the notorious Dr. Burgess as a residence, or that—oh, the grim satisfaction!—Dr. Burgess himself should have found that even in his new abode things were not all that could be wished, inasmuch as Mr. William Parsons, a trunk-maker, had thought fit to erect two tenements upon the Deanery premises, and—malignant that he was—refused to pay rent for the same to Burgess or any one else?

A few months after this old St. Paul's was turned into a monstrous cavalry stable, and so continued to be used as late as 1651, when a proclamation printed by Dr. Simpson orders the soldiers "to forbear playing at nine pinnis and other sports, from the hour of nine of the clocke in the evening till six in the morning, that so persons that are weake and indisposed to rest may not be disturbed."

A hundred years after the conflagration of 1561 St. Paul's must have exhibited an enormous mass of ruins, though the huge *excavations* was almost as closely packed with habitations and as densely populated as the Roman amphitheatre of Nîmes was within the memory of men still living.

"Restoration" happily was out of the question, and when Charles II. laid the foundation stone of the present cathedral in 1675, with the self-same mallet as was used by

the Prince of Wales so recently at Truro, a new St. Paul's began to rise like a phoenix from the ashes of that which had passed away.

Edgar Allan Poe: his Life, Letters, and Opinions. By John H. Ingram. 2 vols. (Hogg.)

A TASK which has been to Mr. Ingram something more than a duty or a labour of love, which has, indeed, had the solemnity of a mission, is now successfully accomplished. Six years ago an arduous portion was finished when an edition practically complete of the works of Edgar Allan Poe was given to the world. Far from answering the purpose of vindicating the fame of Poe was, however, the prefatory memoir Mr. Ingram was able to affix to that edition. Six further years have been necessary to investigate, co-ordinate, and arrange the information concerning the life of Poe, which has been drawn from all available sources, and those portions of his correspondence which survive and are accessible. Practically, then, the life of Poe now given to the world may be regarded as final and definitive. Little temptation is, indeed, offered to travel again over ground which Mr. Ingram has explored with conscientious fidelity and untiring perseverance, and has mapped out with accuracy so patient that, as Lamb says of Drayton's 'Polyolbion,' he "has not left a rivulet so narrow it may be stepped over without honourable mention." If one or two tracts remain concerning which nothing is known, these may be dismissed as inaccessible.

It is pleasant to congratulate Mr. Ingram upon the close of his labours. Seldom has a duty so arduous and so necessary been discharged with equal loyalty and zeal. If Griswold's poison is not now neutralized, an antidote is provided to which all may have recourse; the malignancy which prompted the most Judas-like of modern treacheries is exposed, and the full baseness of what Graham, the proprietor of *Graham's Magazine*, of which Poe was editor, calls "an immortal infamy" stands revealed.

Profoundly interesting from commencement to close is the biography now given to the world. It is marred by inelegancies of style and by oversights which will have to be corrected in a future edition. These are, however, wholly forgotten by the sympathetic reader, over whom the record of Poe's life exercises a measure of the strange fascination which belongs to his writings.

That Mr. Ingram should be free from that besetting weakness which no biographer probably, except Griswold, wholly escaped was not to be expected. It is in the very nature of things that Mr. Ingram's work should be a vindication as much as a memoir. When noticing the publication of the collected works, we gave some particulars of the misrepresentations to which Poe was subject. So short are, however, human memories, so quickly does a new generation spring up, and so unsafe is it to assume in the majority of readers the possession of special information, that it may be pardonable to give in the fewest possible words the particulars of the offence with which Griswold is charged. On the death of Poe on the 7th of October, 1849, his mother-in-law, his most devoted

friend, placed in the hands of Rufus W. Griswold the whole of his papers. From these Griswold, animated by a malignancy which nothing could satisfy, extracted a life of Poe, which was published in 1850 with the third volume of Poe's works. This memoir, false and scurrilous in all respects, was circulated wherever a knowledge of the poet extended. Its statements were accepted as authoritative, and the memory of the poet was blackened throughout two continents. How powerless to uproot an opinion once formed were the protests of N. P. Willis and other friends of Poe may be supposed by those who know how swiftly a lie circulates and how slowly behind it travels the contradiction. An Englishman, Mr. Moy Thomas, appears to have been among the first to point out the necessity of a serious and enduring vindication of the memory of Poe from the slanders of Griswold; a second Englishman, Mr. Ingram, has now completed the task.

Under these circumstances it is perhaps pardonable that the biography of Poe now published should present a picture of its subject so highly coloured that the darker traits in his character have all but disappeared. It is none the less to be regretted that the memoir is less a rehabilitation than an apotheosis. The gloom and sorrow which overshadow at times the life of Poe, where they are not direct visitations of fate, seem a portion of the poet's inheritance.

We poets in our youth begin in gladness,
But thereof come in the end despondency and madness.

That any form of misconduct on the part of Poe conduced to this state of affairs is barely conceded. A more robust treatment of the subject would, on the whole, have been better. Such, while it left Poe's character free from the degrading and dishonouring accusations that have been brought against it, would have earned to the minds of not a few in whom doubt is begotten of revolt the conviction that in most respects of morality Poe stood above rather than below the level of civilized and cultivated humanity. This is all that is required. At what period Poe took to excess in drink, in opium, or in both is comparatively unimportant. That excess there was his warmest friends and admirers concede. His own plea is not more valuable or satisfactory than that ordinarily supplied in cases of similar misconduct. In a letter to Mrs. S. H. Whitman he states:—"I have absolutely no pleasure in the stimulants in which I sometimes so madly indulge. It has not been in the pursuit of pleasure that I have perilled life and reputation and reason. It has been in the desperate attempt to escape from torturing memories." If the desire to escape from torturing memories were a justification of excess, life, when a certain age was passed, would be one mad carnival. In a letter assumably subsequent he says: "I am constitutionally sensitive—nervous in a very unusual degree. I became insane, with long intervals of horrible sanity. During these fits of absolute unconsciousness I drank—God only knows how often or how much. As a matter of course, my enemies referred the insanity to the drink rather than the drink to the insanity." An unhelped-for cure, temporary of course, came, as he said, with the death of his

wife, to a state of affairs for which the vicissitudes of her fatal illness were principally responsible.

In no Philistine spirit and with no want of consideration for Poe, but rather in the conviction that his character is strong enough to stand upright beneath the burdens it has to bear, we assert that the statement that he drank in "fits of absolute unconsciousness" can have no possible weight. A man in such a state knows nothing. The amount that he drinks he must subsequently learn from others, and it is not easy to believe that those near him, whether he were at home or abroad, would continue to supply him with stimulants. Few words ever spoken bear signs more obvious of the kind of casuistry men employ in defending before others their own actions. Sooner than admit a plea like this we would accept the characteristically subtle and whimsical defence of Baudelaire, that the best work of Poe required for its perfect development a renewal of the drunkenness in which it was begotten. So curious and ingenious, if preposterous, is this theory, we may be pardoned for transcribing from the prefatory memoir by Baudelaire to his translations from Poe the sentences in which it is enunciated:—

"Or il est incontestable que—semblable à ces impressions fugitives et frappantes, d'autant plus frappantes dans leurs retours qu'elles sont plus fugitives, qui suivent quelquefois un symptôme extérieur, une espèce d'avertissement comme un son de cloche, une note musicale ou un parfum oublié, et qui sont elles-mêmes suivies d'un événement semblable à un événement déjà connu et qui occupait la même place dans une chaîne antérieurement révélée,—semblables à ces singuliers rêves périodiques qui fréquentent nos sommeils,—il existe dans l'ivresse non-seulement des enchaînements de rêves, mais des séries de raisonnements, qui ont besoin, pour se reproduire, du milieu qui leur a donné naissance. Si le lecteur m'a suivi sans répugnance, il a déjà deviné ma conclusion: je crois que, dans beaucoup de cas, non pas certainement dans tous, l'ivrognerie de Poe était un moyen mnémotique, une méthode de travail, méthode énergique et mortelle, mais appropriée à sa nature passionnée. Le poète avait appris à boire, comme un littérateur soigneux s'exerce à faire des cahiers de notes. Il ne pouvait résister au désir de retrouver les visions merveilleuses ou effrayantes, les conceptions subtiles qu'il avait rencontrées dans une tempête précédente; c'étaient de vieilles connaissances qui l'attiraient impérieusement, et pour renouer avec elles, il prenait le chemin le plus dangereux, mais le plus direct. Une partie de ce qui fait aujourd'hui notre jouissance est ce qui l'a tué."—*Œuvres Complètes de Baudelaire*, tom. v. pp. 27-28.

If it were worth while, instead of regarding Poe as a man of whom, in spite of extravagances and weaknesses, we have cause to be proud rather than ashamed, an excuse could be suggested far better than any that has yet, so far as we are aware, been advanced. At a comparatively early age Poe commenced to take opium. The extent to which he indulged in this dangerous and seductive poison can only be surmised. In the early draft of *Berenice* a passage subsequently suppressed alludes to its hero's "immoderate use of opium." Subsequently Poe declared, *à propos* of De Quincey's *Confessions of an English Opium-Eater*, "There is yet room for a book on opium-eating which shall be the most profoundly interesting volume ever penned."

That De Quincey's work is incorrect and misleading, leaving out of sight what is most striking in the effects of opium, and substituting for it much that is purely imaginary, is not generally known. Its publication and the reputation of its author had the effect of discouraging inquiry, and the subject, from the physiological and psychological standpoint, has yet to be treated. There are few of the aberrations of Poe's later life that might not be explained by his use of opium. Especially characteristic of its influence is the kind of gloom of which he constantly complains.

The present is not the time in which to associate the irregularities of Poe's life with any theory whatever. It is better to look at the man as he stands before us in the light which is thrown upon him by his works, his correspondence, and the tardily gathered statements of his friends. Bright, sanguine, buoyant, and self-reliant, strong in his affections, impatient of whatever was outside the range of his sympathies, indiscreet to the extent of admitting strangers into what should be the arcanes and the sanctities of his soul, solicitous of appreciation and affection, refined and courteous in bearing, and, as he says, quixotic in his sense of the honourable, the chivalrous, he was, with all his faults upon his head, a fine specimen of our weak humanity. Strength, whether of continuous resolution or of endurance, or indeed of passion, though there is much talk of it, he does not seem in any conspicuous degree to have had. His experience of life was uncomfortable, and before the end bitter. After a youth which may be said in conventional phrase to have been "nursed in luxury," he was, through little or no fault of his own, thrown upon his own resources. The profession he adopted was one out of which a man could scarcely make a living, and he became in a portion of his career a bookseller's hack. Overworked and underpaid, he struggled on until, by means of hand-to-mouth work through which filtered a distinct genius, he won fame. By the time this was acquired he had practically succumbed in the struggle, and the crown that he wore for a short period was joyless. No unknown nor unprecedented fate is this, though it is inexpressibly sad. His married life was a poem. Difficult, indeed, is it to say whether the love of his child wife or that of her mother did more to illumine his career. His attempts after the death of his wife to win consolation or love from other women detract a little from the almost ethereal beauty of that central romance, in which love hallowed and brightened the depressing and terrible details of poverty. The loss of Virginia Poe left him rudderless, and his uncertain course ended in shipwreck.

Mr. Ingram suggests that his death in Baltimore might have been caused by his being "cooped," drugged by electioneering agents, and dragged about from poll to poll to vote. This might possibly have been; it matters little. Speculations of this kind are unblest as well as futile. What is known is that on the 7th of October he was brought insensible into the Washington University Hospital, having been found on a bench near a wharf, and that about midnight of the same day he died. How this sudden end was brought about no one knows, or

knowing has dared to tell. It is probable that what ill treatment, self-inflicted or from the hands of others, he received did not greatly accelerate a death that he felt to be near at hand. He died respected and esteemed by those who knew him best, and with the love of good women attending him to the last. Here is an adequate response to the venomous accusations of Griswold, the slime of whose words is now wiped off for ever. In place of the joint epitaph over Poe and his mother-in-law, who rest side by side in the "ancestral grave" of General Poe, might be put the letter that the distracted woman wrote on hearing of his death. It is hard to say on which it reflects more credit. "Annie," she writes to her friend, "my Eddie is dead. He died in Baltimore yesterday. Annie, pray for me, your desolate friend." By this wail should be read Poe's sonnet to the writer, the closing lines of which are:—

My mother—my own mother who died early—
Was but the mother of myself; but you
Are mother to the one I loved so dearly,
And thus are dearer than the mother I knew
By that infinity with which my wife
Was dearer to my soul than its soul-life.

Before quitting the memoir of this wayward genius, it seems worth while to point out that, besides the comparisons to Marlowe, Chatterton, Byron, and Musset which suggest themselves, a less obvious kinship exists between Poe and Balzac. It would be easy to show the extent of this. At the close of a long notice one instance alone must suffice. When speaking of his 'Eureka' to Mr. Putnam, Poe told him with intense earnestness that

"the book he had to propose was of momentous interest. Newton's discovery of gravitation was a mere incident compared with the discoveries revealed in this book. It would at once command such unusual and intense interest that the publisher might give up all other enterprises, and make this one book the business of his lifetime. An edition of fifty thousand copies might be sufficient to begin with, but it would be but a small beginning. No other scientific event in the history of the world approached in importance the original developments of the book."

Substitute for Poe Balzac, and for Putnam Werdet or some other French publisher, and then these sentences might pass for a quotation from Léon Gorlan concerning the author of 'Père Goriot.' Among errors to be rectified in a second edition are the quotation "Res auguste domi," vol. i. p. 145; "Parturient mountains have been fabulated to produce muscuspular abortions," p. 199; and "the animalcula with moustaches for antennæ," vol. ii. p. 79. Mr. Ingram's style would be greatly improved if he would avoid the practice of ending his sentences with prepositions or that of using such hyper-superlatives as "most extreme rarity." For the work he has done he deserves the thanks of all lovers of literature.

Cinq Mois au Caire et dans la Basse Égypte.
Par Gabriel Charmes. (Paris, Charpentier.)

If all the English tourists who have written books about Egypt had had the wit and the skill to treat their subject as M. Charmes has done! Such will probably be the exclamation of every English critic; and it is not that the author writes from any excep-

tional point of vantage, with any special or previous knowledge of his subject; on the contrary, all seems new and fresh to him, and the justness and accuracy in most instances of the conclusions he draws are as remarkable as the graceful and picturesque style in which his descriptions and reflections are alike conveyed. Many of the matters on which he discourses are naturally more familiar to the travelled Englishman than to the ordinary French reader, but the former will not enjoy them the less on that account. The author's interest and regard for everything Egyptian are partly due to the feeling common among Frenchmen, and expressed without reserve by our author, that France has certain prescriptive claims to superiority in Egypt, which, if mainly sentimental, are none the less exclusive. They date, not to mention St. Louis and his crusaders, from the days when "forty centuries" looked down from the Pyramids on the overthrow of the Mamelukes, and have since been cemented by the labours of the French *servants*, by the support of the dynasty of Mohammed Ali, as representing "Western ideas," and by the Suez Canal. The responsibility for such a system as that of the modern Egyptian Government seems to us a very doubtful subject for congratulation, and when M. Charmes says that "seule de toutes les nations musulmanes de l'Orient elle a voulu essayer de devenir une nation à civilisation européenne," he surely attributes to the Egyptian people an amount of initiative and of national self-consciousness which has no real existence. M. Charmes, however, is also keenly alive to the attraction, amounting almost to personal affection, which a first contact with "the East" often exercises on the European traveller; and the feeling finds eloquent expression throughout his pages. For him, under the flood of magic light and colouring shed by the sun of Egypt, the wide, level plains are never monotonous, the mud hovels never mean or sordid, nor the sand-hills insignificant. He testifies sadly to the rapid disappearance of the beautiful, if not very substantial, handiwork of the Arab builders under the apathy of their modern successors, whose glaring bad taste is further actively shown in their own constructive efforts, as well as in the reckless and profligate extravagance—a vulgar burlesque on the 'Thousand and One Nights,' which, with the grinding oppression it necessitates, is certainly the most prominent outcome of "Western civilization." One of the few redeeming results of this extravagance is the valuable collection of trees and plants from distant countries, chiefly tropical.

Not the least interesting part of the book is the analysis of Arab character and speculation on the causes of the rapid rise and subsequent decay of their power. Their failure the author attributes mainly to the absence from the Arab nature of all trace of a conservative spirit or of original creative power. The latter defect he illustrates especially, and fairly enough, by the character of their philosophy and also of their theology. We should be slow to admit his assertion that their architecture shows an equal want of original genius, and it is, perhaps, rather sweeping to attribute so general a lack of originality to a people whom he elsewhere

describes as endowed with "tous les dons de l'imagination."

Mention has been made of certain recondite claims to superiority in Egypt which the author advances in favour of his countrymen. These unluckily bring him into collision with those of England, not, he says, that the French claims, which are rather of a moral nature, can, except by a mind of the "Manchester" order, be outweighed by the mere material magnitude of the English interests at stake. We should naturally like to stand well with so pleasant and cultivated a writer as M. Charmes, but if we do, he more than disassembles his love. There is no allusion to any archaeological labours in Egypt but those of his own countrymen. As for our efforts to put down the slave trade, they are downright cant. (It is curious, by the way, that intelligent Frenchmen, who profess to be governed *par excellence* by ideas, should be incapable of comprehending the idea of abstract philanthropy.) If we were in earnest, he says, we should have tried to put down such abominations as "la fabrication d'eunuques." As for the slave trade, if it is suppressed what is to become of the unfortunate captives in the negro wars? If there is no market for them, they will be eaten. Does England really think that cannibalism is a lesser evil than comfortable slavery? This seems to us rather unworthy fooling, for M. Charmes can hardly be ignorant how many of these wars are caused by the demand for slaves. But he loves us not. Speaking of "de grandes entreprises de culture qui tripleraient la richesse de l'Égypte si elles venaient à se généraliser," he adds, "Par malheur, ces agriculteurs sont fort rares; par malheur aussi, ils sont presque tous Anglais." And the English lady tourist, too, is sometimes seen standing where she ought not. As to the English officials in Egypt, their places are kept up for the benefit of the Anglo-Indian civilian, for whom the climate makes a valuable halting-place between the heats of India and his native fog; and the situation is doubly attractive for him when he has ten children, of whom five remain in India and five are at home. But a witty Frenchman on *le perfide Albion* is always fresh and amusing. It is also instructive to know what the "intelligent foreigner" writes of us, and this again is useful as a rough practical gauge of the amount of information, if not of the intelligence, of those for whom he primarily writes; so for the philosophical English reader those hard sayings may be an additional reason for taking up what is, in other respects, a pleasant and attractive book. We notice a number of typographical errors unusual in the productions of the best French publishers.

NOVELS OF THE WEEK.

Troublesome Daughters. By L. B. Walford. 3 vols. (Blackwood & Sons.)

A Red Rose Chain. By Maggie Symington. (Clarke & Co.)

People She Knows. By an Old Maid. (Remington & Co.)

Under the Rose. By Mrs. Herbert Davy. (S. Tinsley & Co.)

If the story of 'Troublesome Daughters' were at all equal in merit to the author's

delineation of character, the book would be one of the best as well as one of the most charming published of late. The story is not wanting in variety and movement, but it is very much wanting in interest. Love unrequited turned to hate, and prompting a low-bred man to tell his rival that the girl is touched with insanity, is not a probable state of things; but to make the real lover accept the statement, and run away from England without making any inquiry, is too harsh an improbability to force upon the reader. The misunderstandings which commonly in novels lead to the plot are often very small, and seem quite inadequate by reference to real life; but the mistake upon which depends almost the whole of the misery and separation—fortunately of no very agonising kind—in *'Troublesome Daughters'* really seems utterly impossible, even under the circumstances which the author relates. Again, a break of five years in the middle of the story, and the gap filled by a monologue in which the important changes which have taken place in the interval are told, help to dull the reader's interest. Talk of that kind on the stage is often necessary to explain what is going on, but it has an air of unreality even there, and in writing, where it is quite unnecessary, it is still harder to make it appear natural. Of course, it is done to add vivacity, but Mrs. Walford's share of that excellent quality is so large and so genuine that she requires not to add an unreal appearance of it. The first volume of *'Troublesome Daughters'* is delightful: it sparkles with gaiety; it is very original and very natural. One can only regret that the exigencies of the story have necessitated the introduction into the other two volumes of too great an amount of description, analysis, and explanation.

Miss Symington's story sets forth the iniquity of marrying for money. Hal Hamilton, being in love with a penniless young lady, jilts her for a certain Lady Ethel, who, at any rate, has the merit of a disinterested attachment for him. Lady Ethel certainly suffers severely for her error. Not only does her husband neglect and misuse her, but his brother, who disapproves of the marriage, thinks it well to show his scorn by rudeness to his brother's wife. So far is the author from disapproving of his conduct that a large portion of her story is taken up by the sufferings of this young gentleman, who lives in uncomfortable lodgings, and is cheated by his landlady, rather than be reconciled in the slightest degree to accepting the wages of iniquity. A still larger part of the book is filled up with nursery dongs, charades, and Christmas trees:—

"The presents were labelled with the names of their intended recipients" (surely an unusual feature in the programme of the evening), "and were taken down and distributed by the gentlemen of the party. Some of them were so *apropos* to the receivers that a good deal of merriment was created. Thus Miss Morton, the daughter of the head master of the grammar school in Burnham, a lady addicted to classical studies and to writing for various magazines, found herself the recipient of a little blue stocking; Mr. Franklin became the possessor of a pussy cat; Judith of a dunce's cap; Max, a bachelor's companion," &c.

With such harmless prattle does our author

while away our time, and the "patipising" of the father of the Christmas children—a clairvoyant whose assistance is invoked for various discoveries, among others to find the body of the luckless Hal—is the only original feature of this exceedingly commonplace story. So far as we have any preference among the characters, it is for the unfortunate lady who loses her fortune, wastes her affection, and is widowed in a tragic and sudden manner after a quarrel with the selfish scoundrel who causes her unhappiness.

With subjects of sufficient interest and an adequate gift of expression, an old maid should be in an exceptionally favourable position for the writing of a volume of romance. Indeed, it is no secret that a large part of our contemporary fiction is the work of single ladies, more or less fitted for their task in these two respects. Thus when "An Old Maid" announces herself as the author of a series of sketches of "people she knew," we only realize in its crudest form a fact which underlies, perhaps, three-fourths of all the novels produced by lady writers. Given an author with plenty of leisure on her hands, and an uneradicable desire to write, it would be difficult to supply her with wiser advice than this—that she should take her subject from her own experience, however limited it might have been, and make the best of materials which were fairly at her command. This is what the author of *'People She Knew'* professes to have done, and there is internal evidence of her having drawn from the life. But at the same time it is abundantly manifest that she has supplied a great deal from her fancy. Actions that she has imagined and motives that she has imputed go to make up her picture of the people that she may have known; and there are consequently more than a few improbabilities in these eight sketches. The opening story of Leonard Vivian, which is rather two stories tacked into one, literally revels in wild impossibilities. It is interesting for those who may not have encountered the several incidents and situations before—the mysterious organist, the girl whom he secretly boards in his cottage, the squire on his stormy death-bed, the murder of a father by his runaway son, the discovery of the murderer in a cavity behind the wainscot, and all the rest of them—but many readers will lack the sense of freshness, candour, and fidelity to the commonplace, which ought to be the special characteristics of drawings from the life. The "Old Maid's" work has its interest and attractiveness, but the designs are a little too bold, and the colours are too crudely mixed.

Mrs. Davy's "Prose Idyll" is prettily imagined, and the plan of allowing "the rose" to tell the story of its mistress is a happy, if not quite an original, conception. A little bad grammar rather mars one's notion of the delicacy of flower language. "I stoop to no excuses. My conduct needs not such," is the rose's report of the language of the haughty baronet, whose base stratagem has severed fair Constance from her low-born swain. "There is no language strong enough to express my *opprobrium*," says the foolish squire, her father, seeking for words to express his disapprobation of a match with his huntsman's son. "Can it indeed be true what Aunt Hilda said last night?"

are the words which flow from the honeyed lips of the heroine. Through such imperfect utterances do we learn the lesson of Constance's woes and final happiness. In spite of bucolic mire and matchmaking aunt that happiness becomes complete when the high-born beauty weds the marvellous youth who has the triple endowment of artistic temperament, dark eyes, and political liberalism of a charming academic vagueness.

SELECTIONS FROM THE FORTH

Poems from Shelley. Selected and Arranged by Stopford A. Brooke. (Macmillan & Co.)

A Selection from the Poetry of Elizabeth Barrett Browning. Second Series. (Smith, Elder & Co.)

A Selection from the Poetical Works of Robert Browning. Second Series. (Same publishers.)

MR. BROOKE'S volume, which belongs to the "Golden Treasury Series," includes the great majority of Shelley's lyrics, along with the moderately long poems *'Alastor'*, *'Julian and Maddalo'*, *'The Witch of Atlas'*, *'Epipsychidion'*, and *'Adonais'*, and a rather large sprinkling of extracts from other poems. Most of the compositions are arranged in groups, such as "Poems on Death," "Songs consecrated to Liberty," "Poems on Time and its Changes," and seven other headings. Mr. Brooke exercises the privileges of an editor somewhat wilfully, taking scraps out of long poems and bestowing fancy titles on them, making omissions from lyrics which one might expect to find complete, and so on. His notes and other indications suffice, however, to show where these processes occur. One item is named "The Zucca"; it is not the poem to which Shelley himself gave that title, but is an extract from his so-called "Unfinished Drama." The text is not always conformable to the latest and most authoritative editions. For instance, "Ye hasten to the dead" (p. 36) ought to be "Ye hasten to the grave," and "purer sentiment" (quoted in the preface from the *'Triumph of Life'*) ought to be "purer nutriment." Mr. Forman's arbitrary alteration in the *'Ode to Liberty'*—the introduction of a colon at the close of the first line, whereby "vibrated" is changed from a transitive into an intransitive verb—is adopted, without, as we think, the slightest justification. It is apparent, however, that Mr. Brooke has felt sincere interest in his work and taken pains with it. His preface, occupying more than fifty pages, and his notes, which fill sixteen, show a sincere admiration for Shelley and proportionate critical acumen. He follows one or more of his predecessors in rating the *'Prometheus Unbound'* highest among the long compositions, and the *'Ode to the West Wind'* among the short ones. The passage analyzing the *'Triumph of Life'* may be read with profit, also that in which the editor speaks of certain poems of Shelley as embodying the ideal approaches and ideal regret of love; and he is liberal-minded enough to allow that Shelley performed in the long run good service even to theology, not to mention poetry. Mr. Brooke is not right in speaking of the Demogorgon in *'Prometheus Unbound'* as vaguely impersonating Shelley's conception of a central cause; Demogorgon proclaims himself to be Eternity, and that is, we apprehend, the true designation. It is also a mistake to say that Shelley was said to "come and go like a spirit" in "the house at Lerici," for this applied to the house at Pisa; and the statement that the influence of "Queen Mab" "was widely extended"—if relating, as would appear from the context, to a date prior to 1815—is decidedly erroneous, for the poem was at that time only privately printed, and had no circulation worth speaking of. The volume will serve to promote the advance which has of late been made in the appreciation of a great poet.

A second series of selections from the works of Mr. and Mrs. Browning cannot but be an important gain to the students of modern poetry; and these volumes are of great value as completing the good work of the first series. In each series the poems have been selected by Mr. Browning. Taken together, the four volumes comprise most of the poems by both authors, save those which of themselves are long substantive works. From such works no extracts have been made. This course seems to have been, on the whole, judicious, yet an exception might have been desirable in the case of 'Pippa Passes.' The magnificent scene between Ottima and Sebald, Mr. Browning's most splendid achievement in a line purely dramatic, being in itself complete, could well have been detached. There is, perhaps, no other instance in which an extract from a poem equally long would have been practicable.

Welcome as these new volumes will be to many who cannot afford to buy the collected works of either poet, not quite the same interest can attach to them as to those of the first series, for, rich as the second series is, the first naturally appropriated what in both writers was most memorable. Still, when we say that the present selection from Mrs. Browning contains 'The House of Clouds,' 'A Sea-side Walk,' 'A Vision of Poets,' 'De Profundis,' 'Loved Once,' 'A Denial,' 'Proof and Disproof,' 'Where's Agnes?' 'Summing Up in Italy,' 'The Forced Recruit,' and 'Cama Guidi Windows,' it is evident that ample material remained to warrant the issue of this volume. Among the sonnets in this series we note the one called 'Grief,' beginning,

I tell you hopeless grief is passionless.

There is hardly a sonnet in the language of more colossal grandeur than this. The second and the first volumes of Mrs. Browning's collected works are those most taxed in the present collection, which includes from the fourth volume, however, all the translations save one or two, besides ten other poems.

No collection of poems which perforce ignores his plays and such important works as 'Sordello' and 'Paracelsus' can adequately represent a genius so varied as Mr. Browning's. 'In a Balcony' is the most dramatic piece in the present volume. Surely nothing more pathetic in its way has ever been written; but how different is the pathos of 'Luria'! The pathos of the first lies in the conception of the desperate condition to which a passionate nature, furnished for want of common love, may be brought; while the pathos of the second consists in the opposition between a pure and primitive nature and the intricacies and craft of civilization. It is with surprise that we notice the omission of the 'Pied Piper of Hamelin,' a poem too popular, as well as too good of its kind, to be left out. A greater loss still is that of 'Johannes Agricola,' a study remarkable alike for its splendour of imagery and its keenness of satire. It is, however, matter for rejoicing that this collection includes one poem, perhaps of all the short poems the most beautiful, 'Rudel to the Lady of Tripoli.' From volumes published during the last ten years judicious choice has been made, and lovers of good things will be especially glad to find in this second series "Amphibian," from 'Fifine at the Fair'; from the poems published with 'Pacchiarotto,' among others "Hervé Riel"; and from 'La Saisiaz' the exquisite fable of the bard and the cricket.

ORIENTAL LITERATURE.

Pali Miscellany. By V. Trenckner. Part I. (Williams & Norgate.)—Mr. Trenckner presents us in the first instalment of his 'Pali Miscellany' with the introductory portion of the 'Milindapāho' in romanized text (pp. 5-28), an English translation (pp. 29-54), and notes (pp. 55-84). In spite of the impetus which has been given of late years to the study of the sacred litera-

ture of the Southern Buddhists, Pali scholarship has not yet attained to that maturity which can afford to dispense with translations and other aids to a correct understanding of the texts. This need was fully recognized by Prof. Feussoll in his edition of 'Dhammapadam' and of various Jātaka stories, by the late R. C. Childers in his 'Khuddakapātha,' and more recently by Dr. Oldenberg in his 'Dipavamsa,' and by Prof. Pischel in his 'Amalāyanasutta,' all of whom paid much attention to textual criticism and a faithful rendering of the Pali original. The specimen just brought out by Mr. Trenckner of his forthcoming edition of 'Milindapāho' is not only eminently conspicuous in both of these respects, but still more so by the valuable matter—morphological, lexical, etymological, and grammatical—contained in the notes. These are a mine of wealth, the outcome evidently of many years' patient research, and betray such an intimate and critical acquaintance with the extensive collection of Pali manuscripts for which the Royal Library at Copenhagen is celebrated as no other Pali scholar in Europe, Prof. Feussoll himself scarcely excepted, can boast of. Indeed, in the five years which have elapsed since the appearance of Childers's Pali dictionary, no addition of greater importance has been made to Pali scholarship than is comprised within the unpretending little volume to which we have called attention. We hope the author may be induced by the favourable reception which the present instalment of his 'Pali Miscellany' is sure to meet with at the hands of his fellow students to relax somewhat in his fastidiousness when he comes to prepare for the press the subsequent fasciculi, which are to contain, amongst "further contributions towards illustrating several details of Pali philology," the Bhabra texts and the remains, preserved in the Nikāyas, of "the heretical dialect."

Assyrian Texts: being Extracts from the Annals of Sennacherib, and Assur-bani-pal. With Philological Notes. By Ernest A. Budge. (Trübner & Co.)—This is another volume of the series entitled the "Archaic Classics," of which Sayce's 'Elementary Assyrian Grammar' was the first, and has been brought out by the publishers in the same sumptuous and handy form. It is a proof of the rapid progress that Assyrian research has been making of late years, and of the recognition of Assyrian as an object of regular study. Indeed, no better evidence of this recognition could be found than in the fact that Mr. Budge styles himself on the title-page "Assyrian Exhibitioner of Christ's College, Cambridge." It is a welcome sign that the new study has so far won its way to acknowledgment as to be accepted by our older universities, which are apt to look shyly on novel branches of knowledge. The book consists of a number of texts selected from the Assyrian inscriptions, with explanatory notes at the end. The texts have been edited carefully, the author having gone through the originals and noted the variant readings. The philological notes will be found very useful by the learner; difficult words and grammatical forms are explained, and the roots in the kindred languages compared with them. If anything is wanted to make the book complete it is a vocabulary. We have observed only two misprints: "mie" for "mie," on p. 35, and "limnatio" for "limnatio," on p. 43. A reading-book of this sort was very much needed by both pupils and teachers.

We have received C. Friederici's *Bibliotheca Orientalis* for 1879. This is the fourth year of this most useful publication, which gives a complete list of all the books, papers, serials, and essays relating to Eastern literature published during the last year in England and the colonies, Germany, and France. It commences with general philology, comparative mythology, and general history, and then passes in review the various nations from China and Japan to Persia, Palestine, and Turkey. The latter por-

tion also takes in Egypt, Algeria, and Central and South Africa.

We have also received from Calcutta a very useful book for Bengali students of English, *Phrases and Idioms*, by Krishna Chandra Roy. Three parts have been published, which go down to the end of C. The author takes English phrases in alphabetical order, for which he gives the most suitable Bengali translations he can find; he then adds some extracts from modern English classical writers to illustrate the use of the phrase in question. Sometimes the Bengali renderings are literal; but often they give the spirit of the English phrase in a thoroughly native dress, which is no doubt the better way. Native students in Government schools will find this little volume a great help in explaining English idioms, such as "to make the best of," "between ourselves," "to come in for," &c. We would only recommend the author in his future parts to endeavour, as far as possible, to find some idiomatic equivalent in good nervous Bengali for all his English phrases, instead of a literal paraphrase. Thus, for instance, "to build castles in the air" is not merely "to build a palace in empty space," *sénya attalid nirma*, nor even "to dream of a lakh of rupees," *lakh tókár swapan*; surely the true equivalent is that good old Hindu phrase found in the 'Mahābhārata' and the 'Rāmāyana,' "a city of the Gandharvas," *gandharvanagara*. Bengali is one of the richest languages in the world if it is only allowed to bring out its own latent resources.

Le Dix-septième Chapitre du Bhāratiya-Nāṭyaśāstra, intitulé Vāg-abhinaya. Publié par P. Regnaud. (Paris, E. Laroux.)—Though it is still a moot question whether in the drama the palm of antiquity has to be assigned to India or to Greece, the probability, leaving aside Hindu tradition, will be found to be in favour of the former country. Hindu literature is rich in treasures on *alanakāra* (i.e., poetry, rhetoric, and dramatic art) and the kindred sciences of *sangita*, or music and dancing. Many of the leading works, especially on *alanakāra*, have been published in India, and others are accessible in manuscript. An exposition, however, in a European language, of the various topics of which they treat, is still a desideratum. Prof. P. Regnaud, already favourably known as the author of a book on Hindu theology and philosophy as expounded in the Upanishads, and as the translator of Bhartrihari's 'Çatakas' and the drama 'Mrichhakatī,' is preparing an exhaustive work on *alanakāra*. While collecting materials his attention was obviously drawn to Bharata's 'Nāṭyaśāstra,' or dramaturgy, to which all Indian treatises on dramatic art refer as their ultimate source. Manuscripts of it are so scarce even in India that, till within a comparatively recent period, the original was supposed to be lost. In 1862 Dr. Hall was so fortunate as to secure a complete copy of the work, and he published four out of the thirty-six chapters of which it consists as an appendix to his edition of the 'Dakṛpa.' Some twelve years later Dr. Heymann began preparing an edition of the whole work from Dr. Hall's manuscript and from other materials which had since come to light; circumstances, however, prevented him from carrying out his project. Quite recently M. Regnaud has had the use of a palm-leaf MS., in Grantha characters, of Bharata's 'Institutes,' the property of the Royal Asiatic Society, and considerably differing from Dr. Hall's MS. With a view to showing what aid can be derived from it towards a trustworthy edition of the text, M. Regnaud has brought out as a specimen the seventeenth chapter, entitled "Vāg-abhinaya," i.e., on gestures as the accompaniments of vocal representation, and has added notes and emendations which testify alike to his critical acumen and his familiarity with the subject. Though we doubt, however, whether from the existing and available materials a satisfactory

edition of Bharata's work can be produced, we have every confidence that at M. Regnaud's hands a comprehensive and lucid exposition of the Indian system of *astronomy* may be expected, in which also the results of his examination of the 'Bharatiya-Nāyakastra' shall be embodied.

In an essay on the peoples and languages of Africa contained in the elaborate introduction to his Nubian Grammar, which has just appeared in German, Prof. Lepsius maintains that the early Babylonian civilization was imported from Egypt. After having discussed the identity of the *Kēfs* on the Egyptian monuments with the *Kēphēs* and the *Phōivēs* of Greek authors, he quotes the well-known legend of the monster Oannes, which, according to Berceus, emerged from the Erythrean Sea on the coast of Babylon, and taught men the arts of writing, of building temples, agriculture, and many other useful things. Prof. Lepsius goes on to say:—"Thus the fishman (i.e. Oannes) was a shipman who landed in Babylonia from the Persian Gulf. Then Berceus went on to enumerate the first kings of the country, among whom there appeared from time to time other fishmen, resembling Oannes, from the Erythrean coast, one or more at a time, but all to carry out more completely what had been taught by Oannes. The tradition of the Babylonian priests that their country was one colonized and civilized from the south sea cannot be expressed in plainer language; and this alone overthrows the hypothesis, untenable in every respect, although still pretty commonly accepted, that the Babylonian mode of writing, together with all the higher civilization of Babylon resting thereon as well as the higher culture of its priests, is derived from a so-called Turanian people, from regions which at the time of the author of the genealogical tables [in Genesis] were still so unknown and barbarous that he excluded them from the civilized world. In the oldest times within the memory of men we know only of one advanced culture, of only one mode of writing, and of only one literary development, viz., those of Egypt; and we know of only one contemporary people which could have had knowledge of this culture, appropriated its results, and conveyed them to other nations—this was the Kushites, the masters of the Erythrean Sea to its furthest limits. It was by them that Babylonia was colonized and fertilized with Egyptian culture. And it is thus only that the thorough-going correspondence between Babylonian knowledge and institutions and the Egyptian ones becomes intelligible. The pictorial writing forming the basis of the cuneiform characters is unmistakably only a species of the hieroglyphics; the astronomy of Babylon is only a development of that of Egypt; its unit of measure, that is, the royal or architectural ell of 0.525 m., is completely identical with that of Egypt, which we find described on the walls up to the fourth millennium B.C.; its architecture, that is to say, its temples as well as its pyramids and obelisks, is an imperfect imitation of Egyptian originals; and so with the other arts. At every step we meet in Babylonia with the traces of the Egyptian models. . . . In any case we have to regard the Kushites as holding sway over the natives and as constituting the stem of the highly cultivated priestly caste of the Chaldeans. To what extent they were able to make their language prevail among the masses of the people has yet to be ascertained. This point can only be decided one day by a more profound study of the old Babylonian language, especially that portion of it which represents the higher elements of culture in this mixed speech, which we must suppose it to have been."

We have received Prof. Ascoli's monograph on some Hebrew epitaphs in Southern Italy, entitled *Iscrizioni inedite o mal note, Greche, Latine, Ebraiche, di Antichi Sepolcri Giudaici del Napoletano*. This is an extract from the Transactions of the Fourth International Congress of Orientalists, held at Florence in 1878. Having given a sketch of the most ancient Hebrew

epitaphs found at Worms, Aden, and the Crimea, and spoken of the history of the settlement of the Jews in the provinces of Naples from the fourth to the tenth centuries, the author gives a brief description of the catacombs of Venosa, and then proceeds with the texts of the inscriptions themselves, found at Venosa, Brindisi, Trani, and elsewhere. At Venosa the earliest inscriptions are in Greek and Hebrew, nearly always accompanied by the emblem of the candelabra and the word *Shalom*. The earliest date occurring in these inscriptions is that of 810 A.D., but those of Venosa are no doubt much older. The memoir concludes with an interesting chapter, containing philological and chronological disquisitions relating to the language and the era of these epitaphs.

Two most valuable contributions to Syriac literature have just reached us:—1. Prof. Paul de Lagarde's edition of Bar Hebraeus's scholia to the Psalms, together with Elijah's (of Nisibis) Arabic-Syriac glossary. The latter work is taken from a MS. in the library of the India Office. 2. *Syrisch-Römisches Rechtsbuch aus dem fünften Jahrhundert*, texts with German translations and notes by Profs. W. G. Bruns and Ed. Sachau. In 1858 Prof. Land edited the same book, with a Latin translation, in the first volume of his 'Anecdota Syriaca,' but his text is less correct than the present one, and his translation is in some respects not quite trustworthy for the purpose of the history of ancient law; not being a student of law, he could not always give the true meaning of the words. Prof. Bruns points out that this law book was known in the East in the Middle Ages under the titles of 'Statuta Imperatorum,' 'Libri Basilicon,' and 'Leges Constantini, Theodosii, et Leonis,' a fact which was unknown to Dr. Land.

M. James Darmesteter has contributed to the *Mémoires de la Société de Linguistique* an interesting contribution to comparative mythology, with the title of *Cabires, Béné Elohim et Dioscures*. He comes to the following conclusions:—"1. Les Cabires ont été assimilés aux Dioscures parce qu'ils s'appelaient les 'fils de Dieu'; 2. La Bible connaît les Cabires, ce sont les Béné Elohim (Gen. vi. 2); 3. Le conte grec du massacre de Lemnos est une forme secondaire d'un mythe phénicien, appartenant au cycle d'Adonis, et dont les premiers mots sont restés dans le chapitre vi., verset 2, de la Genèse."

We have received Prof. Bernardino Peyron's Latin catalogue of the Hebrew MSS. preserved in the University Library of Turin. It contains 2,176 articles, and its method is nearly the same as that of the catalogue of Oriental MSS. made in Italy under the auspices of the Government. Excepting some minor mistakes, the description of the MSS. is, on the whole, satisfactory. The indices are also carefully elaborated.

OUR LIBRARY TABLE.

Grains de Bon Sens, which Messrs. Calmann Lévy & Co. send us, is not, perhaps, quite so amusing as most of the volumes of newspaper articles on things in general which accumulate like stalagmites from the droppings of M. Alphonse Karr's ever productive pen. It is to a great extent political, and besides that M. Karr writes of politics very much as an amateur, it is precisely in his political writing that he makes his nearest approach to being dull. It need, however, hardly be said that there are ample compensations. There is, perhaps, some lack of modesty in the version of the old story by which the author describes himself as having received all the usual gifts from fairies in his cradle, with the neutralizing addition of "bon sens" from the invariably spiteful old fairy who comes last. But there is all his former sprightliness in the description of the fate of himself and other Mentors who will not agree with the populace as being in "la situation de quelqu'un qui va du Palais Royal à la Bourse à l'heure où la foule va de la Bourse au Palais

Royal, c'est-à-dire qui a ses côtes nouées aux côtes de ses contemporains." Perhaps Englishmen will not take so gloomy a view of M. Karr's countrywomen as he himself does for their crime of shaking the hands of male beings "with a vigorous grasp." But when he tells us that though he only sticks pins into his enemies, "ces épingle, c'est de la monnaie de glaive," we must again acknowledge one of those palpable hits of phrase to which French lends itself better than any other language. The contrast of the Oriental system of harems with the system in vogue, in no matter what country, "d'avoir un harem éparpillé chez ses amis," is another felicitous audacity. Nor can the book be said to wind up unhappily with this mot (an unpublished one if we mistake not) of Balzac to the author: "Ça t'apprendra. Dieu s'est réservé de faire le bien; c'est défendu à l'homme," though it might have come better from some one who had endeavoured to infringe the Divine command rather oftener. With the reward of such occasional flashes as these it must be a severe person who will not let M. Karr talk about universal suffrage and the qualifications and duties of rulers, much more about the proper use to be made of orange trees, the impossibility of preserving rosebuds in any satisfactory manner, the urgent necessity of adopting Swiss railway carriages, the danger of matches which can be used for the purpose of poisoning, the folly of a Ministry of the Interior which does not teach the population at large to distinguish harmless from harmful fungi, and the capabilities of she-goats as feeding-bottles for infancy. A method of alimentation which produced Jupiter and M. Alphonse Karr (as the latter justly argues) must have something to be said for it. Let us hope that the existence of M. Karr's foster-mother reposes upon more solid proofs than that of Amalthea. It is, at any rate, certain that a very pretty myth about a goat which gave suck to a swarm of wasps might be made out of the facts.

We have noticed above the pleasant volumes of selections from the works of Mr. and Mrs. Browning. Another volume that ought to have attractions for all lovers of good reading is the *Passages from the Prose Writings of Matthew Arnold*, which Messrs. Smith & Elder have sent us. The extracts have been made with judgment, and will, we hope, induce many to study the books from which this *Horilegium* has been made.

To Messrs. Kegan Paul & Co. we are indebted for a dainty edition of the *Princes*, which forms a worthy pendant to the edition of 'In Memoriam' the same firm lately published.

We have on our table *With a Silken Thread*, 3 vols., by Mrs. E. Lynn Lanton (Chatto & Windus);—*The Boy's Country-Book*, by W. Howitt (Nelson);—*Time's Whisperings*, by G. Barlow (Remington);—*Congregational History, 1850-1880*, by J. Waddington (Longmans);—*Essays on the Church's Doctrinal Authority*, by W. G. Ward (Burns & Oates);—*Religious Life and Thought*, by W. Horne (Williams & Norgate);—*The Philosophy of Jesus Christ*, by the Rev. R. Collins (Stock);—*Three Christians* (Hodder & Stoughton);—*A Visitation Manual*, by the Rev. W. E. Heygate (Smith);—*Bethlehem to Olivet*, by J. Palmer (Church of England Sunday School Institute);—*The Criminal Code of the Jews*, by P. B. Benny (Smith, Elder & Co.);—*The Ober-Ammergau Passion Play*, by J. P. Jackson (W. H. Smith);—*Russische Literatur und Cultur*, by J. J. Honegger (Leipzig, J. J. Weber);—*Opere Inedite di Giacomo Leopardi*, Vol. II., by G. Cugnoni (D. Nutt);—and *Vita e Scritti di Carlo Bagnu*, by G. Cadorna (Roma, E. Botta). Among New Editions we have *Sir Gibbie*, by G. Mac Donald (Hurst & Blackett);—*A Golden Sorrow*, by Mrs. C. How (LW);—*Our Public Offices*, by C. Marvin (Sonnenchein);—*Conrad Life*, by a Tick-of-Leave Man (Wyman);—*British Decoration*, by

Col. F. Brine, R.E. (Stanford).—*Hay Fever*, by C. H. Blackley (Baillière).—*Vocal Music upon the Chert Method*, by E. Andrade and G. W. Bullen (Moffatt & Paige).—*and Corn and Chaff, or Double Acrostics* (Pickering). Also the following Pamphlets: *Linguistic Notes on some Obscure Prefixes in Greek and Latin*, Part II, by Sigmas (Williams & Norgate).—*Our Disestablished Parish*, edited by W. P. Maunsell (Sampkin).—*Notes on Prisons*, by G. R. Vicars (Cambridge, Macmillan).—*The United States of Europe*, by J. B. Killen (Brook & Co.).—*and Those Curs, a Satirical Brochure* (Curtis Bros.).

LIST OF NEW BOOKS. ENGLISH.

Theology.
Christian World Pulpit, Vol. 17, January to June, 1880, 4/4
Goulburn's (Dean) Everlasting Puntishment, Lectures delivered at St. James Church, Piccadilly, or 8vo. 5/4.
Fussy's (Rev. E. B.) What is of Faith as to Everlasting Puntishment? 8vo. 3/6 cl.
Robinson's (Rev. K.) Manual of Theology, 8vo. 10/4 cl.
White's (G. C.) Discipline of Suffering, Nine Short Readings on the History of Job, 12mo. 2/4 cl.

Fine Art and Archaeology.
Anderson's (Mr. C. H. J.) Lincoln Pocket Guide, being a Short Account of the Churches and Antiquities of the County, 12mo. 3/4 cl.
Mackley's (W. J.) Handbook for Painters and Art Students on the Character and Use of Colours, 8vo. 3/6 cl.

Poetry.
Hamilton's (Janet) Poems, Romances, and Sketches, or 8vo. 4/4
Irwin's (T. C.) Pictures and Songs, 12mo. 3/6 cl.

History and Biography.
Libermann's (Yen. Francis Mary Paul) Life of, by Rev. P. Goepfert, or 8vo. 7/6 cl.
London, Past and Present, being Notices, Historical and Descriptive, of the Metropolis, 12mo. 2/6 cl.

Geography and Travel.
Marrin's (C.) Col. Grodekoff's Ride from Samarcand to Herat, or 8vo. 8/4 cl.
Narrative of the Second Arctic Expedition made by Charles F. Hall, edited by Prof. J. E. Nourse, 8vo. 28/4 cl.

Philology.
Homer's Odyssey, Books I.-XII., translated into English Verse, with Notes, &c., by Sir C. Du Cane, sm. 4to. 10/6
Palmer's (A.) Sex Proprietas Eligatam, Libri 4, 12mo. 5/4 cl.
Primer of Greek Grammar: Accidence, by E. Abbott and E. D. Mansfield, Syntax, by E. D. Mansfield, with Postface by J. Percival, or 8vo. 3/6 cl.
Roby's (R. J.) Latin Grammar for Schools, or 8vo. 4/6 cl.
Siddgick's (A.) First Greek Writer, 12mo. 3/6 cl.

Science.
A Movable Atlas, showing the Structure and Functions of the Brain, by Prof. G. J. Willoughby, M.D., the Text translated by T. B. Dowe, folio. 7/6 cl.
Austin's (W. F.) Mathematical Examination Papers set for Entrance to R.M.A., Woolwich, with Answers, 7/6 cl.
Brain and Nerve Exhaustion, "Neurasthenia," its Nature and Curative Treatment, by T. B. Dowe, M.D., 8vo. 3/6 cl.
Chronology of Medicine, Ancient, Medieval, and Modern, edited by J. M. Richards, 8vo. 10/6 cl.
Cunningham's (D. J.) Director's Guide, Part 2, or 8vo. 6/8
Distribution of Rain over the British Isles during the Year 1879, compiled by G. J. Symonds, 8vo. 5/4 cl.
Journal of Physiology, by M. Foster, M.D., Vol. 3, Nos. 5 and 6, 8vo. 8/4 cl.
Lectures in Gynecology by W. Goodell, M.D., 8vo. 18/4 cl.
Therapeutics of Gynecology and Obstetrics, edited by W. B. Atkinson, M.D., 8vo. 18/4 cl.

General Literature.
Gibson's (C.) In Pastures Green, and other Stories, 10/6 cl.
Macrene's (A.) Handbook of Densitaking, with Introduction by H. Ross, 12mo. 3/6 cl.
Modern Wildfowling, by Wildfowler, 8vo. 2/4 cl.
Pemberton's (H. L. Child) The Story of Stella Peel, 16/6 cl.
Widewake Pleasure Book, Vol. 10, 4to. 7/4 cl.

FOREIGN.

Theology.
Dörner (J. A.): System der Christlichen Glaubenslehre, Vol. 2, Part 1, 8m.
Legende (F. de): Veteris Testamenti ab Origine recensiti Fragmenta apud Syros servata quinque, 15m.

History.
Pie (J. L.): Die Abstammung der Rumänen, 8m.
Schultze (H.): Europäische Geschichtskalender, 30th year, 10m.

Geography.
Kiepert (H.): Carte de l'Épire et de la Thessalie, corrected in 1880, 1m.

Science.
Hoffmann (O. K.): Untersuchungen ub. die Entwicklungs-geschichte der Hirndrüsen, 8m.
Jahresbericht ub. die Fortschritte in Anatomie u. Physiologie, edited by Aug. Hirsch and R. Virchow, 8m. 50.
Lipschitz (R.): Lehrbuch der Analysis, Vol. 2, Differential- u. Integral-rechnung, 19m.
Meinke (J.): Lehrbuch der Botanik, 12m.
Schmid (E. E.): Die Quarzreien Porphyre d. centralen Thüringer Wald, 18m.
Struckmann (C.): Die Weiden-Bildungen der Umgebung v. Hannover, 12m.
Thaibenberg (O.): Die Arten der Insectenordnung Suctoria, 7m.

General Literature.
Oelbert (H. R.): Notes de Voyage, Promenades et Camarades, 3fr. 50.
Favre (J.): Conférences et Mélanges, 3fr.
Hofen (H.): Kleine Leute, 3 Novellen, 5m.

'THE IMITATION OF CHRIST.'

52, Paternoster Row, July 19, 1880.

At the conclusion of the notice of the facsimile of the 'Imitation of Christ' which appeared in your last week's issue, your reviewer expresses a regret that the inscription "Finitus est completus anno domini mccccxli. per manus fratris thome Kempis in monte sancte Agnetis prope Zwollia," which occurs at the end of the original codex, is not reproduced in facsimile.

Feeling that this would have great interest for students of the book, I made several attempts to reproduce it by photography; the very faded and dirty state of the paper, however, entirely prevented this being carried out successfully. The next best course open was adopted, viz., to trace the inscription and signature of Thomas à Kempis by hand, and give them in letter-press, as they now appear in the preface by Mr. Ruelens.

ELLIOT STOCK.

MR. HENRY JAMES, SENIOR.

It is not usual to employ the work of a son as an introduction to that of his father, for the obvious reason that the father, if he be remarkable, is generally known before him. Yet in tracing the younger life to its natural source we may sometimes recognize their identity under conditions by which ordinary expectation would be baffled. It is not surprising that Henry James, jun., should be "accounted for" by his father, with whom it is time that the English public should be acquainted. But it is strange that the relation should assert itself through productions so different as the fictions which have appeared in London during the last few years and the philosophic discussions published in Boston in 1879. This is nevertheless the case. The same qualities are present in both series of work—the same subtlety of thought, the same precision of language, the same power of imaginative creation; but their results present themselves in an inverted form; and while the real becomes visionary in the mind of the son, the visionary becomes real in that of the father. The moral neutrality of Mr. James, jun., is a natural transformation of the philosophic judgment to which good and evil are only relative terms; and his scepticism, rather than cynical, implies scarcely even a reaction from the faith, no less elastic than it is ardent, which his father reveals in the series of letters entitled 'Society the Redeemed Form of Man.' It is not my purpose to insist on these facts of mental continuity, which have obviously no bearing on the intrinsic merits of the book; but they may help to enlist the interest and fix the attention of readers to whom the order of thought which it presents has become foreign and in some degree uncongenial. It is a complete system of religious metaphysics based on the teaching of Swedenborg, and supported by frequent reference to and occasional quotations from him.

How far the Swedish seer would recognize himself in his disciple it is also beyond my province to determine. The divorce of head and heart, or the intellectual and the spiritual, so essential to that form of Christianity, is enforced by Mr. James with a scientific precision which is a virtual denial of it; and the picturesque language which gives to his most abstract formula the value of an image has still less in common with the primitive symbolism in which Swedenborg has rendered viable the supposed mysteries of heaven and hell. Nor has the doctrine of the master outgrown itself only in the changed literary forms of the added 140 years. Mr. James has spontaneously, if not unconsciously, absorbed into it many currents both of ancient and modern thought. He has adopted positivism in his assertion that human destiny only fulfils itself in the race; pantheism in the doctrine that the human creation is but

the objective aspect of the Creator; a modified theism in the imputing of conditions to His activity. He raises visions of a Buddhist heaven, while explicitly denying that he intends it, in an ideal of virtue which weans human consciousness from its only thinkable subject; and again gives hostages to the higher materialism in declaring that immortality is the Divine life which may be realized in time, and that "post-mortem experience" is no equivalent for it. He believes absolutely in the Christian revelation as a spiritual pledge of the Divine-natural manhood, which is the last word of creation, and proclaims in every key his indifference to its literal facts. These varied and often conflicting elements are fused together in the unity of a personal conviction which bears the strain of every form of restatement, and which draws the reader as by a magnet along a mental tight-rope, from which one conscious glance to the right or left would precipitate him. The practical result of the system is, however, easy to grasp.

God is infinite love, and His primary impulse is, therefore, self-communication. But to impart Himself absolutely would be to repeat Himself. Creation requires the hallucination of a natural existence against which, as on a temporary background, the Divine Essence may project itself; and its object is only attained when the Divine Essence has passed from the delusions of natural personality, through progressive social forms, into the Divine-natural universal manhood, in which consciousness of self is absorbed. Hence the title of the book. Personality, or "selfhood," is only given to be sloughed away in the growing sense of the solidarity of all men with each other and of humanity with God. The whole duty of the human creature is bound up in the recognition of this truth. To indulge selfhood is pardonable, often innocent, if we disclaim it in any but its phenomenal and ministerial sense. To regard it as an ultimate or spiritual fact is the one bar to redemption.

The social or sympathetic nature of creation is the fundamental postulate of Mr. James's theology, and its grand point of divergence from all orthodox forms. Creator and creature are for him convertible terms, and "Deism as a philosophic doctrine—that is, as importing an essential difference between the Divine and human natures, or God and man—is a philosophic absurdity"; for "as long as I admit an essential contrast between the two natures, which I needs must do when I in thought identify the creative activity primarily with the geometry of the physical universe, and refuse to identify it, save in a very secondary and derivative or indirect way, with the laws of the human mind, I never can rationally acknowledge the Divine existence, nor consequently ever honestly worship it."

He denies all supernatural attributes or impersonal infinitudes to the Divinity with a persistency and clearness which would convert Him into a familiar fetish, if it were not that these terms are employed in an inverted sense, and that Mr. James proves the Divine to be human by presenting the human as Divine, nature being for him the metaphysical, not the physical, quality of human existence; its social and regenerate form, not the aggregate of its individual weaknesses and limitations. This rebellion against what he considers to be Christian superstition could go no farther than in the following words. He has declared a few lines back that "a man is in the long run only so much as he does, that there is no such thing as a chronic excellency—as an absolute or fossil perfection—ever practicable either to man or God"; and he thus continues:—

"I am free to confess for my own part that I have no belief in God's absolute or irrelative and unconditional perfection. I have not the least sentiment of worship for His name, the least sentiment of awe or reverence towards Him, considered as a perfect person sufficient

unto Himself. That style of deity exerts no attraction either upon my heart or understanding. Any mother who suckles her babe upon her own breast, any bitch, in fact, who litters her periodical brood of pups, presents to my imagination a vastly nearer and sweeter Divine charm. What do I care for a goodness which boasts of a hopeless aloofness from my own nature—except to hate it with a manly inward hatred? And what do I care for a truth which professes to be eternally incommunicable to its own starving progeny—but to avert myself from it with a manly outward contempt? Let men go on to cherish under whatever name of virtue, or wisdom, or power they will the idol of Self-Sufficiency; I for my part will cherish the name of Him alone whose insufficiency to Himself is so abject that He is incapable of realising Himself except in others. In short, I neither can nor will spiritually confess any deity who is not essentially human, and existentially thence exclusively natural, that is to say, devoid of all distinctively personal or liminary pretensions."

Mr. James discards as an equal discredit to the Divine nature the belief that creation has been magical—magic being, as he defines it, "the art of producing things irrationally, or without the use of means"—and asserts that such a method would not only prove the Creator a mere "flashy showman or conjurer," but stamp His work as "a monstrous imposture" in consequence; and he contrasts the philosophic fatuity of those who imagine that "nothing" exists in some "preposterous limbo" beyond the realm of nature, and constitutes the mother-substance from which this has been evolved, with Swedenborg's truly philosophic conception that nature itself is the realm of uncreation, that is, the mother-substance, or logical background of contingent human existence. It is, however, in the treatment of this part of his subject that the author is most difficult to follow, and that we fall back most often on the evidence of a conviction in which his apparent contradictions are reconciled. He tells us in the name of Swedenborg what we are also told by Kant, that space and time are forms of the natural mind, and have no existence outside it; but he goes far beyond Kant when he says we must expect Swedenborg to deny all reality to nature, since nature is conditioned in space and time, being the sum-total of the limitations of the one and the vicinities of the other. He is on the ground of idealism when he tells us that nature is purely apparitional and subjective, and the only unitary or universal substance which underlies its forms is not nature, but man—man being identical with God. He passes from Fichte to Hegel in the assertion that the Divine Being produces from its own essence the mother-substance or nature without which, as he explains, creation would be as visionary and magical as children produced without a female parent or a crop raised without last year's grain; and this abstract mother-substance is again made to tantalise us by always hovering on the limits of a more conditioned existence. In describing the relation of thought to things he talks the language of science, and is justified in doing so, since he admits its truth in the constitutive sphere and accepts nature as an "authentic datum for it." He is consistent in declaring that every fact of consciousness implies a subject and an object, since he also declares that living knowledge or perception takes no cognizance of such a distinction; the dissecting into object and subject being a good logical analysis for "deceased facts," and possible only when facts are deceased and the mental stomach can present them to the gastric juice of the "ruminant or logical understanding." Nor does he lose sight of his metaphysical and subjective conception of nature when he maintains that to take away the object by resolving it into the sensations of the subject is to take away the subject also, because he here uses this word in a merely formal sense; but we are increasingly

puzzled by the combined points of view of scientific existence and philosophic non-being; and when we refer these utterances to an earlier passage, where the idea of man's relation to the lower existences is stated in the usual form, and when we finally read that this metaphysical nature of ours involves physics as its necessary basis of manifestation, the hallucination theory of human experience seems to melt away, and Mr. James's universe to become as real, and its creation out of the pure Divine Essence as "magical," as that of any theist or atheist whose errors he is meaning to expose. I desire, however, rather to call attention to the intellectual subtlety of these arguments than to advance a criticism of them, which, supposing it to be just, could scarcely prove itself so in a cursory notice of the work.

In Mr. James's deductions from his philosophy of nature we touch more familiar ground. We find the orthodox distinction between fact and truth, between scientific observation and spiritual insight; and the author only carries it to its legitimate conclusion when he asserts that miracles may be good philosophy and yet very bad science, and that protoplasm is probably good science, but supremely unimportant to philosophy; in fact, a symbol of intellectual chaos. On the whole, he is more just to observation and more familiar with its results than might be expected from one who declares that its name is Esau, not Jacob; that it is born of the bondwoman, not of the free; and if he somewhat overrates its "ontologic pretensions," and cites Prof. Huxley as a leading instance of them, the error is too common to astonish us. His discussion of evolution as rendered possible only by involution is very ingenious; and when he professes himself willing to account for man on monkey principles, provided he may account for the monkey on man principles, I am not sure that Prof. Huxley himself would not sympathise with him. He is equally orthodox in divorcing morality from spiritual life, to which he makes it inferior by all the difference between the voluntary and the spontaneous, between a self-regarding submission to a civic code and the social virtue in which self is forgotten. Nothing could be more logical than his denial of all but a contingent reality to the whole mental and moral order of human existence. "Good and evil, heaven and hell, are not facts of creative, but of purely constitutive order. They bear primarily upon man's natural destiny, and have no relation to his spiritual freedom save through that. They are the mere geology of our natural consciousness, and this is all they are."

But he does not stop here. Morality not only is insufficient, it is injurious, because it tends to keep up the subjective consciousness which is "the characteristic natural evil of man"; that delusion of selfhood or proprium which is odious, imbecile, full of all danger and damnation. Even the morality which does not increase self-consciousness is better than the asceticism which does; this ultra-religious paradox receiving its fullest and most original expression in a footnote, of which we quote part:—"There is no way of getting to heaven but the way of self-denial, which is inward or spiritual humility. There are but few who are content to walk in this heavenly way I know, because it is not half so sweet and alluring to carnal thought as the way of self-indulgence, which is that of saintly asceticism. There is nothing so inwardly nourishing to selfhood in man as the culture of asceticism, or the practice of needlessly numbing one's innocent and unconscious flesh; for, of course, the more that is done of this unrequired or gratuitous work, the more the subject's complacency in himself abounds, and the greater grows his sense of merit, which is the source of all our spiritual defilement. Our nature never prompts any mortification to the flesh in us; for the flesh is always divinely sweet and modest until it has been

bedevilled by our ascetic efforts to worry some comfort out of it to our self-righteous pretensions; but only to the fleshly mind, which is the exact mind of the ascetic or church saint"; and he finally lands himself in an attack upon the Church, which he denounces as a system of other-worldliness, and the parent or protagonist of "all the spiritual evil latent or possible in human nature." He passes lightly over the "very unhandsome pre-natal physiological development,.....while she was still an immature and unborn providential embryo in the earth, peopling it, too, with every uncouth, unclean, and monstrous form of life below the human"; and over the earlier self-conscious stage, of which the corruption "culminated, or became a momentous historical phenomenon, in the gross fanatical lineaments of the Jewish theocracy: certainly from a spiritual point of view the most complete and comprehensive embodiment of ungodliness ever divinely consecrated in human annals." Her lasting crime has been that she found her mission in the Christian revelation and has belied it; for that mission was to bear witness to the literal and miraculous facts which can alone convey Divine truth to the sensuous understanding; and from a witness she has erected herself into a judge; from a nursing-mother, whose function was to supply the pure milk of Gospel tradition, into a teacher presiding over its conversion. She fosters self-hood, self-righteousness, the "sentiment of moral worth, which is the sentiment of distinction or difference between men and men"; she teaches "that the only imaginable theory of Christ's office is to save men in their individual persons or their piddling private capacities, and not at all as a nature or race, and consequently that their only chance of salvation at His hands lies in their diligently and impudently appropriating Him every one to his worthless and insignificant little self." "Her pretension in humanity is in short the ultimate natural or outward form of all man's spiritual profligacy." Her action is as absurd as it is mischievous in such noisy evangelists as the "late collapsed Mr. Moody" or the "present distended Mr. Cook"; and it is matter for rejoicing that a "humptious and inexorable but providential science" seems destined to sweep such "venomous little ecclesiasticisms" out of the way, and hasten the birth of a new spiritual life for the American nation.

The quaintness and vigour, the sarcasm and the invective of Mr. James's language are in curious contrast with the not only religious but spiritual tendency of his work. To the modern English mind they are the very antidote to spiritual emotion. Yet no form of words has ever accompanied a more lofty enthusiasm for the religious life. His system of ethics is a wholesale denial of the principle of individualism which, whether in its selfish or sympathetic form, is the basis of every working theory of morals which has taken root in a European race. In his conception Christianity casts off the reproach of selfishness which philosophic morality imputes to it; and his earnestness proves that a theism is possible which subjugates personality in the spiritual more completely than does positivism in the moral sphere, while it only excuses such developments of the natural existences as the latter system would include in the larger destiny of mankind. But it is doubtful whether it will ever prove itself more than possible. It does more to reconcile the reason and the imagination than any known form of theism, but it does less to conciliate the natural human emotions which underlie both. It abolishes the individual by means of social affections, which tend neither to a glorified self-consciousness after death nor to an enlarged self-consciousness during life. It exacts, in short, more than either Christianity or positivism, and gives less in return; for its rewards are smaller than those of the former faith, and less thinkable than those of the latter. If the direction of thought were towards transcendental

belief, Mr. James's religion might be that of the future. It still retains the educative value of a brilliant mental phenomenon, the joint result of an ardent faith and an absolutely fearless scepticism. His book is also a literary study; and those of his readers who deplore the decadence of Saxon English on our side of the Atlantic may have the not unmingled pleasure of seeing that it has suffered no decline on the other. A. ORR.

"THE MELANCHOLY JAIQUES."

Athenæum Club, July, 1880.

I SHOULD much like, in common I suspect with others of your readers, to be informed, by some of the learned and acute Shakespearean critics who write in your columns, if there be any authority for our common pronunciation of the name of the cynical lord in 'As You Like It' as if it were spelled "Jaikes." Surely Shakespeare himself and his company did not say "Jaikes." It was certainly in the fashion at the courts of Elizabeth and of James to use French words and French phrases. Why should we suppose that Shakespeare was ignorant of the right pronunciation of the commonest of all French proper names? When it comes to speaking the word in blank verse we are landed in what seems to me a very palpable absurdity. "Jaques" as a monosyllable does well enough in the line which ends,

"What said the melancholy Jaques?"

But I notice, in the beautiful rendering of the play by Miss Lutton's company at Drury Lane, that the actor who speaks the line,

To-day as I and Jaques lay along,

has no alternative but to convert the word into a most barbarous dissyllable, which to my ears is only spellable "Jaikwé." (I quote from the acting version, but the name requires the same scanning in all the accepted editions.) Now, I do not believe that Shakespeare ever meant that so false a note as "Jaikwé" should be sounded in the sweet music of his verse. I know that stage tradition is in favour of the Drury Lane pronunciation, but is this tradition authentic? Does it derive from Shakespeare's time? I believe there is no certain record of the acting of 'As You Like It' for more than one hundred years after Shakespeare's death. Tradition therefore, if it exists, cannot be unbroken tradition. If Shakespeare meant the name to be spoken in the French way, with the fully sounded *s*, all difficulties of scansion, of course, vanish at once, for the *s* would then be sounded or made mute as the line required a word of two syllables or of one syllable, in accordance with the usage of all French poets and of our own Chaucer.

OSWALD CRAWFORD.

PROF. MOMMSEN'S LIBRARY.

An intimate friend of Prof. Mommsen sends us the following details respecting the calamity which has befallen that eminent scholar:—

"On my visit to-day, the 16th, I received full confirmation of what the papers announced. The professor is still busily engaged searching the debris. Of books not many more are coming to light entire. His library must really be regarded as destroyed. The ancient manuscripts from foreign libraries which were in his hands are partly damaged, no doubt; but it would seem that they may be regarded as having as a body been practically saved. This was the case with the most important manuscript of Jordanis's Gothic history, which he had edited for the 'Monumenta Germaniae.' The edition is ready printed. In the collection of Roman inscriptions the main loss is in South Italy, because it will not perhaps be possible to collect again all the materials. The collection of Swiss inscriptions is also lost, and Mommsen will at once undertake its reconstruction, and so soon as he can get away he will proceed to Switzerland—not, as the papers say, to North Italy. Mommsen's

MS. of his lectures must be considered as destroyed, and they can only approximately be replaced from the note-books of his hearers. His *collectanea* are lost, and among these are unfortunately included those for the 'Römisches Staatsrecht' and the Roman history, and most valuable critical materials collected for the edition of the oldest writers on German history.

"Many steps are being taken to restore his library. The Academy of Sciences yesterday decided to re-present him with the books which he received as a member. It has further been suggested that workers in his department should send him such of their writings as deal with subjects that interest the professor. The idea is being put in execution in Germany, and it is hoped and desired that foreign scholars may join in the movement.

"I sought out Mommsen the morning after the catastrophe, and found him very much depressed. All references to his vigour and mental freshness and the possible restoration of his library were of no avail. To-day he was quite different—of course grave, and still thinking much of the greatness of the mischance that has befallen him, but on the whole collected and absorbed in the immediately necessary exertions. Already it was pleasant to observe that he deliberately used the phrase 'Misgeschick,' while on Monday he said 'Unglück.'"

Literary Gossip.

An attempt is being made to establish an association of a novel kind. Its promoters design to collect, receive, and diffuse intelligence from trustworthy, competent, and impartial sources in all the countries concerned in the "Eastern Question." A very short study of the contradictory and exaggerated telegrams from Constantinople and elsewhere which have appeared in the daily papers during the last four years, and the memory, still fresh, of certain heated discussions based upon insufficient evidence on either side, prove the possible advantages of such an association, which is necessarily without political bias, if its information can be depended upon. Mr. Whitaker, of the *Levant Herald*, has consented to make the necessary arrangements for obtaining trustworthy letters, at regular intervals, from the most important places. The promoters propose taking convenient rooms, where their subscribers may receive and read the letters as they arrive. The arrangements will probably include printing the letters in some form for subscribers. The rooms may possibly be opened by October. It has been decided to ask those who join to hold themselves liable for the sum of 10*l.* each, beyond which there will be no further liability. Among those who have already given in their names are Lords Dunraven and Melgund, the Hon. Percy Wyndham, M.P., the Hon. Philip Stanhope, M.P., Mr. Arthur Otway, M.P., Mr. Henry Brand, M.P., Sir Algernon Borthwick, Capt. Gill, Mr. Charles E. Austin, and Mr. Laurence Oliphant. The last named will receive letters from those who wish to join, addressed to him at the Athenæum Club, Pall Mall.

The forthcoming number of *Macmillan's Magazine* will contain a memorial notice of Mr. Tom Taylor, from the pen of Mr. Thomas Hughes, Q.C. In it will be found some details of his early career, of some interest in themselves, and revealing a side of his character hardly to be suspected by those who knew him only in his later time. There will be also an article called 'Journalists

malgré Lui,' in which, under a thin disguise, a well-known English author relates some strange facts of recent occurrence in a French provincial town.

The final meeting for the season of the Rabelais Club took place on the 20th inst., Mr. F. Pollock occupying the chair. Among those present were his Excellency the American Minister, Lord Houghton, Sir F. Pollock, Messrs. Woolner, R.A., Frith, R.A., Moulton, F.R.S., and many others. A volume consisting of the miscellanies which have from time to time been laid before the meetings is in preparation.

Mr. F. BOYLE has, we understand, started for Greece as special correspondent of the *Standard*. This looks as if Mr. Boyle expected that stirring events are going to occur on the Greek frontier.

LADY DUFFUS HARDY, who for the past twelve months has been travelling in the United States, has written a book on America, which will be published in London in the autumn.

A BILL affecting the Universities of Oxford and Cambridge has just been brought from the Lords. It is for the purpose of authorizing the extension and further limitation of the tenures of certain university and college emoluments limited or to be limited by orders of the Oxford and Cambridge Commissioners.

THE speculative builder is destroying another place of historic interest. The Manor House, Stoke Newington, where Edgar Poe and other celebrities went to school, and which tradition connects with the times of Queen Elizabeth and the Commonwealth, is being pulled down to make way for a row of shops. Of late years it has been a place of much interest for American travellers.

We have been asked to say that Lieut.-Col. Fergusson will feel grateful to any one who will kindly furnish him with certified copies of, or information regarding, letters of Henry Erskine, Lord Advocate for Scotland towards the end of the last century and at the beginning of the present, such as would be useful to supplement family papers in the preparation of a sketch of the great lawyer. The originals of any such letters, if forwarded to 18, Lennox Street, Edinburgh, would be copied at once and returned.

Messrs. MACMILLAN & Co. have in the press a volume entitled 'The Aryan Village, Past and Present, in Bengal and Ceylon,' by Sir John B. Phear, formerly Chief Justice of Ceylon, and one of the judges of the High Court of Judicature in Calcutta.

THE third annual meeting of the Library Association of the United Kingdom is fixed for the 5th, 6th, and 7th of October, at Edinburgh, in the rooms of the Royal Society. Special attention will be devoted to the libraries of Scotland and to classification and binding. The Council invite early offers of papers for the meeting.

THE death is announced, at the age of nearly eighty years, of Mr. Benjamin Poole, the editor of the *Coventry Standard* and the author of a History of Coventry.

THE annual meeting of the Metropolitan Free Libraries Association was held at the rooms of the Royal Asiatic Society on

Friday, the 9th inst., Mr. T. Hughes in the chair. The Report stated that the Council had directed its special attention to the object of consolidating and amending the Public Libraries Acts for England, and that it was assured of the willingness of those members of Parliament who were on the Council to promote the passing of a new Act whenever the condition of public business afforded an opportunity. In furtherance of the same object the co-operation of the Library Association—a body in which nearly every important library in the kingdom is represented—had been spontaneously offered and promptly accepted. A Bill had been drafted. The attempt to establish a free library in Camberwell during the past year, though successful at a public meeting of the ratepayers, was defeated on a poll. Had the votes been taken by voting papers delivered at the houses of the ratepayers, under the Act of 1877—as was done at Richmond—Camberwell, like Richmond, would doubtless now be in the enjoyment of its free library. The Report was adopted and the accounts passed.

WE do not often hear of an author travelling some thousands of miles to see his works through the press, but such is the case in the instance of the Rev. John Cooper, who has just set out from London for his home near Melbourne, Australia, having visited England to personally superintend the issue of three books written by him, and which will be published by Messrs. Hodder & Stoughton during the autumn. They will be announced as embodying "vital truths for present-day thinkers." Mr. Cooper is the author of 'The Science of Spiritual Life,' which was first published in Melbourne, a second edition being issued by Messrs. Sampson Low & Co.

PROF. WILMANS, the head of the University Library of Göttingen, is now in England for the purpose of studying the arrangements of our great libraries, in order to select the best system for the new Göttingen Library, which is now in course of construction.

ONE of the oldest names connected with the bookselling trade in London is that of Bumpus, one of the members of which family died the other day, viz., Mr. John Bumpus, of Oxford Street.

PROF. D. HORSCHMANN, of Dorpat, is engaged upon a new edition of Hephæstion's 'Enchiridion de Metris,' based chiefly on the Bodleian MSS.

WE regret to learn that the *Library Journal* is to be discontinued as a separate publication. Some of its practical features, however, will be transferred to the *Publisher's Weekly* (New York). The publisher states that the *Library Journal* has been issued at a loss from the very beginning in 1876.

'LORD BRACKENBURY,' the new story by Miss Amelia B. Edwards, author of 'Barbara's History,' 'Debenham's Vow,' &c., will be published by Messrs. Hurst & Blackett in August.

MR. ROBERT HARRISON, of the London Library, writes:—

"The announcement in your 'Literary Gossip' that Mr. J. P. Anderson is about to publish a catalogue of the works on British topography now in the British Museum

has taken me by surprise. Had I known that such a work was in hand, I should not have entered on the task of preparing my 'Index to the Topographical Literature of England and Wales,' which will soon be published by the Index Society, and which was announced in your columns nearly two years ago. It is to be hoped that the two works thus maturing together will not interfere with each other, but that there will be room both for my handbook and for Mr. Anderson's more extensive and, as I presume, more specially bibliographical work."

THE death is announced of Mr. Thomas Dixon, of Sunderland, the working man to whom Mr. Ruskin wrote the letters afterwards published under the title 'By Wear and Tyne.' Mr. Dixon, who was by trade a corkcutter, was a remarkable man for his class, and took very great interest in all matters appertaining to literature and the fine arts. He has been the means of acquiring many books and pictures for the Sunderland institutions. He died on the 11th of July, aged forty-nine years.

THE MS. "Discipline" of the Walloon Church of Norwich of 1589, recently mentioned in these columns as having been acquired by the British Museum, where it now stands as Egerton 2568, was printed at full length, with an introduction and notes by Miss Toulmin Smith, in Mr. Walter Rye's 'Norfolk Antiquarian Miscellany,' Part I. Vol. II. (1879). Though not the only example of a French Church "Discipline" in England, it is the oldest and most complete known, the other two, London and Canterbury, only dating from 1641. An interesting feature of the Norwich MS. is the seven clauses as to "prophecy," according to early Elizabethan custom. The signatures of ministers, elders, and deacons appended include some well-known names, such as those of Basnage, Gaston Martineau, and others. As some of the names are difficult to decipher, Miss T. Smith asks us to say that she will be happy to assist any one who may be interested in them.

THE New York *Nation* announces the death of Dr. George Ripley, for many years past the literary editor of the New York *Tribune*:—

"He graduated at Harvard in 1823, taught mathematics for a time at the college while completing his studies at the Divinity School, and in 1828 was settled over a Congregational Church in Boston. In the division among the Unitarians which was signalized in 1838, he sided with the Transcendentalists, and when, in 1840, the *Dial* was founded, Mr. Ripley was one of its editors. The next year he retired from the pulpit, and took the leading part in the Brook Farm socialistic experiment, and held to it loyally till 1847, being the president of the association, of which the later phases were Fourieristic. Transition to service under Mr. Greeley was thus made easy, and Mr. Ripley joined the *Tribune* staff in 1849. His literary activity made him a contributor also to numerous periodicals, and he was one of the founders of *Harper's Magazine*. In connexion with Mr. Charles A. Dana he edited the first and second editions of 'Appletons' Cyclopædia' (1858-63 and 1873-79). Before the close of his ministry he had directed the publication of a philosophical series entitled 'Specimens of Foreign Standard Literature,' in fourteen volumes, begun in 1838. As a reviewer he was the type of the 'genial critic,' much given to what the *Tribune* calls 'expository reviews,' not meaning by that mere scissors-work, but fluent—perhaps too fluent—summaries of the contents of the work under consideration."

THE Rev. Herbert E. Reynolds, librarian of Exeter Cathedral, is engaged upon a collation of the documents which relate to Lichfield, Lincoln, Exeter, and Wells Cathedrals. These are now in the press, and may be expected in a collective and also separate form in the autumn.

To those who care to watch examination lists it is a subject of speculation whether University College or New Kingswood School (the school for sons of Wesleyan ministers) will gain the first place in matriculation at London University, or whether the ladies will wrest the palm from them. In the last examination, in which there has been a very great number of failures, Mr. Workman, from Kingswood School, takes the first place in honours and the first exhibition; Mr. Moritz, from University College, the second; and Miss E. S. Collet, from the North London Collegiate School, the third, with the third exhibition. Ladies take five out of the first fourteen places, all of these attaining the number of marks qualifying for prizes, and sixteen names out of eighty-five in honours are those of ladies. Twenty-four in the first class also are ladies, and only one lady is in the second class.

THE memorial to the memory of Janet Hamilton, the Langlois poetess, of which we have already made mention, was unveiled last week. Prof. Veitch delivered a speech on the occasion.

A MANUSCRIPT of the Gospels, written on purple parchment in silver ink, and adorned with miniatures, was recently discovered in Calabria by Messrs. O. von Gebhardt and A. Harnack. A set of reproductions of the miniatures has just been published at Leipzig, and a collation of the text is promised. The MS. contains St. Matthew and St. Mark. The discoverers would fix as early a date as the end of the fifth century or beginning of the sixth for both the miniatures and the text. Such a bold claim will need investigation.

AMONG German announcements are the following books: 'Das Recht des Besitzes bei den Römern,' by Prof. Bekker, of Heidelberg; 'Volkschauspiele, in Baiern und Oesterreich - Ungarn gesammelt,' by An. Hartmann, of the Staatsbibliothek at Munich; 'Das Oberammergauer Passionsspiel in seiner Aeltesten Gestalt,' the first publication of the original; the first volume of the 'Gesammelte Schriften' of Dr. Litz; a 'Griechische Grammatik' by Prof. Meyer, of Gratz; 'Ein Skizzenbuch von Beethoven aus dem Jahre 1803, in Auszügen dargestellt,' by G. Nottebohm; and an 'Allgemeine Theorie der Musikalischen Rhythmik seit J. S. Bach,' by Prof. Westphal.

MESSRS. HANNAH's Monthly List of Parliamentary Papers for June enumerates seventy-nine Reports and Papers, seventy-nine Bills, and eighty-six Papers by Command. The most important items are, among the Reports, the Return of Financial Statement on which the Calculations are based of Payments to be made to London Water Companies under proposed Metropolitan Waterworks Purchase Bill; the Report of Lieut.-Col. Bolton on Metropolitan Water; Statements and Abstracts of Reports of Life Assurance Companies deposited with the Board of Trade for the Year 1879; Return of the Receipts and Payments, Annual Ex-

penses, &c., of Savings Banks for the Year 1879; and Account of Liabilities, Assets, and Deficiency of Savings Banks in each Year from 1860 to 1879. Among the Bills will be noted the two short titles, *Hares and Rabbits and Employers' Liability* (Amended). Important Papers by Command are: Report by Mr. Ormiston, C.E., on Improvements proposed at the Harbour of Famagousta; Report of the Progress of the Ordnance Survey to December 31st, 1879; and New Code of Regulations, Education Department, 1880.

OUR Correspondent, M. S. Lambros, is at present at Mount Athos, busy preparing catalogues of the MSS. in the libraries and archives. He is accompanied by three university students who can read and copy medieval MSS., by a painter, and an engraver. At Mount Athos there is a photographer, and some of the monks have studied palaeography at Athens under M. Lambros, and will aid his labours, which have every promise of success.

MR. HARTSHORNE writes:—

"With reference to the notice in the *Athenæum* of July 17th respecting the sale of the Sunderland Library, it appears that the Valdarfer Boccaccio of 1471 has been confounded with the edition of 1472 by Adam de Michaelibus. The former volume, the Boccaccio by Christopher Valdarfer, was sold in the Roxburghs sale, June 17th, 1812, to the Marquess of Blandford for 2,200l. When the Blandford Library was dispersed in 1819, this precious book was bought by Longmans for Lord Spencer for 918l., and it has since that time remained the choicest treasure of the Althorp Library. According to Dibdin the edition of 1472 is probably the rarer book of the two. He says that there is no perfect copy in England except it be that in the Blenheim collection."

SCIENCE

BOTANICAL SCHOOL-BOOKS.

Introduction to the Study of Flowers. By Andrew Wilson, Ph.D. (Chambers.)

A VERY simple and easy book to place in the hands of a school teacher, or, if we may be permitted the expression, "middle-aged" scholar. It seems well adapted to improve and develop the faculty of observation, and by the occasional introduction of morphological generalizations, it may serve to promote the reflective faculties also. We demur to the statement (p. 24) that the calyx tube enters in an important degree into the formation of the fruit in the apple, rose, &c. We think there is now no longer room to doubt that what Dr. Wilson calls calyx tube is really receptacular tube; but if objection be raised to this interpretation, why not say flower tube, which, while correct in itself, does not favour one theory more than another?

Botany for Children: an Illustrated Elementary Text-Book for Junior Classes and Young Children. By the Rev. George Henslow, M.A. (Stanford.)

FOLLOWING in the steps of his venerated father, the Rev. George Henslow has here issued an elementary text-book for children's use. The method adopted is to take some common wild plant and point out its different parts and the manner in which they are arranged. Another is taken and treated in a similar way. Then the two are compared, their points of resemblance and of difference noted, the inferences from these facts explained, and various items of information concerning the structure and uses of the plants incidentally furnished. The book is illustrated with several lithographic

illustrations, rather coarsely executed, and the analyses generally lack clearness and are on too small a scale.

An Elementary Text-Book of Botany. Translated from the German of Dr. Prantl, the translation revised by S. H. Vines, M.A., D.Sc. (Sonnenschein & Allen.)

THIS is a translation of a German work destined for the use of students for whom the great and ill-digested 'Lehrbuch' of Sachs is not adapted. It will be hailed with acclamation by many no longer in *statu pupillari*, and who, while anxious to see and understand somewhat of the new aspect given to botanical science by Prof. Sachs, have been deterred from so doing either by inability to read his *magnum opus* in the original, or by disinclination to undertake so formidable a task as the study of the translation. It must be remembered that to a considerable extent Sachs's book entails upon the pre-Sachsian student the necessity of going to school again, a process not agreeable in itself, and for which very few can find the requisite time. To such readers the present digest will be received as a boon. To some extent it will reassure them, by showing them that much that appears new and strange is simply old material redressed. New terms are introduced with more or less justification, but comparatively little is done to amend or abolish old ones which are no longer in accordance with the state of science. Some, indeed, must always have been used in a conventional sense; for instance, such a term as we meet with on opening the present book, where, on p. 3, we find the "insertion" of the leaf spoken of. It is clear from the explanation given that "exsertion" would be a more correct expression of the facts of the case. A page or two further on we find the term "decurent" made use of in its conventional acceptance, but one that, to say the least, requires verification to ascertain whether or no it represents the actual truth. But while old terms have been retained and new ones devised upon slender grounds, it would convey a very false impression of the value of modern German botany if the reader were to infer that innovations in terminology are its most noteworthy features. On the contrary, new ideas, fertile in their application, have originated in Germany, and we have only to compare Sachs's 'Lehrbuch,' or the excellent digest of it we owe to Drs. Prantl and Vines, with English text-books of a dozen years since to see the great advance that has been made. Without going into chemical and physical questions connected with vegetable physiology—in which, however, the advance has been mainly made by German investigators—we may mention the broad generalizations connected with the alternations of generations in plants. A "spore," or reproductive body, will at one time or in one group of plants reproduce itself or grow into something quite different—a new individual, a resting spore, a fructification, a prothallus, as the case may be—and these states or stages serve to link together groups of plants whose relationship was formerly considered very remote, and to furnish suggestions, at least, of the origin and lineage of existing plants. Connected with this subject also are the curious phenomena of "heterocism," by virtue of which a parasitic plant, growing now on one host-plant, now on another of a different character, assumes quite a different appearance. In this manner may be explained the belief, prevalent among farmers and long scouted by naturalists, that there is a connexion between the rust of the barberry leaves and that of the wheat plant. What was ridiculed and pronounced impossible has become an accepted doctrine, based upon facts which can no longer be gainsaid. One of the most recently ascertained facts of this nature is that which shows the connexion between the blight so common on silver fir in Switzerland and a mould on the leaves of the Alpine rhododendron. In anatomy the molecular nature of cell mem-

brane and the discrimination and definition of particular layers of cellular tissue have received special attention at the hands of the Germans, and much interest has been excited by the correlation of the three such layers in the developing embryo of flowering plants with the corresponding embryonic membranes in animals. When analogies like these can be made out we become reconciled to the use of such terms as "plerome," "fundamental tissue," "periblem," or "dermatogen," which at first seemed needless refinements. Botany in England, always accepting systematic classification and those departments to which Mr. Darwin directly and indirectly has contributed so much, had fallen into a sort of unproductive routine, which is reflected in the text-books of the period, and from which such works as the present will do much to extricate it.

ANTHROPOLOGICAL NOTES.

SOME of the fruits of Dr. Paul Topinard's recent visit to London appear in an article by him on the Hunterian Museum and the craniometric method of Prof. Flower in the *Revue d'Anthropologie*, published July 16th. It would be of great advantage if the study of each other's methods by the distinguished craniologists of this country and of France should lead to uniformity. The extent to which uniformity has been attained is shown by Dr. Topinard's statement that of ten measurements given for each skull in Prof. Flower's Catalogue, six are taken rigorously according to the French method. The variations in the other four are so slight that Topinard comes to the conclusion that, except as to the cranial capacity, it cannot be said that the English osteometric methods differ notably from the French. He maintains, however, his preference for small shot as the measure of capacity over mustard seed, the substance used by Prof. Flower for that purpose.

The same *Revue* acquaints us that the French Legislature, on the proposition of the Minister of Public Instruction, has just voted the following liberal grants towards anthropological missions: 1,800l. (sterling) to M. de Ujfalvy, for a three years' journey upon the Upper Oxus, in continuation of his previous researches upon the populations; 1,000l. to M. Cahen for a mission in Syria and Mesopotamia; 1,600l. to Dr. Crevaux for the continuation of his researches in the basin of the Upper Amazon; 1,800l. to M. Déaïre Charnay for procuring photographs of the ancient monuments of Yucatan. In addition, without subvention, Dr. Cauvin will represent the Government at the Melbourne Exhibition in the interests of anthropology, and Dr. Hacks will go on a mission to the East Indies. Three other missions have been reported upon favourably by the Commission, viz., those of M. Revoll to the Somalis, M. Moindron to the northern coast of New Guinea, and M. Flahaut to the Polar Seas. A majority of these gentlemen were pupils in the laboratory of the late Dr. Broca.

An exhibition of German prehistoric anthropology will take place at Berlin next month, under the presidency of Prof. Virchow.

NOTES FROM NAPLES.

July 12, 1880.

THE *Pungolo* reports that a meteorological and seismographic observatory is to be established near the summit of Vesuvius. The site fixed upon is the upper station of the funicular railway, which is not far distant from the crater. The object in view is to observe with the minutest attention and permanently the phenomena presented by the mountain. The observatory will be supplied with the best instruments, which have already been ordered from well-known houses in Munich, Paris, and London. The direction of the seismographic observatory will be entrusted to the pupil of a scientific Frenchman, whilst the meteorological observa-

tory, it is reported, will be worked on account of the *New York Herald*.

The *Pangolo* publishes another notice which may interest the readers of the *Athenæum*. It is that on the 1st of September there will be a meeting in Turin of the directors of the meteorological observatories of the Italian Alps and Apennines in correspondence with one another. This association, which was first established fifteen years ago, has from a very moderate beginning now extended itself all over Italy, and it is desired to give it a firmer and more definite form. Students of meteorological science generally are invited, and are promised a courteous reception by the Italian Alpine Club and the Municipality of Turin. The termination is announced of an important work by Demetrio Salasero, entitled 'Studi sui Monumenti dell'Italia Meridionale dal IV^{to} al XIII^{to} Secolo.' The second volume, which is just completed, describes the monuments of the Apulias, of the Calabrias, and of Sicily. The author visited all the places of which he speaks, and during his long and laborious journeys made discoveries of new monuments of art and of unknown artists which add another interesting page to the artistic history of Southern Italy. The Commendatore Salasero, under the impression that a close relation exists between Southern Italian art and Roman art in the mediæval ages, will very shortly publish the monuments belonging to the Middle Ages which still exist in Rome and its neighbourhood. H. W.

GEOGRAPHICAL NOTES.

It is proposed to issue a relief map of Athens and the Piræus, similar to Mr. Burn's relief map of Rome. The size of the map would be about 32 by 24 inches. The scale would be five inches to the mile, with the vertical scale slightly exaggerated. Intending subscribers should send their names to the Rev. R. Burn, Cambridge, before October 1st, when the list will be closed.

Major E. Rowland Jones, author of 'Lincoln, Sherman, and Grant' and other works, is preparing for early publication 'The Emigrant's Friend,' a manual of "complete, authentic, and impartial information for those who contemplate leaving 'the Old Home' to try their fortunes in the West." The author, a naturalized citizen of the United States, and during the last twelve years consul for that country at Newcastle-on-Tyne, spent most of his life in the wheat-growing states of America. Messrs. Hamilton, Adams & Co. will publish the work.

Signor Chiarini died at Kialla, in Ghara, on the 5th of October, 1879, in consequence of the privations to which he was subjected by the queen of that small country, which nominally owes allegiance to the king of Shoa. The two travellers never reached Kafa, and Cochi still continues a prisoner, and is appealing for help.

Dr. Emin Bey has returned from an exploration of the western shores of Lake Albert Nyanza, bringing with him a large collection of shells and other objects of natural history. There remains now no doubt that the lake first discovered by Baker and that visited by Stanley form distinct basins. The Larragot, which Gami stated to flow out of the Upper Nile towards the west, was examined by Emin Bey, who is not yet sure whether it is a backwater or an arm of that river.

MR. W. A. LLOYD.

We regret to announce the sudden death of Mr. Lloyd, the well-known authority on aquaria. Mr. Lloyd was originally apprenticed to a book-binder, but his strong love of science enabled him to overcome surroundings little favourable to such pursuits as his. Attention was drawn in this journal to Mr. Lloyd, and he was enabled to pursue the obvious bent of his mind. He made himself the great authority on aquaria, and the services he rendered during the many years he was in charge of the Crystal Palace

Aquarium will not soon be forgotten. Mr. Lloyd's reputation extended to the Continent, and led to his being employed in arranging the aquarium at Hamburg. Mr. Lloyd retired some little time ago from the Crystal Palace, to the great loss of that institution. His single-mindedness and unselfish generosity endeared him to all who knew him.

SOCIETIES.

ENTOMOLOGICAL.—July 7.—J. W. Dunning, Esq., V.P., in the chair.—Mr. J. West, on behalf of Mr. J. W. Douglas, exhibited a female specimen of *Noctua e-nigrum*.—Mr. M'Lachlan exhibited a piece of sugarcane from Queensland, much eaten by some undetermined lepidopterous larva, of which specimens were shown.—Mr. W. L. Distant was able to state that this was a quite distinct larva from that infesting sugar-canes in Madras, of which he had recently received specimens.—Miss Ormerod exhibited specimens of various sugar-cane borers from British Guiana, and read notes thereon.—Mr. Distant exhibited a specimen of the larva of *Hyalophora e-nigrum*, the so-called vegetable caterpillar of New Zealand. The spores of *Cordiceps Herberti* frequently falling on this caterpillar become parasitic, destroying it and growing therefrom in the form which has caused many erroneous statements to be made.—Mr. Billups exhibited a larva of *Phaenocarpa*, and some specimens of an ichneumon (*Pachyloma*, sp.) that was parasitic thereon.—Mr. Phipson exhibited a remarkable variety of *Pyrausta cardui*.—A note was read from Mr. S. Churchill, of Teheran, 'On *Argas Pernicea*.'—Mr. R. Trimen communicated notes 'On the Pairing of a Butterfly with a Moth,' and 'On a supposed Female of *Dorylus heisteria*, Linn.'—Messrs. Godman and Salvin communicated a paper entitled 'A List of Diurnal Lepidoptera collected in the Sierra Nevada de Santa Marta, Colombia, and the Vicinity.'

PHILOLOGICAL.—July 15.—Adjourned Special Meeting.—A. J. Ellis, Esq., President, in the chair.—The discussion of Mr. H. Sweet's notes was completed. It was resolved that *es*—short *e* should be spelled *e*, as in *breed*, *breeds*, &c., but that *ea*—long *a*, as in *great*, or long *e* as in *ear*, *tear*, should be left for the present; that *is* in *believe*, *field*, &c., should give way to the older *ee* (*believe*, *field*); that the *tu* or *u* should be restored, *behave*, *law*, &c. (*behave*, *law*), and that *u* should be replaced by *u* in *above*, *affront*, *longue*, &c. (*above*, *affront*, *longue*); the unhistoric *u* in *through* and *young* should be left out (*thru*, *yung*), and in the Old French loan-words *adjour*, *country*, &c. (*adjuyn*, *country*); *u* after *g* was to disappear in *guess*, *guild*, *guarantee*, &c. (*guess*, *gild*, *guarantee*), but to be left in *guinea*, *guilt*, &c.; *u* final was to be left out, and *catalog*, *dragage*, *dialog*, &c., to be written *catalog*, *dragag*, *dialog*, &c.; *u* was to disappear from *rhyme*, *thyme*; *u* to be substituted for *u* in *corner*, *shor*, &c. In consonants, the double final of *ebb*, *add*, *odd*, &c., and the double central of *travelling*, &c., should be cut away; *u* should go out of *debt*, *doubt*, *subtle*, and off *crumb*, *dumb*, *lamb*, &c. Hard *ck* was to be written *ch*, *anchor* as *ancher*; *h* should be left out of *ghost*, *aghost*; *l* out of *cold*; *f* should replace the Greek *ph*; *s* should be written *s* when so sounded, as *chance*, &c.; *ss* should become *s*, as *or*, *or*, according to its sound. The proposal to change *laugh*, *rough*, *rough*, &c., into *legh*, *trogh*, *rug*, was rejected, some members preferring *laff*, *troff*, *raf*. Mr. H. Sweet undertook to revise his notes, to add longish lists of the words which the principles temporarily adopted would affect, and to draw up specimens of passages from old and modern writers in the reformed spelling. The whole subject will then be reconsidered, and settled one way or the other, at the Society's meetings next November.

SCIENTIFIC SOCIETY.

THE authorities of Guy's Hospital Medical School have resolved upon making an idle first year's student a rare thing, if the help of a compulsory and non-competitive examination is sufficient for that purpose. This examination has just been held for the first time, and students have had four elementary papers on the principal subjects of their first year's lectures. The progress of our great hospitals into fully organized medical colleges is thus proceeding without hindrance; but a conjoint examination for diplomas is as far off as ever.

On the resignation of Mr. G. R. Waterhouse, Dr. Henry Woodward, F.R.S., has succeeded him in office as Keeper of the Geological Department in the British Museum. This is

one of the most fortunate appointments the Trustees have been able to make for some time. Mr. Waterhouse entered the Museum in 1843, and became Keeper in 1851. Dr. H. Woodward entered the Museum in 1856, and attained the grade of first-class assistant in 1867.

M. PASTEUR has received from the Government of France the sum of 50,000 francs in aid of his researches on the contagious diseases of animals.

M. TAMECA, well known from his connexion for twenty-five years with the Conservatoire des Arts et Métiers, has quitted that establishment, his office having been considered unnecessary by M. Tiard, the Minister of Agriculture and Commerce.

DR. M. C. COOK has entered on his duties at Kew Gardens as cryptogamist, the India Office having placed his services at the disposal of the Office of Woods and Forests.

THE Monthly Record of Results of Observations in Meteorology, Terrestrial Magnetism, &c., taken at the Melbourne Observatory and various localities in Victoria during December, 1879, has been received. The mean of the barometer for the year has been 29.913 and the mean temperature of the air for the year 57.6. The Mineral Statistics of Victoria for the year 1879 are also to hand. The estimated yield of gold has been, from alluvial deposits 293,310 ounces, from quartz mines 466,637 ounces. The quantity of silver extracted from the gold at the Melbourne Mint in that year was 23,680.76 ounces, representing a value equal to 5,920*l*. The other mineral products were in quantity unimportant.

PROF. HUGHES, of Trinity College, Cambridge, will be glad of the loan of letters of the late Prof. Sedgwick, whose life he is writing.

PROF. C. W. BORCHARDT, of the University of Berlin, died at Rüdersdorf on the 27th of June. For many years Prof. Borchardt edited the *Journal of Pure and Applied Mathematics*. He was formerly the Professor of Mathematics in the Military Academy, and he was correspondent in Geometry of the *Académie des Sciences de Paris*.

CAPT. C. E. DUTTON, of the Ordnance Department, has published his 'Report on the Geology of the High Plateaus of Utah,' a volume of 307 pages, with eleven heliotype plates and a folio atlas. The physical features of this interesting country are graphically described, and the geological phenomena which have been active in producing the strangely wild conditions of the plateau province are carefully examined.

PROF. NEWBERRY has recently contributed to the *New York School of Mines Quarterly* a paper 'On the Origin and Classification of Ore Deposits,' which has been reprinted by the Scientific Publishing Co. of New York. We direct attention to this pamphlet as containing much useful information and the clearest exposition of the phenomena of mineral veins that we have met with.

THE *Archivum Néerlandais des Sciences Exactes et Naturelles*, published by the Société Hollandaise des Sciences à Harlem, Tome IV. Livraison II., contains several valuable papers, especially by P. M. Heringa, 'Considérations sur la Théorie des Phénomènes Capillaires,' and by J. G. Costerus, on 'L'influence des Solutions Salines sur la Durée de la Vie du Proto-plasma.'

M. EXNER, in a communication made by him to the Vienna Academy of Sciences, shows that the thermo-electric pile of Melloni is dependent on chemical as much as on thermic action. No current, he states, is generated if a pair of bismuth and antimony is plunged into nitrogen gas, whatever may be the temperature to which the junction is raised. The same result is obtained with many other metals. Not heat only but chemical action must be brought into play to generate an electric current.

THE *New York Nation* says that Prof. Eaton's 'Ferns of North America' "is now completed

In two quarto volumes, with seventy-one plates and one or two extras. We noticed with praise the earlier parts of this truly classical fern-book. It began well and has gone on better, the author's part having been admirably sustained throughout, the drawings and their reproductions in colours having improved to the close. Mr. Faxon's drawings are especially commendable. A conspectus of all our ferns, with diagnostic characters, in systematic order, is appended to the second volume."

M. JULES OCHER, Préparateur au Collège de France, has in the *Annales de Chimie et de Physique* an important paper, 'Recherches Thermiques sur les Combinaisons de l'Hydrogène avec les Phosphores, l'Arsenic et le Silicium.' This has at the present time a very important bearing on several investigations on the relation of hydrogen to other bodies.

H. KATO, President of the Department of Law, Science, and Literature, Tokio Daigaku, sends us 'Memoirs of the Science Department, University of Tokio, Japan,' Vol. II., containing a treatise on 'Mining and Mines in Japan,' by Prof. C. Netto, M.E. (who is, we infer from the preface, a German who has "now been for several years in the country"). This is really an interesting and instructive memoir. The occurrence of minerals is carefully described, and the modes of mining in all their details are given with much exactness. A section is devoted to metallurgy, and the author is clearly anxious to draw attention to the defects of many of the rude processes of smelting which are at present adopted in Japan. Indeed, each division of his subject is followed by a section of "Improvements Suggested" for mining, for dressing, and for smelting. Mining laws and mineral statistics form the conclusion of the volume. From the latter we learn that in 1868 the quantity of coal exported from Japan was 15,584 English tons, and that recorded as for ships' use was 915 tons, while in 1878 95,064 tons were exported, and 111,785 tons were consumed for ships' use. This work is produced at the Nishubashi printing office, and published by the University. The volume is illustrated by drawings of the miners' tools, and is altogether a production reflecting much credit on all who were concerned in its production.

PINE ARTS

ROYAL ACADEMY OF ARTS. THE EXHIBITION WILL CLOSE ON MONDAY the 2nd of August. Admission (from 8 a.m. to 7 p.m.), One Shilling. Catalogue 1s. or bound, with Pencil, 1s. 6d.

ROYAL ACADEMY OF ARTS—EVENING EXHIBITION.—The Exhibition will be OPEN in the Evening from Monday 28th of July to Monday 2nd of August. Bank Holiday, from Tuesday to Friday. Admission Sixpence. Catalogue Sixpence.—On the Bank Holiday the Admission throughout the day will be Sixpence. On other days it will be 3d.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-FOURTH EXHIBITION WILL CLOSE ON Saturday July 31st. Admission, 1s. Catalogue, 6d. —Admission 1s. Catalogue 6d. ALFRED D. PIERCE, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-SIXTH ANNUAL EXHIBITION WILL CLOSE SATURDAY July 31st. Admission, 1s. Catalogue, 6d. M. F. PHILLIPS, Secretary. Gallery, 44, Pall Mall S.W.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE. Dudley Gallery, Egyptian Hall, Piccadilly containing Drawings, Engravings, and Reproductions. OPEN DAILY from Ten till Six. Admission, 1s.; Catalogue, 6d. M. F. McNAIR, Sec.

BORN'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed, each 25 by 25 feet, with 'Dream of Pilate's Wife,' 'Salvation of the Crucified,' and 'The Crucifixion,' 'House of Caliph,' 65, at the DOME GALLERY, 65, New Bond Street. Daily, Ten to Six.—1s.

Rowlandson the Caricaturist: a Selection from his Works. By J. Grego. 2 vols. Illustrated. (Chatto & Windus.)

Those who study English satirical prints of the last century are indebted to Mr. Grego for the share he took in the comprehensive monograph on James Gillray which appeared some years ago. Of this the two attractive volumes before us form the complement. The book on Gillray was intended to illustrate the satirist's "life, works, and times";

and it did so in an effective, popular manner; but the labours of Mr. Grego met with small recognition, for the work was published as "edited by Thomas Wright, Esq." Mr. Wright had already distinguished himself by compiling 'Caricature History of the Georges,' a task in which he derived much aid from the memoranda which Mr. Edward Hawkins, Keeper of the Antiquities in the British Museum, had made, or caused to be made, to elucidate his own invaluable collection of satirical prints, now deposited in the Print Room. The exhaustive Catalogue of Satirical Prints in the British Museum, part of which has been published by the Trustees, includes, besides much new matter and additional subjects, the whole of Mr. Hawkins's memoranda, but it has not yet reached the period of Gillray and Rowlandson.

How much Mr. Hawkins owed to Wright we do not know, but certain it is that the books of the latter contain a vast quantity of erudition and fruits of research which are preserved in the manuscripts of the former. Hawkins, William Smith (of Lisle Street), T. Haviland Burke, and Mr. R. H. Evans contributed much to our knowledge of Gillray, and some of them collected and illustrated the works of Rowlandson. But as a whole no contribution to the history of that admirable artist can compare with Mr. Grego's book, and it is likely to retain its position until the national collection of Rowlandson's works is duly catalogued. Even then Mr. Grego's labours will by no means lose their value, nor, let us hope, will his labours fail to find their reward. There is in these volumes so much that could not have been collected without considerable industry and a ready power of grasping and remembering details recovered from fugitive records of the last century, such as old newspapers, magazines, and contemporary histories, that no one who has not followed a similar course of studies can fairly appreciate the excellence of Mr. Grego's work. Of course a great deal of the letter-press is descriptive of, and supplementary to, the excellent photographic fac-similes of Rowlandson's drawings which enliven these pages. This supplied, much historical matter remained to be expounded, and it is in dealing with it that our author's industry has been most profitably exercised. At any rate, he has gathered for the world plenty of amusing materials, and produced a book of which the illustrations alone are full of life, fun, character, personal anecdote, and social, political, and idiosyncratic studies of the liveliest interest. He who runs may read the "caricatures" of Rowlandson, one essential feature of which is that they require observation rather than knowledge, and possess more of that which "makes the whole world kin" than the designs of Hogarth, Gillray, Lord Townshend, or Bunbury.

This work has two shortcomings: its title and the literary, or rather not literary, style of the author, who has probably been led by the nature of his materials into sundry solecisms. Crude colloquialisms abound in an unnecessary degree in his pages, and a little more care would have excluded them. More serviceable still would have been the exercise of competent editorial judgment. Revision is, in fact, much needed.

It is a mistake to call Rowlandson a cari-

caturist. If we accept, as every man of sense must do, Hogarth's definition of this word, Rowlandson was not a caricaturist at all, but a humourist and illustrator of character, free from that exaggeration which often appears in Gillray's art. Lord Townshend was a caricaturist and so was Daryl. Hogarth was a dramatic moralist and student of character, but he was so far from being a caricaturist that even the horrors of the 'Four Stages of Cruelty,' which are supposed to be the most exaggerated examples of the motives ruling his designs, are to this day proved to exist by the official reports of the Society for the Suppression of Cruelty to Animals. Hogarth did not exaggerate, but Gillray did, and it is to the latter more than to Rowlandson that the term "caricaturist" is fairly applicable. Allowing for the times in which he lived, Rowlandson was not more of a caricaturist than Leech, and less so than Cruikshank or "H.B." Bunbury partook of the qualities of both classes of satirical designers; in this respect his powers were peculiar. As an artist *per se* Rowlandson's mode was much more elegant and certainly not less animated than that of any of his contemporaries, so far as regards his female figures, which had a close resemblance to the better examples of the skill of Morland. All the satirists, except Bunbury, produced nasty things, after the manner of their day. Rowlandson, although by no means innocent, perpetrated fewer indecencies than his rivals, while, on the whole, his works have the impression of greater voluptuousness. His taste and technical style are much more refined than Gillray's. Immeasurably the greatest, ablest, and most poetical of satirical English draughtsmen was George Cruikshank. As a designer even Hogarth must yield to this transcendent genius; we say this without qualification and with the fullest reverence for the author of 'A Harlot's Progress,' which is one of the finest moralities, and surely the finest series of designs in our language. No other satirical artist is fit to be ranked with Hogarth and Cruikshank, and this is true not only on account of the superabundance, different as they were, of their inventive powers, but on account of the profundity of the humour, and, above all, because the sardonic mood which characterized each of them had its spring in the deepest pity, and was most complete when it was most tenderly expressed.

Compared with these great men Rowlandson seems trivial, Gillray's humour appears to be mere animalism, the vivid wit of Bunbury is gaseous, Sayer is vulgar, Collet seems stupid, and "H.B." is only genteel. Lord Townshend was pungently sarcastic, and Seymour indulged in pure Cockney foolery. It is beyond the range, and it may be beyond the intention, of Mr. Grego to analyze the moods of these satirists or to compare them; but in an introductory chapter he gives a sufficient history of Rowlandson's career, and a very interesting account of his publishers, among whom may be included Rudolph Ackermann, of the Strand, from whose well-known "Repository," now Mr. Rimel's shop, issued a flood of humorous sketches. Mr. Grego supplies cursory notes on some of the men with whom Rowlandson came in contact. Among them are

several of the Royal Academicians, in whose school he was a pupil of note, and to whose exhibitions he contributed portraits before he made his *début* as a satirist at Somerset House by sending, in 1784, 'Vauxhall Gardens,' a first-rate design, which secured his reputation, for before this his position may be said to have been doubtful. In the Royal Academy schools and in Paris Rowlandson acquired that technical skill which gives so great a charm to most of his earlier drawings, but which waned as time removed him from the influence of his first studies. He often satirized the Academy and its members, from Nollekens to the visitors who tumbled over each other down the "stare-case" at Somerset House. As to Rowlandson's technical skill, our author is right in calling the famous 'Squall in Hyde Park' an unsurpassed instance of "executive ability, sense of loveliness, grouping, movement, grasp of character, powers of observation," &c. We quite agree with him that the two satires on the Royal Academy, called 'The Stare-Case' and 'Royal Academy,' dated in 1811, are reprints with the dates altered. This practice of meddling with dates is one of the most provoking among the many questionable tricks of the publishers and popular draughtsmen of the period; it is the cause of no end of confusion, a confusion which, as Mr. Grego remarks, has become the more serious because there are few considerable collections of Rowlandson's works to supply means of comparison and reference.

So prodigious was the facility of Rowlandson and so considerable his industry that it is by no means certain that even Mr. Grego's extensive catalogue is anything like complete. Yet this is by far the largest list ever made, and its comprehensiveness proves the diligence of the compiler. Of the merits of the letter-press there is little need to speak more warmly than we have done. The biography itself contains a good many anecdotes, some of which are by no means new, while others have been wisely recovered from byways and corners of old newspapers, memoirs, and magazines. The persons chiefly concerned are Nelson and Lady Hamilton, the Duke of York and the terminant Mrs. Clarke, the "hero" and "heroine" of the infamous "delicate investigation." Among other persons who figure here are H. Angelo, the fencing master; Pyne ("Hardcastle" of 'Wine and Walnuts,' that amazing olio of anecdotic gossip), John Thomas Smith, the frequenters of Vauxhall, Wolcott, and Weltje the royal cook, whose queer symposia attracted so much notice to his house on Hammersmith Upper Mall, a house that still stands, but will soon be the prey of the speculative builder. We find a few notes on Bunbury, a designer to whose wit Mr. Grego does but scanty justice. A few other persons are brought to notice in this story of a life which, notwithstanding its brilliancy and success, was by no means happy towards its end, and indeed, apart from jovial intervals, had not been really enjoyable nor profitable for many years before. It is certain, however, that Rowlandson was one of the most scrupulous and honourable of men in all his dealings with others. Would that this could be said of the rest of his class!

Having completed his biographical notice

Mr. Grego enters on a chronology of the caricaturist's works, and, selecting those examples which are most suitable to his purpose, has adorned his pages with photographic fac-similes from the designs and prints of the satirist. He explains other works briefly and adds historical notices and data. The subjects are treated in a manner which is only too "familiar," and not always witty, but there is nothing which need offend the most fastidious eye or ear; this, considering the nature of the task and the manners of the times, is no small praise. We should prefer the omission of phrases such as that which, p. 16, describes George Cruikshank as a "truly splendid old gentleman"; there are apter terms for Lord Barrymore than "the dashing, somewhat irrepressible"; it is hardly clear what is meant by calling owners of Rowlandson's works "steady collectors of his picturesque eccentricities," p. 30; we do not believe that Reynolds and West were "respectfully solicitous" that Bunbury "should send his contributions to the Royal Academy." There is considerable lack of order in the disposition of the details our author has gathered. This is particularly noticeable in the memoranda about Bunbury, and so confused is the text on Rowlandson himself that we have been unable to find the date or details of his death. The space that should have been given to such facts is filled with records of the decease and interment of Rudolph Ackermann. Malcolm is called an "anti-quarian," which is enough to make that worthy come to life and protest that he was not an adjective. Mr. Grego does not often enter deeply into the political elements of the satires, but occasionally he does so with tact and effect. Yet he is not less fallible than the rest of us, e.g., p. 140, he writes of the "secret influence"—which is the theme of a well-known satire called 'Secret Influence directing the New Parliament,' 1784—as if Earl Temple, in the guise of a serpent, beguiled the stupid king on his throne; the fact is the occult worker is the gaunt, hard-featured Earl of Bute, who from behind whispers false counsel to his thick-headed sovereign. These are the chief shortcomings in a production which owes much to the fact that it evidently has been a labour of love. Though from its very nature liable to such defects as those pointed out, it suffers less from them than books on other subjects would suffer; and its gossip, and, above all, its numerous illustrations, will have an inexhaustible attraction for the general reader, and also for the student of manners, satire, and costume, to say nothing of lovers of wit and humour, who ought to thank Mr. Grego for every page they read.

The Great Historic Galleries of England (Sampson Low & Co.) is edited by Lord R. Gower. Of this publication the first and second parts are before us, and contain, besides light sketches by the editor, very good photographs from pictures in the Bridgewater Gallery, Stafford House, and Castle Howard, including the Raphael of the first collection, Van Dyck's 'Earl of Arundel,' and Reynolds's 'Caroline, Countess of Carlisle,' from the second and third respectively. This publication deserves to be one of the most popular of "drawing-room table books."

Sculptors of the Present Day, edited by W. Hooe (W. Poole), contains a "List of the Profession in 1880," which may be useful

and is susceptible of improvement, especially in regard to the grammar of the brief biographies appended to some of the names. Sir J. Steele is said to have been "educated at Aberdeen, and put to the profession of an artist, but subsequently preferring sculpture, studied at Edinburgh and Rome." Of the productions of Mr. H. Montford it is said that "The poetic, and allegoric, and relievi are the class of works chiefly selected" by him. "Mr. Simonds has more particularly cultivated the ideal, and especially the nude figure." Another gentleman "followed the trade of a pianoforte maker, but subsequently took up the calling of sculpture." Pianoforte making is not a trade, but it may be a craft. It is plain that Mr. Hooe is not a writer "by trade."

THE TORLONIA MUSEUM AT ROME.

THE Torlonia Museum, a creation of the present Prince Alexander, occupies the whole block between the Corsini Palace and the Porta Settimiana, between the foot of the Janiculum and the Lungara. The prince did not lavish much money on the building itself, foreseeing, perhaps, that its magnificent contents would sooner or later migrate to foreign countries, and make a better show in the castles of foreign Croesuses. He levelled the ground of the old Corsini kitchen garden, paved it with asphalt, and divided it into galleries 200 ft. long by 18 wide. These galleries are separated from one another by means of curtains of dark reddish cloth, drawn across the wooden columns which support the roof; other curtains, very cleverly arranged, subdivide each gallery into compartments, affording room to six works of art only. The ingenuity of such contrivance is worthy of notice by all those who have to arrange temporary exhibitions of statuary; the cost is nothing; the effect is beautiful and well suited to bring forth the works exhibited in their fullest details, not only on account of the harmonious hue of the background, but also on account of the restricted number of pieces exhibited in each compartment. The attention of visitors is concentrated upon single objects, and the eyes do not wander over endless rows of statues and busts, as is the case with the Museo Pio Clementino, with the long gallery of the Capitol, &c. A few choice objects, such as the athletic and archaic statues, the large sarcophagi, &c., are exhibited in separate rooms of more elaborate design.

Three names will be mentioned for ever with the Torlonia Museum. That of the owner, who spared no money to make it the largest, if not the best, private collection of antiques in the world; that of Pietro Ercole Visconti, the scientific manager of the business and the writer of the illustrative catalogue; that of Prof. Gnaccarini, the late sculptor, who did the restorations so cleverly as to turn the antique into modern and the modern into antique.

The marbles, nearly six hundred in number, come from various places. The bulk of the collection belongs to the once famous Galleria Giustiniani, which, like the Mattei, the Verospi, &c., shared the decline and fall of the family whose pride it had been. A great many marbles were dug up among the ruins of Porto, the harbour of imperial Rome, built by Claudius and enlarged by Trajan; others come from the farms of S. Maria Nuova and Statuario, which occupy the site of the magnificent Villa Quintiliorum. Smaller groups have been derived from the Vitali collection, from the Villa Albani, from the Villa Torlonia, on the Via Nomentana, from the Ruspoli Palace, from Boville, Centocelle, and Cures.

The most noticeable among the Giustiniani marbles are: (23) the portrait bust of an ugly girl, IYXIA. MARCI. FILIA. FLAVILLA, but full of life and pathos; (31, 32) two statues of Iain in bigio morato, one erect and composed, the other stepping towards the right, both with

magnificent draperies, but headless and armless: the restorations are of the seventeenth century, and not happy ones: (41) a replica of the Venus of Alcamenes, in good preservation; (100) Prometheus, a colossal figure, representing the son of Iapetus in the act of stealing fire from heaven, or perhaps in the act of vivifying a piece of clay with which he is modelling the new man: this is represented as a kind of Egyptian mummy, very small in size, and in an unfinished stage; pieces of clay are strewn on the ground; (126) a naked, headless (?) hero, restored as Sextus Pompeius; (170, 182) two crouching Venuses, which, like the one in the Vatican, are copies executed by a mere technical artist of a widely celebrated original: the head and arms of one of the two were restored by Algardi, who failed to catch the ideal outlines of the goddess of beauty; (400) the celebrated Vesta Giustiniani, the gem of the whole museum. The charms of this lovely statue are beyond description. The lofty but simple composure, the quiet dignity of the goddess, the ideal expression of her face, fascinate the eyes and the mind of the observer more forcibly than most of the later and more gracious productions of the Greek chisel. The masses of drapery and the sweep of the folds, although falling regularly in a perpendicular line, are not monotonous because, in spite of the stiffness of the heavy stuff, which prevents it from fitting close to the figure, one can imagine, and in fact almost trace, the beautiful and graceful lines underneath.

From the Villa Albani many works have been transferred to the Lungara Museum, notwithstanding the laws which actually forbid with us the breaking up of collections like the Albani without the sanction of the Government. To avoid any trouble, the marbles are being removed one by one at long intervals, and casts of the works removed are set up at once in the vacant spaces, made so skillfully that very few have noticed the substitution. Among the Alban contributions to the new gallery the most important are: (67) head of Alcibiades, affording a fair notion of the personal attractions of this extraordinary man; (290) the bas-relief representing a poulterer's shop, so graphically described by Zosma, i. 27, and Brauns, 377, n. 16; (268) Pan and Olympus; (276) the famous Bacchic vase; (290) the ornamental basin with the labours of Hercules, found on the Appian Way in the year 1762, and illustrated by Winckelmann, 'Mon. Ined.', 228; (238, 291) two basins of precious coloured marble, the unique tazze of brocca d'Egitto, formerly in the Albani Casino, and many busts of emperors and eminent men.

Porto, that inexhaustible mine of statuary, has supplied the new gallery with many first-rate works: the Æsculapius and the Hygiea (96, 98), the group of fighting fauns (115), the fine imperial torso which supports a head of Septimius Severus (136), the Cupid (171), the Hercules and Telephus (296), the Apollo (280), and the Minerva (279), which is described as the most remarkable statue of the Torlonia Museum, and as surpassing in perfection those famous representations of the most beautiful Phidian type, the Vatican and Capitoline Minervas. I doubt, however, whether it be so, because I doubt whether the head of the Porto replica is genuine. The olive-tree, anyway, the helmet, the arms, and some of the attributes are modern additions.

The marbles removed from the Villa Torlonia, outside Porta Pia, are few and unimportant. I have noticed a Niobe (141), a group of the Niobides (233), four candelabras (155, &c.), a group of Bacchus and Silenus (300), and some smaller works.

The collection of imperial busts numbers more than one hundred. Of course many of them are only supposed to represent this or that emperor or empress; but, as a whole, they bear comparison fairly well with the Roman numis-

mation. If those described *ex oraculo* as representing young Tiberius, Otho (with a long beard), Geta, Julia Paula, Julia Aquilia, Annia Faustina, Zenobia, Volusianus, &c., were classified among the doubtful, the authenticity of the collection would gain a great deal.

I come now to the question of restorations. They could not have been done more skilfully, sometimes escaping the most experienced eye. In examining the best works of the gallery, at least those which in the Visconti catalogue are described as such, one wonders doubtfully which parts are modern and which are really antique and genuine. The utmost care has been bestowed in selecting marble of the same texture and colour as that of the broken statue; the modelling of the missing parts was carefully studied after parallel and genuine works; then, after these pieces had been cut in marble, they were broken again, so as to necessitate the restoration of these restorations. Sometimes they were stained with dirt, to secure a natural hue of antiquity; they were hammered and split here and there, left without polish when the harmony of the whole required it to be done. The catalogue (save in a few instances, which make the matter worse) keeps silence on this subject, and leaves entirely for the visitor to discover whether he is admiring the work of an antique chisel or the imitative powers and ingenuity of a living artist.

This subject of restoration may be discussed from an æsthetic point of view. Artists and archaeologists have fought in its favour, on the ground that one cannot fully appreciate the beauty of ancient works from fragments unless these fragments be completely restored to the original entirety, and unless the general outline designed by the author of the work be brought into evidence. The great majority of living artists and men of science have repudiated the system, and the general feeling now is that an antique work loses one-half or more of its value when profaned by modern hands. Who can guarantee, no matter how exquisite the restorations are, that they express the feeling, the conception, the inspiration of the original? Take, for instance, the Hercules killing the Hydra, found at S. Agnese, and now one of the beauties of the Capitoline Museum. When first discovered the left leg and the monster were missing: Algardi, the great Algardi, restored both with wonderful skill. However, when, many years afterwards, the missing pieces were found, they proved to be entirely different from what Algardi had fancied. As regards the Torlonia Museum, these things are carried to such an excess that the question is no more a question of æsthetics, it amounts almost to imposition which has no excuse.

This sounds like a hard judgment, but it is justified from facts which I can relate almost as a personal experience. In April, 1874, Signor Giuseppe Gagliardi, while excavating in Prince Torlonia's Sabine farm, *degli Arci*, which occupies the site of Cures, discovered "un Cellisimo torso di statua virile in bronzo" ('Comm. in Hon. Mommsenii,' p. 416). No head was found, and, besides the head, one arm, both hands, and the right leg and foot were also missing. The torso was brought to town, restored as Germanicus, placed in the best room of the museum, and praised beyond measure in the catalogue as being the best and most trustworthy representation of Germanicus in the world.

In the hall of the athletes the place of honour is given to a torso discovered at Porto in 1806 or 1807, whose head, arms, and legs are the work of Gnaccarini. I could bring forth hundreds of similar instances, and describe one by one all the bits of marble which have grown into full-size figures or groups. Had the prince and his scientific advisers had the good sense to leave the marbles alone, to exhibit them in the same condition as they had come down to us, the museum would have ranked among the finest

in the world, and its eventual sale to foreign countries would have been mourned over as a national loss. As it stands now, I doubt whether it would find purchasers, notwithstanding many good and some few unique works. R. L.

SALES.

On Saturday last Messrs. Christie, Manson & Woods sold the following pictures: E. Nicol, "Insolvent," 117*l.* A. J. Daiwaille, A Landscape, with Figures and Animals by E. Verboeckhoven, 111*l.* P. Graham, A Rough Sea on the Scotch Coast, 210*l.* F. Danby, The Deluge, 106*l.* A water-colour drawing by W. Hunt, A Cottage Interior, fetched 70*l.*

Art-Sale Society.

Messrs. CHRISTIE, MANSON & WOODS announce an important sale, that of the whole of the collections of pictures, engravings, and books belonging to the Earl of Hardwicke, the chief ornaments of Wimpole Hall. The pictures will be disposed of on the 7th of August; they include ancestral portraits and many good works by the old masters. Among the former are Reynolds's 'Master P. Yorke with a Robin,' one of the same master's portraits of the Marquis of Rockingham, others of the second Earl of Hardwicke, the Hon. John Yorke, and Archbishop Secker. Besides these are works by Zuccheri, Ravesteyn, Van Dyck, Dobson, Walker, Van Somer, Jonson, Old Stone, Hogarth, Gainsborough, and others. The engravings will be sold on the 9th and 10th of August, the books on the 11th, 12th, and 13th of that month. It is to be hoped the National Portrait Gallery and the British Museum may not be compelled to forego this opportunity of enriching the national collections.

We understand that Mr. M. Huish succeeds Mr. S. C. Hall and the late Mr. Dafforne in the management of the *Art Journal*, and that it is intended to elevate the tone and improve the quality of our contemporary, so that it may compete with the *Portfolio*. This is a well-merited compliment to Mr. Hamerton and Messrs. Seeley, and they will appreciate it.

We regret to announce the death, after a painful illness, of Mr. J. C. Moore, the well-known artist, who was born at Gainsborough in 1829. He was the eldest son of Mr. William Moore, a portrait painter, who afterwards settled in York, and he became a student at the Royal Academy in 1851, and for some time followed his father's profession of portrait painter. He spent most of the winters between 1858 and 1866 in Italy. These visits opened to him a wealth of fresh artistic impressions of which he largely availed himself. If his works are not remarkable for extraordinary genius or great powers of execution, they are distinguished by good taste, sweetness, and simplicity of rendering. His water-colour drawings are perhaps better known than his oil pictures. The quiet, neutral tones of his portraits soothe and refresh the eye in an age in which purity and unity of tone are exceptional. Of late he has painted few landscapes. His scenes in the neighbourhood of Florence, from the heights of San Miniato or in the Val d'Arno, or of those of the Roman Campagna and on the banks of the Tiber, combined qualities not often attained—much subtlety of line and delicacy of colour. The long stretch of St. Peter's and the Vatican in the twilight, the serious gloom of the valleys of the Campagna with the fragment of a ruin cropping up, a broken aqueduct striding from ridge to ridge, the grey river gliding between its banks at the hour of Ave Maria, with a lazy barge slowly dropping down the stream, have been painted by Mr. Moore as they have hardly ever been painted before. As to his personal character, he leaves a valued memory behind him. His integrity, friendliness, and sincerity won the esteem of all who knew him.

He was buried at Highgate Cemetery on the 15th inst.

THE alterations in the Sculpture Galleries, Print Room, and Zoological Department of the British Museum, of which we spoke last week, are likely to be of an extensive and, for a time at least, inconvenient character. The studies and store rooms of Dr. Günther's department are to be, it is said, abandoned bodily; the corridor leading to the Print Room and the studies attached to that department are all to be pulled down, to make room for an extension of the Sculpture Galleries on the site they occupy. The Print Room proper will remain as now until the new buildings are erected in the Secretary's garden. Meanwhile access is to be afforded to the existing room by means of a sort of flying bridge over the roofs or a passage constructed below. All these arrangements, which will not be costless, are but temporary. Dr. Günther goes to South Kensington with all his belongings.

THE "patrons" of the Watson-Gordon Professorship of Fine Art in the University of Edinburgh met on Friday of last week, and elected Mr. Gerald Baldwin Brown, M.A., late Fellow of Brasenose College, Oxford, to fill the new chair. So little interest was taken by the patrons in the matter that but few of them attended, and Mr. Hamerton's claims were ignored.

THE Municipal Museum at Venice, which is now housed in the Fondaco dei Turchi, was opened on the 4th of July. The Fondaco has been marvellously "restored." At the opening ceremony a madrigal of Lotti's was sung which was first performed in 1737, at the wedding of the Adriatic.

MUSIC

MR. W. H. HOLMES'S THIRD PIANOFORTE and KIRCHLICH CONCERT, illustrating his NOTES upon NOTES, dedicated by special permission to their Royal and Imperial Highnesses, the Duke and Duchess of Edinburgh, SATURDAY MORNING July 25, Royal Academy at Two o'clock.—Particulars of Mr. W. H. Holmes, 25, Brunswick Street, W.

MRS. FLORENCE SANDERS (pupil of Mr. W. H. Holmes) begs to announce her FORTHY-NINTH INSTRUMENTAL CONCERT at Queen's Hall, W. July 26th at Three o'clock. The programme will include Beethoven's Violator Sonata, for Violin and Pianoforte, Mandolinista Trio in D Minor for Violin, Violoncello, and Pianoforte. Mr. W. H. Holmes will play with Miss Florence Sanders in Duet for Hitter for Two Pianofortes. First time of performance in this country. Also Duet for Two Pianofortes, "Pianicissimo" (dedicated to Lady Hamilton), by W. H. Holmes; and in Quartet for Two Pianofortes and Four Performers (W. H. Holmes). Further particulars will be duly announced.—Tickets (Ms. 5d., 3s., 2s.) to be had of Messrs. Curzon, Regent Street, W.

THE WEEK.

THE ITALIAN OPERA SEASON.

No special remarks are needed concerning the concluding performances at Her Majesty's Theatre, and we may at once proceed to make whatever comment is necessary on the general features of the season. At Covent Garden the record is one of remarkable dreariness, affording no standpoint on which to base hopes for the future, and compelling the impartial observer to adopt the attitude of a pessimist. If the object had been to do as little as possible for art and as much as possible in the interests of the iniquitous star system, little if any modification of the policy actually pursued would have been necessary. It was remarked at the outset that the promised novelties were strangely ill-chosen, and the result has not tended to alter that opinion. Hérolf's 'Le Pré aux Clercs,' charming as it is, is quite unsuitable to the Covent Garden stage, and M. Cohen's 'Estella' proved, as was anticipated, a complete failure. It is difficult to comprehend the motives which could have actuated the director in presenting these operas, while there are works of the highest class waiting

for a hearing. If we glance at the list of operas performed during the season, we find no room for consolation. Mr. Gye boasts of a *répertoire* of nearly sixty operas, but this number includes many recent failures not likely to see the light again. From the remainder the selection has not included many of the finest works, amongst which may be named 'Robert le Diable,' 'L'Étoile du Nord,' 'Guillaume Tell,' 'Aida,' 'Masaniello,' 'Fidelio,' 'Der Freischütz,' 'Tannhäuser,' and 'Der Fliegende Holländer.' Amongst the operas most frequently given have been 'Lucia,' 'La Sonnambula,' 'I Puritani,' and 'La Traviata.' In other words, Meadames Patti and Albani, still in the plenitude of their powers, have controlled events to a large extent, and a third star has been discovered in Madame Sembrich, whose exceptional vocal gifts have proved most attractive to the public. The season has therefore been dedicated to the *prime donne*, and the director has found his justification in the fact that the material support accorded to the establishment has been greater than of recent years. While a sufficient number of the patrons of high-priced Italian opera evince contentment, and even gratification, at the present condition of affairs, it seems a hopeless task to protest in the name of art. With the exception of Madame Sembrich, the *débuts* of the season have been unimportant and few in number. Madame Verni and M. Devilliers appeared but once, and M. Engel can only take second or third rank even in the present generation of tenors. A lack of refinement has been the chief fault of the orchestra, and the same remark will apply to the chorus, though in this department Covent Garden stands higher than Her Majesty's. As regards the *mise en scène* and stage management generally, there is ample room for praise, and if equal spirit and liberality were manifested throughout the establishment, the Royal Italian Opera would be the first institution of its kind in the world.

At Her Majesty's Theatre the season, though chequered, has been less gloomy than at the rival house. The one mistake of the director was the revival of Verdi's absurd opera, 'La Forza del Destino,' but against this must be set the engagement of Herr Richter and the production of Signor Boito's 'Mefistofele.' Under the *bâton* of the Viennese conductor we enjoyed for the first time in this country a performance of 'Lohengrin' in which full justice was rendered to the wonderful richness and beauty of the orchestral accompaniments; and it was a pity that the *répertoire* did not contain more of Wagner's works, in order that the experience might have been repeated. With regard to 'Mefistofele,' we can but reiterate what was said a fortnight ago, that the season will be rendered memorable by its production. Despite the imperfections due to youth and inexperience, it is a work of the highest order of genius, and will maintain the position it has so quickly and unequivocally won. Let it be remembered to Mr. Mapleson's credit that in 'Faust,' 'Carmen,' and 'Mefistofele' he has introduced to English musicians the three most successful operas of the last twenty years. The non-fulfilment of his promise to produce the Baron Bödog d'Oréry's 'Der Rene-

gade' may be readily pardoned. The new singers have been more numerous than at Covent Garden, although no artist of the highest rank has appeared. Mdlle. Lilli Lehmann and Madame Robinson more than justified their engagement, and it is unaccountable that they should each have appeared in but two parts. Signor Ravelli with his fine voice, entirely free from *vibrato*, is a very acceptable addition to the list of tenors. Mdlle. Nevada will be better with further training, but Madame Marie Louise Swift and Signor Lazzarini proved themselves unworthy of the establishment. Meadames Marimon, Vansandt, Crommond, Salla, and Cary, though advertised in the prospectus, have not appeared; nor have Signor Fancelli, Signor Papini, M. Ordinas, and M. Roudil. The orchestra was at first out of form, owing to the change of conductors, but latterly there has been little to desire, and Signor Arditì may be complimented on the general result. Some improvement has also been noticeable in the stage management, and the mounting of 'Mefistofele' is worthy of great praise. But the necessity for a revision of the chorus is still apparent. The matter should not be one of great difficulty, and the credit of Her Majesty's Theatre demands that there should be no delay.

We append a list of the operas given at both theatres, with the number of performances of each: 'Faust,' 9; 'Carmen' and 'Lucia,' 8; 'Lohengrin' and 'Mefistofele,' 7; 'La Sonnambula' and 'Mignon,' 6; 'Don Giovanni,' 'Rigoletto,' 'La Traviata,' and 'I Puritani,' 5; 'Il Trovatore' and 'Il Barbiere,' 4; 'Le Roi de Lahore,' 'Favorita,' and 'Les Huguenots,' 3; 'Le Prophète,' 'L'Africaine,' 'Romeo and Juliet,' 'Dinorah,' 'Semiramide,' 'Le Pré aux Clercs,' 'Estella,' 'Aida,' 'Fidelio,' and 'La Forza del Destino,' 2; and 'Un Ballo in Maschera,' 'Linda,' and 'Il Talismano,' one each. This catalogue and the diverse results at both theatres tend to prove that, if one portion of the public is attracted solely by the *prime donne*, another considerable section is ready to support opera based on more artistic principles, and the prospect is therefore not so desperate as a glance directed solely at one of our lyric establishments might lead one to imagine.

Musical Gossip.

THE copy of the petition of his Royal Highness the Prince of Wales, praying for the grant of a charter of incorporation to the Royal College of Music, and a draft of the charter prayed for have just been issued among the House of Commons Papers (No. 258).

A YOUNG singer from Leipzig, named Goetjes, has lately made his *début* at Frankfort-on-Main as Arnold in 'Guillaume Tell.' He is said to have an exceptionally fine and powerful tenor voice, and to excite the highest anticipations for his future.

A GRAND "International Singing Competition" is to take place at Cologne from the 14th to the 17th of August, under the auspices of the Colner Liederkreis. It is said that already 121 choral societies, numbering about 6,000 singers, have entered for the contest.

IN Düsseldorf on the 8th and 9th of August, on the occasion of the Industrial and Fine-Art Exhibition in that town, a festival performance is to be given, selected from the works of the various composers who have held the office of

conductor there, from Mendelssohn downwards. The programme will include selections from the works of Mendelssohn, Schumann, Norbert Burgmüller, Julius Riets, Ferdinand Hiller, and Julius Tausch, the present conductor.

Dr. ARMITAGE writes:—"My attention has been directed to an inaccuracy in the article contributed by me to the *Athenæum* of the 10th inst., and, as I should be sorry to publish anything not strictly in accordance with fact, I hope you will allow me to correct the mistake which I inadvertently made. I stated that Mrs. Gardner wished to build almshouses for the older blind, in connexion with her proposed institution at Windsor. On referring to her original scheme I find that the asylum she there contemplated was intended only for former pupils of the proposed Gardner institution, and that the old and infirm blind in general were not intended to participate in the testator's bounty. In Mrs. Gardner's last scheme, which is now before the Court, the asylum plan has been given up, and pensions are proposed instead for the same class, viz., for former pupils of the institution."

HERE ALBERT HAHN, the editor of the highly esteemed musical journal *Die Tonkunst*, died on the 14th inst. at Landenau, near Leipzig, in the fifty-second year of his age.

DRAMA

LYCEUM THEATRE.—SOLE LEASER AND MANAGER MR. HENRY IRVING. Every Evening (except Saturday), at 7.45, 'THE MERCHANT OF VENICE' with Last Night's Performances. SHYLOCK MR. IRVING. PORTIA MISS ELLEN TERRY. Countess with HOLANDE. MISS ELLEN TERRY and MR. IRVING. The (Saturday) Evening at 8, 'THE BELL' Last Performance. MATTHIAS MR. IRVING and HOLANDE MR. IRVING and MISS ELLEN TERRY. Last Evening Performance of 'THE MERCHANT OF VENICE' (Today (Sunday) at 10 o'clock. SEVILLY. MR. IRVING. PORTIA MISS ELLEN TERRY. Box Office (Mr. Hunt) open 10 to 6. MR. IRVING'S ANNUAL BENEFIT and last night of the season, Saturday Evening, July 31st.

THE WEEK.

GAIETY.—'Colonel Sellers,' a Dramatic Sketch, in Five Acts. By Mark Twain.

AMERICA has sent us hitherto many noteworthy actors and no noteworthy drama. The few pieces with the slightest pretence to local colour which have reached us from America have been mere alterations of works with which we were already familiar. Another turn has been given to the dramatic kaleidoscope, and the well-known odds and ends have assumed another pattern. Contrary to general expectation, the development in America of a new vein of humour and a new school of fiction has been followed by no outbreak of dramatic fervour, and the poets and novelists of the United States are apparently as destitute of invention and of stagecraft as their English rivals. America seems, indeed, content to be to England in respect to drama what Belgium is to France: to live as far as possible upon our produce, and in her most ambitious efforts to go no further than imitation. 'Colonel Sellers,' as Mark Twain has called a dramatic version of his novel of 'The Gilded Age,' is one of the most disappointing works ever set before the public. Its central figure has a certain air of novelty, and its principal action is so far American that the incidents are possible only in the United States. Here all that can be said in its favour ends. It is a satire in the shape of a melo-drama; it blends together in the most incongruous fashion the most irreconcilable things, and it is, in addition, shapeless, inartistic, unedifying. Seldom has an English audience received with more toleration a piece with less claim upon consideration. As plainly as in spoken language did the action of the

public assert that it was reluctant to pronounce a verdict of failure upon a piece by an author to whom in other lines of art it was indebted, and upon an actor who came as a stranger among us and disclosed the possession of genuine powers. A failure none the less, in spite of Mr. Raymond's acting and Mark Twain's reputation, the drama was. The chief incident consists of the slaughter by a girl of her lover and her acquittal of the charge of murder by an American jury. Anything more distasteful than the proceedings in the trial cannot well be conceived. In front of the audience during the entire action stands a woman known to be a murderess, since the audience has witnessed the perpetration of the crime. Necessarily the central figure, she sits with what composure she may assume and listens to the recriminations of opposing counsel, the consolations of a comic and an irrepressible friend in the person of Col. Sellers, and the outbreaks of a jubilant negro. Except a comic funeral presented upon the stage nothing could be conceived less suitable to dramatic exposition.

In one respect alone is 'Colonel Sellers' noticeable. It is a drama without a heroine, or, at least, without a heroine in whom the slightest sympathy can be felt. Not one grateful or comfortable trait do we find in Laura Hawkins, and the small measure of sympathy the play inspires goes out to her victim. Base as is her betrayal and coarse as is her victor's subsequent conduct, the one thing a man has to do whose life has in any fashion whatever got mixed up with that of Laura Hawkins is to sever the connexion. If death comes of it so much the worse for the victim, but the severance has to be made. Turning from a play the more disappointing in its effects in consequence of hopes and expectation of something better that had been inspired, and coming to the interpretation, we find in the one character with which the public is likely to concern itself a certain amount of freshness. That this is external rather than essential is comparatively unimportant. It has novelty of a kind, and it stands out in the hands of Mr. Raymond pleasantly conspicuous in a gallery of similar portraits. From an early date in the drama the sanguine schemer has been a familiar character. Col. Mulberry Sellers has thus a hundred prototypes. To two, or perhaps three, of these he stands in close relationship. Balzac's Mercadet supplies the outline of the figure, the filling up being taken from Mr. Micawber. There is also a suggestion of that speculative uncle to whom are due the reverses of the Caxton family. From Mercadet Col. Sellers differs in respect of sincerity. No getter up is he of sham companies. Not one of the schemes of the *faisseur* would have commended itself to him. There is always a basis to his schemes, and in the case of those even which result in disaster the fault is not his. In the opening scene he puts the money of his too credulous friends in three speculations. One of these is at first successful, and the gain resulting from it provides funds with which to face temporary disasters. A second would probably realize all that is expected from it, making allowance for the difference between empty boast and real anticipation, but the steamer in which the money is invested

blows up. A third speculation proves to be all that the Colonel declares it, and land which is all but sold for five thousand dollars brings in three quarters of a million. Sanguine, then, as is Col. Sellers, and splendidly mendacious when he has to account for his own poverty, he is neither swindler nor, in the full acceptance of the word, sponge. When he has money he divides it with others, when he has none he accepts as readily as he had previously given.

In the hands of Mr. Raymond this character is almost a creation. It would be altogether such but for excremental portions which are due, we may surmise, to the actor. Mr. Raymond thus counterfeits drunkenness and presents cleverly a recognizable phase. Col. Sellers is not the man to get drunk, however, and there is no justification for his so doing. A stupid story which he relates is also an annoyance, and is introduced without rhyme or reason. Excellent, then, as is the performance, it needs to be stripped of much that is cumbrous and annoying for its full value to be exhibited. Of the remaining characters and of their exponents there is nothing to be said. A performance weaker as a whole or with less of the *ensemble* it is the aim of modern art to restore to the stage has seldom been seen.

A GREEK DRAMA IN ENGLISH DRESS.

IT is not many weeks since the *Athenæum* mentioned a performance by Oxford undergraduates of the masterpiece of Greek tragedy, the 'Agamemnon' of Æschylus. A performance which has taken place this week in London possesses hardly less interest, and should not, I think, be allowed to pass altogether unrecorded, though the fact that it took place under private auspices precludes anything like detailed criticism. I trust, however, that I commit no breach of decorum in offering to your readers the following comments.

The performance in question, though new in London, has, if I mistake not, already been given in Edinburgh. The transcript used by the actors was due to the facile pen of Prof. Lewis Campbell, and the chief performer took the two parts of Clytemnestra and Cassandra.

The rendering of the character of the Argive queen, a very man in resolve, was fine throughout, whether in her outburst of joy at sight of the beacon which tells that Troy is taken, and that her husband (and, therefore, her hour of vengeance) is at hand, in the extravagance of assumed humility with which she welcomes him home, or in the haughty shameless arrogance with which she confesses his murder to the horror-stricken Chorus, and proclaims her readiness to abide by the result. If the rendering of the very different character of Cassandra was not quite so happy, every allowance must be made for the extreme difficulty of one lady doing two such parts real justice. Whatever may be thought of the wisdom of this duplication, which certainly involves the loss of some of the finest points in the play, there can be no question that the change was wonderfully effected from the queen, with her coils of golden hair piled high upon her head and the red mantle cast about her shoulders, to the Trojan princess, with robe of simple white and delicately embroidered sash, and graceful Phrygian cap crowning her dark hair. Nor was the change less complete in demeanour. The great scene between Cassandra and the Chorus was not so weirdly impressive as at Oxford, though towards the close, at the final appeal to Apollo and declaration of preparedness for her doom, the actress seemed to throw more life into the part, and

did it full justice. But it was in the final scene, where she appeared once more as Clytemnestra to boast of her deed and to defy all consequences, that she seemed to surpass herself. Nothing could have been better; every tone and gesture told.

Agamemnon is rather a thankless part, whether from the words actually put in his mouth or from the recollection one has of him in Homer; but his representative did his best to excite sympathy and admiration for the returning conqueror so soon to fall victim to domestic treachery. Agasthus marked, perhaps sufficiently, the man's insolence, though he showed more dignity than was thought necessary by the Oxford actor. An Old Bailey lawyer might, after all, make out a fair case for this apparently graceless villain, when we remember how Atreus served his father. The Herald was excellent.

The Chorus, though individually well sustained, was rather monotonous, and without the alleviation of music seemed at times a drag on the action. But it was ungracious to dwell on defects that were hardly to be avoided when the performance as a whole was so excellent. The scenery and dresses left nothing to be desired, and reflected great credit on the stage-manager. Of Prof. Campbell's version we cannot speak in detail. Though scholars might quarrel with him on special points, the play reads remarkably well, and where it has been found necessary to condense the work seems done with taste and skill. On the whole, then, the patrons to whose munificence we Londoners owe the chance of seeing this interesting performance deserve not only thanks but congratulation.

Z.

Dramatic Essay.

THE season at the Lyceum, remarkable for the longest run that the 'Merchant of Venice' is known to have enjoyed, will close on Saturday next, the 31st, when Mr. Irving takes his benefit. Mr. Sims Reeves, Mr. Herbert Reeves, Mrs. Bancroft, and Mr. Toole will lend their aid on the occasion.

THE performances for the Maddison Morton benefit at the Gaiety Theatre were a conspicuous success. Though the representation by members of the Dramatic Authors' Society of 'Woodcock's Little Game' did not rise greatly above the level of the best amateur performances, Mrs. Keeley, reappearing as Betsy Baker after a nine years' absence from the stage, obtained a remarkably cordial and enthusiastic welcome.

THE third act of 'Le Mari de la Débutante,' presented by the Palais Royal company during the last nights of its engagement, displays M. Geoffroy as Le Comte Escarbotier, one of the most comic parts in his repertory. It is difficult to imagine a more faithful picture of a pompous, egotistical, empty-headed bourgeois. Mlle. Legault was delightful as the débutante. The performance of this act supplies reason for regret that the entire piece could not be given.

FRENCH criticism has apparently learned something from the visit of the Comédie Française to London, and has commenced to censure those extravagances of style in the conventional presentation of tragedy upon which Englishmen have insisted. It is edifying to hear, & a propos of the production and failure at the Théâtre Français of M. Paul Delair's drama of 'Garin,' that M. Mounet Sully plays the hero "avec une exubérance de moyens qui confine au ridicule." This is not the only recent instance in which one of the *dis majores* of the Comédie Française has been subjected to severe censure.

THE novel which we reviewed last week under the title of 'Clear Shining after Rain,' will be published next week under the title of 'After a Dark Day—the Sun.' The former name had been already appropriated, and Messrs. Tinsley withdrew the book this moment they discovered the fact.

TO CORRESPONDENTS.—E. J. R.—R. W. D.—Dr. K.—A. H.—received.

No notice can be taken of anonymous communications.

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CONTENTS.

GUIZOT IN PRIVATE LIFE	135
LOWELL'S POETICAL WORKS	136
LEONHART OF GENÈVE	137
LAMB'S TRANSLATION OF THEOCRATES	138
WALFOLD'S HISTORY OF MODERN ENGLAND, VOL. III.	138
MADON'S TREASURY OF ENGLISH SONNETS	140
NOVELS OF THE WEEK	141
MANUAL OF FRENCH HISTORY	142
ANTHROPOMORPHIC PUBLICATIONS	143
LIBRARY TABLE—LIST OF NEW BOOKS	144-145
IN A COTTAGE GARDEN; "THE MELANCHOLY JACQUES"	145-146
EDGAR ALLAN POE; THE TRIAL OF CHARLES I.	146-147
LITERARY GOSPEL	147
SCIENCE—JAMES ON INDIAN INDUSTRIES, LIBRARY TABLE; ASTRONOMICAL NOTES, SOCIETIES; GOSPEL	148-151
STYLISH—BURN'S OLD HOME; LIBRARY TABLE, THE ROYAL ANTHROPOLOGICAL INSTITUTE; THE PRIVATE COLLECTIONS OF ENGLAND; GOSPEL	151-154
MUSIC—NEW MUSICAL PUBLICATIONS; GOSPEL	154
DRAMA—THE WEEK, GOSPEL	154

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Few statesmen have lost their reputations so suddenly as M. Guizot. Charles X. and his ministers had little fame to lose, and gradually they drifted into a contest with the nation of which most people predicted the issue; but the fall of Louis Philippe and his minister was as much of a surprise to their opponents as to themselves. It is easy to be wise after the event, and when we look back we can see that M. Guizot was busy for years preparing the catastrophe which overwhelmed his master and himself, and even this volume, which deals mainly with his private life, betrays some of the defects of character which marred many fine qualities. He possessed not only an entire belief in the infallibility of his own judgment, but a firm conviction that all who opposed him were knaves. He always regarded his own as the only policy possible.

"Try," he wrote in 1832, "to get the good sense of Europe to help us; we need the existence of every factor of reason and good sense, and we must gather strength wherever we can find it. Let it be well understood that we are playing the great, perhaps the last, game of order and safety in Europe, and that all honest men, all men of sense, must join in the game." His son repeated the same dangerous doctrine in 1836:—

"One must own, too, that honest men and high reputations are worth having, and their reign has begun: it will not continue without shocks and interruptions, but it will grow and strengthen every day. The battle is no longer being fought between honest men and rascals; it is between honest men and rogues who are ashamed of themselves, and who assume the name and appearance of honesty as well as they can. That they feel the want of it, and that they are obliged to seem honest in order to have a chance of doing mischief under the shelter of their names or their characters, is a decided improvement. The battle will continue longer, but it will be less dangerous, less violent than the last; and if the country be sometimes disturbed, it will not be revolutionised, as under the other system."

Guizot has treated of his political conduct in his *Memoirs*, which were reviewed in this journal at the time they appeared. The present work deals with his private life, a

sphere in which he appears to far more advantage. He was fortunate in his parents. His father, an advocate of Nîmes, was one of the victims of the Reign of Terror:—

"For several weeks in danger of his life, a fugitive from one asylum to another, protected by the devotion of a few friends, André-François Guizot was at length arrested. The gendarmes who discovered his retreat had long known him—he was in despair. 'Shall I let you escape?' he said to his prisoner. 'Are you married?' was the quick response. 'Yes,' said the gendarme, 'I have two children.' 'And so have I,' returned his prisoner; 'but you would have to pay for me—let us go on!' A few days after M. Guizot died on the scaffold."

The widow some years later retired to Geneva, and devoted herself to the education of her two sons:—

"She was present at all their lessons, she took part in all their work, she studied for and with her children; sometimes in the winter when the severe climate of Geneva covered their little hands with chilblains the mother wrote their exercises from their dictation. My father preserved several copybooks thus written. They led a hard and simple life. Madame Guizot's small fortune suffered from the disturbed state of France..... Their table was plainly served: Madame Guizot had no assistance in the household work, except that of a woman who came in for a few hours every day; but, on the other hand, her sons attended the lectures of the best professors; they took lessons in riding, swimming, and drawing; at the same time she made them learn a trade, in accordance with the teaching of Rousseau, to which the violent shocks sustained by French society during the Revolution had given practical influence. François Guizot became a skilful joiner, and excelled in turning."

Guizot never forgot what he owed to his mother, who, after the death of his second wife, took entire charge of his children, and on his downfall she followed him into exile, and died at Brompton in her eighty-fourth year. The best picture of her is drawn by Ste. Beuve:—

"I think I see her still; and who that had once had the honour of seeing her could ever forget M. Guizot's venerable mother, in her ample, antique dress—her countenance with its strong and deep expression, its sweet austerity, which called to my mind the portraits of the nuns of Port Royal, and which in default of Philippe de Champagne has been preserved for us by one of the most refined painters of our age,—that mother of the Cévennes, who kept until the end of her days the most devoted and submissive of sons?—I think I see her now in the official saloon which she only passed through, and in which she appeared for a moment as the living representative of faith, simplicity, and of those substantial virtues which were brought to light by persecution at the time of the *Désert*."

Guizot was singularly fortunate in his wives. The first of them, Mdlle. de Meulan, who was some years his senior, was a woman of great ability, and the notes M. Guizot wrote on her are of much interest. When "all the nobles were exiled from Paris, Madame de Meulan established herself at Passy. The two sisters had scarcely any other amusement than to go daily and sign their names on the municipal register, and to hear the mayor (an honest man enough) say, 'Citoyennes, how is your mother?' In this uneventful home life, the advent of the Reign of Terror gave a violent shock to the mind of Mdlle. de Meulan. Her character henceforth became strongly emotional, and she acquired the habit of solitary meditation.

.....On her return to Paris, after the 9th Thermidor, she soon found her intellect develop as quickly as her character. She took an ardent interest in the politics of the time, in the determined resistance offered by liberty to Revolutionary principles; but she had no general theories, no precise object: her point of view was entirely moral and practical. Her confidence in the strength of her youthful powers continued to increase; her natural bent was to strong opinions and energetic resolutions. In her were combined all the exquisite delicacy, all the refinements of mind, of feeling, and of manners, which distinguished the *Jeune République*, with the frank, open, and somewhat unconventional habits of the Revolution.....In the month of June I settled myself in the country near Montfort l'Amaury in the house of M. Stapfer, with whom I was very intimate. I was in bad health. She took charge of all my literary affairs and relations in Paris. I went thither about once in six weeks for three or four days.....It was between 1810 and 1812, after I had definitely returned to Paris, that our intimacy became perfect, and our ideas and opinions completely fused. In July, 1811, I made a tour in Languedoc. It was thence that I wrote to tell her all that she had become to me. On my return, in September, our marriage was arranged, but it could not take place until the 7th April, 1812."

The happiest part of Guizot's later life was spent by him at Val-Richer, the first notice of which appears in a letter written to his elder daughter, then seven years old:—

"I am writing to you to-day, my dear little girl, as a precaution, because I am going to-morrow, as soon as I am up, to look at a little estate about three leagues from Lisleux, which is offered for purchase. Perhaps I shall not be back by post time, and I want you not to miss my letter. I hear that it is in a pretty country, the house is an ancient abbey, large, well built, and in tolerable order. There are fine woods all round, a spring close to the house, and a rapid stream running through the fields. Unfortunately, one has to travel over a league of bad road in order to get there; however, the estate is much cheaper than if it were close to the highroad. I am also told that a good road leading to the door will some day be made. At any rate I will go and see it."

He had not previously lived much in the country, but he enjoyed his rural life thoroughly. In the midst of political anxieties his mind constantly went back to his new acquisition. In 1836 he writes to the son he was soon to lose:—

"As we have enough of it, we must pave the dining-floor with the stone from Caen. I quite approve of this piece of economy, all the more as a pavement of this kind will be as suitable there as a wooden floor. With regard to the wainscot, we must certainly restore it where it has decayed. I hold to economy, but also to solidity. When once we have our house, we must not have to begin again."

And one of the brightest pictures of his later years is contained in the following letter, written from Val-Richer in 1857:—

"The sun really has come back to us; it never shone brighter than it did this morning. All the outdoor work is going on well this evening. We sowed the camellias yesterday; the beetroot and the carrots are coming up and the cobs are ripening. The corn is growing and the hay is getting thick. They cut the grass in the park yesterday for the cows, who enjoyed it immensely. The cow-house was jubilant. When the big bull had eaten his portion he thumped his manger with his horns, asking for more. The dairy will be finished to-day; Ecker is painting the hen-house, and Guenet completing the wall. Very few of the last batch of drain-pipes were broken. The

dahlies are planted out in the large bed. The stuffed badger has arrived, and is placed in the glass case, where the birds have made room for him."

He was fond of writing to his children. When he went as an ambassador to London he sent them full accounts of the glories of the Mansion House, and in one of his letters he tells an amusing story of his visit to Windsor:—

"On Wednesday evening, at Windsor, the Queen retired at eleven o'clock; we stayed behind, talking for half-an-hour. At midnight, I set out to find my own apartment, and I lost myself in the galleries, saloons, and corridors. At last I slowly open a door, taking it for mine, and I see a lady beginning to undress, attended by her maid. I shut the door as fast as I can, and begin again to search for my own room. I, at last, find some one who shows me the way. I go to bed. The next day, at dinner, the Queen said to me, laughingly, 'Do you know that you entered my room at midnight?' 'How, ma'am; was it your Majesty's door that I half opened?' 'Certainly.' And she began laughing again, and so did I. I told her of my perplexity, which she had already guessed; and I asked whether if, like St. Simon or Sully, I should ever write my memoirs, she would allow me to mention that I had opened the Queen of England's door in Windsor Castle at midnight while she was going to bed. She gave me permission, and laughed heartily."

Even in the midst of the Revolution, when he was making his escape, he found time to write to his eldest daughter, "Take good care of your grandmother..... Do not let Guillaume go outside the door." He had his reward. His children bore bravely the reverse of fortune:—

"His second daughter replied laughingly to an English friend, who asked her if she often went into the Park, 'No; because our carriage, the omnibus, does not go through the Park.'"

His daughters married much to his satisfaction, and thus he found consolation for the early death of his eldest son:—

"Conrad and Cornelis de Witt became really his sons, and the family circle, while it extended, drew round its head with as close an intimacy as ever. It was a source of great rest as well as enjoyment to his mind. 'There is only one position which I envy,' he said, laughing, in earlier days, 'it is that of a man who has married his daughters to his liking.' 'I am now one of those who ought to inspire envy,' he repeated afterwards. All his children were gathered round him at Val-Richer; he admitted into the family circle the only sister of his son-in-law, Mdlle. Elisabeth de Witt, as well as their maternal aunt, Mdlle. Temminck. The latter spent the last years of her life there, and died without ever having left Val-Richer."

The pleasantest records of his last years refer to his grandchildren:—

"*Ad Jovis principium*: Jupiter here stands for the children. I have just left them. They went to sleep last night at half-past eight and did not awake till seven o'clock this morning. I told Baby he had grown fatter. 'It is because I have eaten two basins of soup this morning.' At dessert we have a great deal of trouble to make Robert sit on his Aunt Adelaide's lap, he goes on repeating 'grandpapa.' But he resigns himself without murmuring. I never saw a better-tempered child. Marie was enchanted with your long letter and the flowers; but I cannot hide from you that Cornelis was not so satisfied. When I told him, 'Marie has a letter from mamma,' his only answer was, 'I haven't.' Henriette's little girls are well—Jeanne marries than ever. They are just starting for a drive in a donkey-carriage, I think."

Even when the disasters of 1870 nearly killed him he could say:—

"Your children are well, and are behaving well; Rachel is virtuous, Suzanne tractable, François perfect. Robert and Pierre study a little and give no trouble. Robert is an excellent purveyor of trout, the only food I have been able to touch for several days."

We have room for one quotation more. His death was hastened by the loss of his elder daughter.

"He often evoked the memory of those he had lost, and, as time disappeared in the presence of eternity, he spoke of the son of whom he had been bereaved thirty-seven years previously in the same way as of the daughter who had preceded him to her eternal rest by only six months. More than once when his children were all collected round his bed in his little room, he pronounced the name of France—that dear country whose disasters had struck the first fatal blow to his robust old age. 'We must serve France, it is a difficult country to serve—short-sighted and fickle—but we must serve it well, it is a great country.' Then, as if returning to the taste for poetry, which had been so strong in his youth, and which he had never wholly lost, he would repeat in a low tone some lines from Corneille, or Rousseau's 'Ode to Fortune,' searching and finding in his memory the words which had so long been buried under the impressions of years. He wanted to hear read some passages from his 'History of France'; he desired one of his grand-daughters, who was watching by him, to look in the third volume for the portrait of Coligny, which he wished to see again. His daughter was kneeling by the side of the bed to which he had already been confined for five or six days, forced against his will to accept all the little services which each one eagerly offered—his tastes and wishes were still for independence, although his strength no longer permitted him to follow them. The look he gave his daughter was almost enough to deceive her as to their approaching separation—it was still so penetrating and so tender—'Good-bye, my child; good-bye!' he repeated. The hearts of all present were sustained by one hope. 'We shall meet again, my father,' she exclaimed. M. Guizot, whose weakness had been so great a few moments before, raised himself on his pillows, his eyes shone brightly, and his voice seemed to have regained its strength as he replied, 'No one is more convinced of that than I am.'"

Mrs. Simpson's translation, as was to be expected, reads smoothly, in spite of occasional Gallicisms, such as "professor" for teacher, and "reparation" for repair.

The Poetical Works of James Russell Lowell.

With a Critical Preface by William Michael Rossetti. (Ward, Lock & Co.)

A COMPLETE English edition of Mr. Lowell's poetical works is opportune at this moment, not only on account of the important position he fills at the British Court, but because the special interest excited amongst us by his 'Biglow Papers' has naturally caused a desire for full acquaintance with his work generally. It is true that many years since a selection from his earlier poems was published in this country. To many here, moreover, his sprightly 'Fable for Critics'—which, by the way, has a marked resemblance both in plan and style to Leigh Hunt's 'Feast of the Poets' and 'Blue-Stocking Revels'—is already familiar. We record this similarity as a mere coincidence, and with no hint of imitation. Since the 'Fable for Critics' was written, Mr. Lowell

has given abundant proof that the wit, point, and discernment which it evinces are amongst his most genuine gifts. Notwithstanding, however, our exceptional knowledge of the writer's earlier poems, his serious effusions, which extend to 1880, have not for the most part been yet naturalized in this country.

The judgment delivered by Mr. W. M. Rossetti in his lucid prefatory notice, that Mr. Lowell's chief claim to admiration must rest upon his 'Biglow Papers,' cannot be successfully challenged. This fact, however, still permits the conviction that there is present in Mr. Lowell's poetry of thought and sentiment a purity of tone, a tenderness of feeling, a general grace, and, at times, an absolute beauty of expression, which the world would be the poorer for losing. Nevertheless, there are drawbacks which separate his imaginative work, regarded as a whole, from that of the highest class. In the first place his tendency is to be didactic and discursive. His art is usually rather of that mixed kind which in turns comments upon and describes life and nature than of that more genuine kind which exemplifies them. Hence he more frequently writes poetry than organic poems. Some of these latter may, however, occasionally be found, as in his tenderly plaintive 'Requiem' and in some of his love songs, though they are hardly equal in expression to the sentiment which inspires them. In many of his productions there is an over-elaboration of detail, and a want of concentration and glow which leaves them, notwithstanding their grace, comparatively vague and colourless. Often with conscientious accuracy he gives general aspects of nature and general tones of feeling, and yet misses that individualizing touch which sets the familiar in the light of a new revelation. Thus in one of his early poems, 'Summer Storm,' there is no doubt considerable truth of description and some play of fancy, yet the minuteness and superfluity of detail impart to it the studied air of a catalogue. Here is an example:—

Look! look! that livid flash!
And instantly follows the rattling thunder,
As if some cloud crag, split asunder,
Fell, splintering with a ruinous crash,
On the Earth, which crouches in silence under;
And now a solid gray wall of rain
Shuts off the landscape, mile by mile;
For a breath's space I see the blue wood again,
And, ere the next heart-beat, the wind-hurled pile,
That seemed but now a league aloof,
Bursts crackling o'er the sun-parched roof;
Against the windows the storm comes dashing,
Through tattered foliage the hail tears crashing,
The blue lightning flashes,
The rapid hail clashes,
The white waves are tumbling,
And, in one baffled roar,
Like the toothless sea mombing
A rock-bristled shore.
The thunder is rumbling
And crashing and crumbling,—
Will silence return never more?

What Byron has done with a similar subject in half a stanza will recur to the memory:—

From peak to peak, the rattling crags among,
Leaps the live thunder! Not from one lone cloud;
But every mountain now hath found a tongue,
And Jura answers, through her misty shroud,
Back to the joyous Alps, who call to her aloud.

Mr. Lowell's storm probably does not occur amongst the mountains. But, of course, in this comparison of the American poet with Byron, it is not similarity of detail but

analogy of method that we could desire from the former. There are cases, however, even in his earlier poems, where Mr. Lowell's deliberate and too minute style is happily exchanged for masculine and glowing forms of expression, which seem to have sprung up, so to speak, on the Southern side of his imagination. In his 'Legend of Brittany' the various effects of cathedral music are caught with the fullest abandonment to their fluctuations and conveyed by striking imagery:—

Then swelled the organ: up through choir and nave
The music trembled with an inward thrill
Of bliss at its own grandeur: wave on wave
Its flood of mellow thunder rose, until
The hushed air shivered with the throbbing gave;
Then, poised for a moment, it stood still,
And sank and rose again, to burst in spray
That wandered into silence far away.

Like to a mighty heart the music seemed,
That years with melodies it cannot speak,
Until, in grand despair of what it dreamed,
In the agony of effort it doth break,
Yet triumphs breaking; on it rushed and streamed
And waned in its might, as when a lake,
Long pent among the mountains, bursts its walls
And in one crowding gush leaps forth and falls.

Deeper and deeper shudders shook the air,
As the huge bass kept gathering heavily,
Like thunder when it rouses in its lair,
And with its hoarse growl shakes the low-hung sky;

It grew up like a darkness everywhere,
Filling the vast cathedral,—suddenly,
From the dense mass a boy's clear treble broke
Like lightning, and the full-toned choir awoke.

In Mr. Lowell's more recent poems, such as 'The Cathedral' and the series entitled "Under the Willows," general progress in strength and freedom of expression is observable. Pictures bold and vivid as the following are no longer rare exceptions:—

A heap of bare and splintery crags
Tumbled about by lightning and frost,
With rifts and chasms and storm-bleached jags,
That wait and growl for a ship to be lost,
No island, but rather the skeleton
Of a wrecked and vengeance-smitten one,
Where, sons ago, with half-shut eye,
The sluggish scurion crawled to die,
Gasping under titanic ferns;
Ribs of rock that seaward jut,
Granite shoulders and boulders and snags,
Round which, though the winds in heaven be shut,
The nightmarish ocean murmurs and yearns,
Welters, and swashes, and tosses, and turns,
And the dreary black sea-weed lolls and wags;
Only rock from shore to shore,
Only a moan through the bleak clefts blown,
With sobe in the rifts where the coarse kelp shifts,
Falling and lifting, tossing and drifting,
And under all a deep, dull roar,
Dying and swelling, for evermore,—
Rock and moan and roar alone,
And the dread of some nameless thing unknown,
These make Appledore.

In the poem just quoted from, as elsewhere, there is an attempt to follow Mr. Browning's frequent method of blending the ideal with the familiar. But in 'Pictures from Appledore,' at all events, there is often no mean quality between the two extremes. Thus they contrast rather than amalgamate. From the poem called 'The Cathedral' we cite a few felicities of thought and manner:—

THE OLD CATHEDRAL.

It rose before me, patiently remote
From the great tides of life it breasted once,
Hearing the noise of men as in a dream.

Solemn the lift of high-embowered roof,
The clustered stems that spread in boughs dishevelled,
Through which the organ blew a dream of storm.

THE MAN OF TO-DAY.

Child of an age that lectures, not creates,
Plastering our swallow-nests on the awful Past,
And twittering round the work of larger men.

FAITH AND SCIENCE.

Science was Faith once, Faith were Science now,
Would she but lay her bow and arrows by
And arm her with the weapons of the time.
Nothing that keeps thought out is safe from thought.
For there's no virgin-fort but self-respect,
And Truth defensive hath lost hold on God.

* * *

Man cannot be God's outlaw if he would.

Verse like this, so suggestive in spirit and often so picturesque or epigrammatic in form, will always secure appreciative readers. Yet it cannot be disguised that, in turning from Mr. Lowell's serious work to the 'Biglow Papers,' we become at once sensible of the difference between high accomplishment and genius. In his meditative and sentimental poetry he resembles the student who has so far mastered a foreign language as to use it, on the whole, with correctness, though with some hesitancy and caution. In the 'Biglow Papers,' so full of spontaneous humour, of apt and familiar illustration, and of that high purpose which makes even the dissection of selfish foibles genial,—in these he speaks his native tongue, displays all its resources of idiom and dialect, and utters no phrase which does not go home to the listener.

Les Origines de l'Histoire d'après la Bible et les Traditions des Peuples Orientaux. Par F. Lenormant. (Paris, Maisonneuve & Cie.)

M. LENORMANT'S new work is distinguished by his usual learning and brilliancy. Even where his readers are indisposed to agree with him he brings together such a mass of information and shows such skill in combining his facts that he always proves suggestive, if not convincing.

His new volume is addressed more especially to Biblical students. He avows himself a believer in the doctrines hitherto taught by the Church in regard to the inspiration and authority of Scripture, but at the same time claims full freedom to deal with the sacred text in a critical spirit and to admit, if necessary, the existence of mythological elements in its narratives.

The first eleven (or rather nine) chapters of Genesis are the subject of M. Lenormant's study. He illustrates and explains them by the help of the many discoveries that have been made of late years in Assyria, in Egypt, and elsewhere, but which have never before been gathered together in a single compact and popular form. He has added appendices containing the cosmogonical legends of the Babylonians and Phœnicians preserved in the classical writers, the divine revelations which Chaldean story believed to have been made before the Deluge, the classical texts that relate to Babylonian astronomy, the Chaldeo-Assyrian calendar as compared with that of the other Semitic nations, and the Assyrian text of the account of the Flood accompanied by an interlinear translation. It need not be said that everything has been brought up to the latest level of knowledge, so that where revised renderings are given of the inscriptions in Mr. George Smith's 'Chaldean Genesis' the reader will have more correct representations of the

sense of the originals than it was possible to furnish five or six years ago.

It is impossible to give an idea of the varied contents of the book, selected portions of which, however, have already appeared in an English dress in the pages of the *Contemporary Review*. Perhaps the two most interesting chapters are those on the expulsion from Eden and the Sons of God. The Cherubim, a name which appears on the Assyrian monuments under the form of *kirubi*, were the colossal figures which symbolized the powers of good, and guarded the entrance to an Assyrian palace. Just as they were supposed to prevent the admission of anything evil into a Babylonian or Assyrian house, so too they were placed at the entrance of Paradise to keep all intruders away. The description of the Cherubim given by Ezekiel is curiously illustrated by a Babylonian engraved cylinder, from which it might have been taken, so close is the resemblance between the words of the Jewish prophet and the representation upon the gem. The flaming sword "which turned every way, to keep the way of the tree of life," finds its analogue in the weapon of the Babylonian god Merodach, a revolving circular disc surrounded with flaming points. This weapon was originally the lightning, and a highly poetical description of it is given in an ancient Accadian hymn. It is here called among other names *litta*, which is letter for letter the same as the Hebrew word translated "flaming." M. Lenormant suggests that the true meaning of the latter word is rather "magical prodigy." This disc-like sword corresponds to the wheels of Ezekiel's vision.

M. Lenormant adopts the view which sees in the "sons of God" of Genesis vi. the angels, or rather an inferior order of celestial beings, and he tries to show that Sir Henry Rawlinson and George Smith were mistaken in discovering in the Assyrian inscriptions a mention of two races, black and white, one Adamite and the other non-Adamite. He does not seem to have noticed the article we mentioned last week by M. J. Darmesteter, in the *Mémoires* of the Société de Linguistique, in which the writer seeks to identify the "sons of God" with the seven Cabiri, and to connect the Greek myth of the massacre of the Lemnians by their wives with the fragmentary story which we have in Genesis.

Our knowledge of the early legends of Babylonia is still so scanty that they throw little light on the disputed questions of the authorship and age of the book of Genesis. In the account of the Deluge only do they allow us to draw a conclusion. A more exact translation of the Chaldean legend of the Deluge than that made by its discoverer "confirms," as M. Lenormant says, "in a decisive manner, the distinction between the Elohistic and the Jehovistic versions" of it. At the same time, it is clear that both versions are but varying accounts of the same tradition; the Chaldean account agrees now with the one, now with the other, though more usually with the Jehovistic document, but it knows nothing of their combination in Genesis. This is the utmost result that Biblical critics can obtain at present from the recently discovered legends of Babylonia, and until that country is excavated it is useless to

expect more. The library of Nineveh, from which most of the Assyrian literature with which we are acquainted has come, contained but a selected few of the myths and stories of ancient Chaldaea; the rest are still lying buried under the soil of Babylonia, amid the *dérûs* of the cities and libraries with which it was once filled.

Theocritus, Bion, and Moschus. Rendered into English Prose by A. Lang. (Macmillan & Co.)

IN this age of cribes and primers a new translation of Theocritus was imperatively called for. Hardly any author entails so much use of the dictionary on the average reader; and though the "tip" given by an Oxford man to a friend who was taking up the book for "Mods.," to the effect that every strange word either meant a tamarisk-tree or expressed an idea as "offensive," as Mr. Lang puts it, "to Western morality," will serve fairly well for examination purposes, a little more precision in identifying the modern equivalents will not diminish the pleasure with which the student of the Bucolic Muse will listen to her most illustrious high-priest. We assume that Mr. Lang's translation, like all other prose versions of poetry, is intended to be used as a companion to the original; at least it is difficult to conceive the mental attitude of a person who should want to know so much of Theocritus as may be learned from it and be content to know no more. There may indeed be such people—we have at times an uneasy suspicion, when we see the flood of little books "for English readers" which every month brings forth, that there must be such; and we know that Mr. Sponge found 'Mogg's Cab-Fares' amusing reading. Even so may some people take pleasure in reading an English prose version of a Greek poet with whose own words they never mean to make acquaintance. But scholars, it is to be hoped, do not labour for such as these; rather they wish to prepare with all skill and accuracy of workmanship an easy road for others into that fair land of poetry whose beauties they themselves have reached, may be, only at the cost of long toil and laborious path-hunting. Nay, some of them even go further, and are at pains to point out to the traveller the special beauties which he is to admire, herein, as some think, a little transgressing the due functions of pioneers. To this reproach Mr. Lang is scarcely, if at all, open in the present case, for his introductory essay on "Theocritus and his Age" is historical rather than critical; at all events, what is called "sign-post criticism" is sparingly introduced. On the other hand, pretty as are the verses in which Mr. Dobson and Mr. Gosse express their own sentiments on reading Theocritus, the reader would be better pleased to meet with them among the "collected works" of those ingenious authors than to find them in his way at the outset of his exploration of the elder poet.

It is needless to mention to those who know the standard of translation aimed at and often reached nowadays, that Mr. Lang's 'Theocritus' has little resemblance to those furtive aids of our school studies which were supplied by the enterprising Mr. Bohn and confiscated by watchful tutors. No tutor could find it in his heart

to carry off this elegant book with the head of "Our Lady" (after the early Sicilian use) so daintily engraved on its title-page. It seems probable, indeed, that the use of translations such as they now are made will, under judicious direction, become a duty of the industrious schoolboy rather than a crime of the idle one. Certainly he will get little but sound instruction from Mr. Lang. We are not quite sure that he has in every case followed the best interpretation or reading, as, for instance, in xv. 77, where Mr. Paley's rendering of *δρακλάδες*, "shut out," seems better than "shut in," as giving a touch of Wellarian humour to the remark. So in xxi. 45, *ἀφ' αὐτοῦ* is obviously preferable to *ἀπ' αὐτοῦ*, "cum panem fere aversetur canis," to quote the above-named editor. On the whole, however, the work has been admirably done, and with such uniform excellence that it is difficult to select a specimen. The following passage is an old friend, and a good deal of it fits an English almost as well as a Sicilian or Coan summer:—

"Then I sang, and sweetly smiling as before, he gave me the staff, a pledge of brotherhood in the Muses. Then he bent his way to the left, and took the road to Pyra, while I and Eucritus, with beautiful Amyntas, turned to the farm of Phrasidamas. There we reclined on deep beds of fragrant lentisk, lowly strewn, and rejoicing we lay in new-stripped leaves of the vine, and high above our heads waved many a poplar, many an elm-tree, while close at hand the sacred water from the nymphs' own cave welled forth with murmurs musical. On shadowy boughs the burnt cicadas kept their chattering toil, far off the little owl cried in the thick thorn-brake, the larks and finches sang, the ring dove moaned, the yellow bees were flitting round the springs. All breathed the scent of the opulent summer, of the season of fruits; pears at our feet and apples by our sides were rolling plentiful, the tender branches, with wild plums laden, were earthward bowed, and the four-year-old pitch seal was loosened from the mouth of the wine-jars."

A translation of the scanty remains of Bion and Moschus is appended. There is a little slip in Mr. Lang's rendering of the famous passage from the Third Idyl of the latter ('The Dirge of Bion'), *αἰ αἰ τὰ μέλαρα*, where *τὸ τ' ὑψαλὲς οὐδὲν ἀνθρώπου* is represented by "and the curled tendrils of the anise." Now the anise, as a reference to any elementary work on botany would have shown, not being a climbing plant, does not possess tendrils. It is not, perhaps, possible to identify all the plants named by Greek poets, but when it is feasible, as in this case, it is not right to take liberties with the epithets assigned to them.

A History of England from the Conclusion of the Great War in 1815. By Spencer Walpole. Vol. III. (Longmans & Co.)

MR. WALPOLE'S work is a praiseworthy specimen of a type of history which is essentially second-rate. It is as good as most other works of the same class; it attains the low standard by which unfortunately the critics measure histories which deal with recent periods. The reigns of George IV. and William IV. fall, of course, quite outside the province within which the higher order of historical writers confine themselves. We keep our historical philosophy for remote periods, and therefore no one who takes up these

volumes will for a moment expect to meet with a Grote or even with a Freeman. Not even the showy literary qualities which in these days are so readily accepted instead of the qualities proper to the historian are to be looked for when the period treated is so recent. The Macaulays and Carlyles go further afield for subjects for their gorgeous *tableaux*. "The narrative works of the English," says Dr. Pauli, speaking of those which deal with this period, "such as Hughes, Miss Martineau, Alison, are rather unattractive attempts, partly from their tedious minuteness, partly from their decided and often unjust party bias." Mr. Walpole does not fall under quite the same condemnation. He is only over-minute now and then in the parliamentary sections of his history; in other parts, particularly in his narrative of foreign affairs, he is scarcely full enough; but both in excess and defect he errs less than his predecessors. As to party bias, readers of his former volumes will be prepared for his peculiar position. Bred a Tory, he appears to have been made a Liberal by his historical studies. The consequence has been that, while he sometimes indulges in violence of expression which betray the seal of a neophyte, and give him the appearance of being a more extreme partisan than either Miss Martineau on the one side or Alison on the other, he is in reality nearer to impartiality than either, which, of course, is not saying much.

But we see that Mr. Walpole, like his predecessors, has but a low standard when we inquire how he has prepared himself for his work. An historian is not worthy of the name who supposes that no such preparation is needed, or that the light of an ordinary intelligence cultivated by an ordinary education will suffice him. Has Mr. Walpole studied other periods besides that of which he writes the history? Has he trained his judgment by systematic study of the laws of evidence, of those of political development, of political economy? Has he mastered what has been written on the functions of the historian and the proper object of history? All our historians that have taken any rank have done this. They have been thinkers and scholars, if not always in the full sense philosophers. But Mr. Walpole neither has nor professes to have any acquirements beyond those of the ordinary English gentleman. His claim to attention is that he has read his Hansards and his Blue-books conscientiously. He has simply "got up" his period. Upon the facts which he has studied he makes just the reflections which common sense and the ordinary notions of an English politician would suggest. There seems to be no reason why he more than another should undertake to write a history of England except that he comes of a political family. And yet so completely have these recent periods been neglected by all historians worthy of the name, so completely have they been abandoned to what may be called the Philistine school, that Mr. Walpole betrays not the slightest mistrust of his own competence. He has, indeed, no reason to do so, for, as we have said, he is quite on a level with those who have undertaken the same task before him. He is quite as able a man and as profound a thinker as Sir A. Alison!

So long as he deals only with home affairs his readers are made aware of this deficiency not by any positive errors, but only by the want of quality in the style. We feel only that we are reading journalism, not history, and that the vein of reflection is such as might pass in a daily paper, but is not deep or rich enough for history, which presumes the maturest thought and the fullest investigation. It is in treating of foreign policy that the unintellectual method breaks down altogether. For the imagination of the English Philistine is well-nigh bounded by the "silver streak." The Continent is to him a cloudland without definite shape and without a history. An ordinary English education could tell Mr. Walpole little about France and Germany, and, as has been said, he has only an ordinary English education. It is only fair to him, however, to say that he has made a serious attempt to master this subject. Out of 657 pages he has devoted 120 to it, and many of his predecessors would have graded so many pages to the foundation of the Belgian kingdom, the Quadruple Alliance, and the great diplomatic duel of Palmerston and Thiers about Mehemet Ali, while the Appropriation Clause, the Bedchamber Question, and the Tithe on Pecked Turnips were claiming their attention. But though his intentions have been good, he has not known where to go for information. He has apparently not the habit of following French and German literature. Accordingly he has drawn his statements almost entirely from English sources, and apparently does not know by name many of the books to which he might have been expected to go for instruction. It is scarcely credible that he knows of only two authorities which are not English, Guizot's *Mémoires* and Louis Blanc's *Histoire de Dix Ans*. He writes of Belgian affairs without referring once to Juste or Nothomb. It would be too cruel to ask whether he ever heard of Karl Hillebrand, who has had access to unpublished documents throwing light on the international relations of this period. When we have added that Mr. Walpole is one who, so to speak, has no historic knowledge to spare, that he does not atone for his want of special study by any vivid conception of foreign nationalities or of the general course of French history since the Revolution, the reader may imagine what a blind, one-sided, John-Bullish discussion of the subject he has produced.

This incurable insularity of mind is the more to be regretted as in the period which commences with the Reform Bill the relation of England to the Continent is specially important. An historian is wanted here more than in most other periods in order to trace that influx of continental ideas which under the name of the advance of Liberalism appears as the principal feature of the epoch. A certain correspondence between the continental and the English movement is visible to all; who does not remark the connexion between the passing of the Reform Bill and the Revolution of 1830? but the help of an historian is needed to tell the reader precisely what the connexion was and what were the limits of it. Liberalism had existed, and had been known by that name, on the Continent for many years before the word began to be regularly used in England,

but between continental Liberalism and English there are clear differences as well as clear correspondences. One is disposed to ask, What is the use of an historian who entirely omits to consider a question of this magnitude though it lies directly in his way? Mr. Walpole would probably answer that he only professes to understand English affairs, and that such an inquiry would call for a knowledge of French history, of which he knows no more than another. Such is Philistine history!

It is curious to observe how Mr. Walpole deals with the question when it faces him so directly that he cannot quite avoid it. He has to record the adoption of new party names in the Parliament which followed the Reform Bill, and he does it in these words:—

"The course of events, however, had again brought the titles [i.e. of Whig and Tory] into dispute. The Reformer thought he could bring no more damaging accusation against an opponent than to call him a Tory. The Radicals declared that the Whigs were identifying themselves with the worst features of Tory rule. Frightened at the possible consequences of this abuse, instructed by the careful explanation which Peel had given of his principles, the more moderate among the Tories gradually claimed for themselves the title of Conservatives; the more prudent among the Whigs invented the singularly happy name of Liberals as the designation of their party. It would have been difficult to have found two words which expressed more conveniently the determination of the one party to take its stand in defence of law and order, or the resolution of the other to carry on the struggle for civil and religious liberty till the last relics of monopoly and abuse were finally destroyed."

It would be scarcely possible to write a more unsatisfactory paragraph than this. Several of the secondary statements which it contains are either wrong or incomplete. For instance, it appears to assert that the name "Liberal" had never before the Reform Bill been appropriated to any party, and thus it suppresses the fact, which in such a connexion it was most important to state distinctly, that the party of Canning had been known for several years before the accession of the Whigs to power by the name of Liberals. In Lord Palmerston's *Life* (vol. i. p. 278) is to be found a list of his own party drawn out by Lord Palmerston himself, and headed "Liberals of June, 1828." A definite fact like this was surely to be preferred to the vague, half-conjectural statements of Mr. Walpole, which, moreover, are barely consistent with it. But this omission is a small fault compared to another, which is implied in every line of the passage, and concerning which it is impossible not to wonder whether it was committed in sheer ignorance or with some intention. The two parties are represented as beating about for the names which might most accurately express their respective characteristics, and the Whigs especially are admired for the ingenuity which they displayed in inventing the name "Liberal." Can Mr. Walpole be ignorant that the names were not invented in England at all, but were simply introduced at this time from the Continent, where they had been gradually coming into use ever since the French Revolution, and had been since about 1821 the universally accepted names of the European parties? Is it ignorance

or is it some national prudery which makes our historians so strangely suppress a fact which is as striking and significant as any fact about names can be? If it be the business of the historian to take a more comprehensive view of facts than the mere journalist, it is to him we should look for the explanation that a change of names which might appear unimportant was in reality an evidence of one of the most momentous innovations, viz., the introduction into England of the great controversy which had so long convulsed the Continent, but had so long been artificially prevented from crossing the Channel.

But it is time to follow Mr. Walpole into his own island. Here, of course, his principal business has been to gather in the harvest which recent seasons have brought in the shape of new biographies, those of Palmerston, Melbourne, Althorp, Stockmar, Grote, Macaulay, Denman, besides Greville's *Diaries* and autobiographical works, such as the *Recollections and Suggestions* of Lord Russell. But perhaps his principal merit is that under his hand the period begins at last to take a definite form, and that some distinct outlines begin to rise out of the chaos of journalism. Mr. Walpole has made a real attempt to classify and group the facts with which he has to deal. He opens his preface thus:—

"The history of England from 1815 to the present time may be conveniently grouped into distinct periods. The first of these periods commenced with the Peace, and terminated soon after the accession of George IV. to the throne. The second commenced with the reconstruction of the Liverpool Administration, by the appointment of Peel to the Home Office and of Canning to the Foreign Office, and terminated with the passage of the Reform Act. The third comprises the history of the Whig Ministry from the passage of the Reform Act to the fall of Melbourne in 1841. It was the object of the first volume of this history to give an intelligible account of the repressive policy pursued by a Tory Ministry in the first of these periods. It was the object of the second volume to record the great reforms in legislation, in administration, and in finance which distinguished the second period. It is the object of the present volume to describe the use which the Whigs under Grey made of their triumph in 1832, and to relate the causes which subsequently led to their humiliation under Melbourne. The first volume of this work may therefore be styled a History of Reaction; the second, a History of Reform; the third, a History of the Decline and Fall of the Whig Ministry."

This general conception is certainly vigorous, and Mr. Walpole abides by it, so that the volume now published has a unity and leaves a distinct impression on the mind such as we do not receive from former narratives of the same period. It is a conception so far from obvious that it may even at first sight provoke an objection, viz., that a history of the Whig Ministry is not the same thing as a history of England under the Whig Ministry. Surely, we may say, the country is not to be altogether lost in the Government! But Mr. Walpole grasps his principle so firmly that he actually apologizes for treating other subjects besides the fortunes of the Whig Ministry.

"The history of the Whig Ministry," he writes, "from 1833 to 1841 would not be intelligible without a short review of the condition of the country in 1833. The history would not be complete if the story of the domestic policy

of the Whigs were not supplemented with the account of their foreign policy."

We for our part go with Mr. Walpole, and hold that the general failure of historians to leave on the public mind any distinct impression of the recent age of English history has been caused by their injudicious attempt to include everything. It was with much satisfaction that we found in this volume a general review of English literature and English philosophy in the reign of William IV.; and if we were at first somewhat surprised to find no account of a phenomenon so important as the Tractarian movement, yet on reflection we acknowledged that this will be more in place in the fourth volume, which, it is to be supposed, will be devoted in the same judicious manner to the reign of Conservatism under Peel.

But Mr. Walpole's arrangement is not only strictly observed, it is also in one respect original. He lays more stress than has been laid before on the second period of the Liverpool Ministry, and, relatively, somewhat less stress on the passing of the Reform Bill. It is not any Tory predilection—for, in fact, his animosity against Toryism is at times almost ludicrous from its fresh ardour—that leads him to this view, which he might have supported by an additional argument if he had not, as we have pointed out, overlooked the fact that the original Liberal party was a section of the supporters of Lord Liverpool in his second period. Mr. Walpole regards the Reform Bill not as the commencement of a period of reform and the termination of a reign of stagnation and prejudice, but as the greatest of a series of reforms which had begun several years before. In truth, the violence of the convulsion which produced the Reform Bill has created the same sort of illusion which in French history has gathered round 1789. People are apt to measure the importance of an event by its violence, and so the French refer everything to 1789, though the reforming spirit had been most active from the beginning of the reign of Louis XVI. In like manner the Reform Bill hides from English eyes all the reforms which in a remarkable manner distinguished the last years of Lord Liverpool, those effected by Peel and Huskisson, as well as the brilliant Liberalism of Canning in foreign policy.

That Peel was a reformer all his life, and not merely in his last years, is certainly no new fact, but Mr. Walpole brings it out more clearly than former writers had done by thus dating the commencement of the period of reform not at the Reform Bill, but at the advent of Peel to the Home Office. In support of the same view he naturally gives great prominence to the Tamworth manifesto. After narrating the well-known story of King William's dismissal of the first Melbourne Ministry, of Peel's absence at Rome, of the mission of James Hudson to fetch him (here, by the way, Mr. Walpole shows himself a master of the picturesque style. "He found Peel at a ball at Prince Torlonia's," he writes. What a graphic touch! But Sir Robert himself writes: "On my return from a ball at the Duchesse of Torlonia's the letters were delivered to me at my residence in Rome, the Hôtel de l'Europe"), he passes to the

"frank exposition" which the new minister issued on his return, and remarks that "Peel seemed above all things anxious to prove that he had always been a reformer." Then, after an analysis of the manifesto, he concludes, "Reform in Church and State at home, the maintenance of peace abroad—these were the objects which Peel offered to the country in the Tamworth manifesto."

Thus the party which was defeated by Lord Grey and was afterwards rallied by Peel was not, as Mr. Walpole points out, simply driven by the success of its opponents to adopt late and reluctantly the principle of reform, but had been, in its way, a reforming party for several years before the passing of the Reform Bill. In his next volume Mr. Walpole will show the same party coming into office after that downfall of its opponents which he has narrated here, and in office effecting new reforms still more important than those which it had made in the last days of Lord Liverpool. For Mr. Walpole, great as is his animosity against the party in which he was bred, agrees with other historians in putting Sir Robert on a pinnacle above all the statesmen of his time, and he will delight in pointing him out as the founder of that school of financial reform which has had so many triumphs since, and is triumphant now. But assuredly when he describes the "almost monarchical administration" of 1841-46, he will not alter his tone about the Conservative party. Peel will have all the glory, and not even a reflection of it will fall on the party which he led. Such is the punishment which has fallen on those who rebelled against a great leader! It affords a wholesome warning, but it is extremely severe, and may even involve some injustice. It has become a fixed idea in Mr. Walpole's mind that the Conservatives never sincerely followed Peel, and that his language about reform, though it expressed his own view faithfully, did not faithfully express the opinion of those in whose name he spoke. The real nature of Conservatism is to be seen, he thinks, not in Sir Robert, but in the Protectionists who renounced their allegiance to him. And we have lately seen how deep a root the conviction has taken in the country that Conservatism means at bottom nothing but selfishness and prejudice, and that it is a mere cant when Conservatives profess that they are favourable to moderate reform. Historically, however, the Conservatives were at the outset a party of moderate reform, if we judge them, as we judge other parties, by their authoritative manifestoes. For a long time these manifestoes were accepted by the party, and if the rank and file were really much less wise than their leader, this is true alike of all parties. The difference between them and their opponents is not that they secretly dissented from their leaders—both parties alike did this—but merely that they carried dissent to the point of mutiny. The same thing might easily have happened on the other side. The Liberal leaders might have been driven into the arms of the Conservatives by the violence of their extreme followers. In that case we should now be most of us firmly of opinion that Liberalism, though it may choose to talk at times the language of moderation and decency,

means at bottom nothing but revolutionary anarchy.

There seems to be no reason why history should condemn the Conservatives of 1832-1845 retrospectively on account of the great error which the party committed in 1846, or pronounce that they had never been sincere followers of Peel because they broke with him at last. Such partisan logic history ought carefully to avoid. History, we think, should pronounce that in 1846 the Conservatives fell below the rank of a great English party—a rank which they have since struggled, but never with perfect success, to regain—but that before 1846 they fully deserved the name of a great party, and in the eminence of their leaders outshone their opponents.

Thus, though it is gratifying to find in Mr. Walpole a convert from Tory prejudices, it is to be regretted that he should at times assail his old friends with a violence unbecoming in an historian. It is true that his bark is worse than his bite. His deliberate judgments are in the main fairly impartial. If he is no Tory, he is certainly no Whig, and he is no Radical either, as may be seen from his severe treatment of Durham. His fault is that he allows his profound study of Hansard to infect his style. It has become an echo of the humdrum of party oratory. Mr. Walpole seems to take too seriously the hasty arguments, the retorts and sarcasms, of which he finds such a fund in his favourite work. He endorses them and imitates them far too often, especially the sarcasms against Toryism. Most of his readers have settled that controversy in their own minds so long ago that they can no longer feel strongly about it. The vehemence of Mr. Walpole strikes us as unnecessary. He is a sort of political Mr. Voysey, and seems less strong in construction than in negation. The Liberalism to which he has been converted is of a type too ordinary to excite enthusiasm. He tramples on Tory platitudes with platitudes of his own, which if less mischievous are sometimes so insane that the reader finds himself exclaiming with Victor Hugo, "Oh! reprends ce rien, gouffre, et rends-nous Satan."

A Treasury of English Sonnets. Edited from the Original Sources, with Notes and Illustrations, by David M. Main. (Manchester, Ireland & Co.)

THE editor of a selection of poetry is free to proceed on either of two principles in giving character to his volume: he may choose to concentrate his quality or he may aim at quantity by opening the flood-gates to all pieces in any way interesting or accredited. The former plan requires comparatively little research, but a taste exquisitely balanced and catholic and a measure of recognized authority. The man who presumes to select for us the quintessence of the verse of a nation must himself have attained the degree of a master in criticism. We have had one or two such volumes, and they have enjoyed a success in proportion to their rare merits. In the limited field of the sonnet one or two attempts have been made at a selection of this quintessential kind, but they have not attained success. On the other hand, of the

larger sort, the selection that fishes broadly with an open mesh, there have been several very creditable specimens, such as the collections of Capel Loft, of Dyce, and of Leigh Hunt. Mr. Main's 'Treasury' belongs to this larger and less ambitious order, and aims at bringing into juxtaposition not so much the very best English sonnets as all the English sonnets that have at any time attracted attention or possessed a charm for literary readers. In the case of such a selection it is not taste or special judgment which we look for so much as learning, care, accuracy, and the habit of scholarship. All these qualities Mr. Main possesses, and he combines with them an acquaintance with the less-trodden paths of English poetry in which he surpasses all his predecessors in the history of the sonnet. His volume, it may be said at once, is not one of those which are a delight to the unprofessional reader, and which are slipped into a pocket to be read by the river's side on a sunny morning. It is a book for the study, a book for reference, full of erudition, and so scrupulously exact that it may be used without suspicion as a text-book.

The English sonneteers whom we naturally think of when we speak of the most characteristic employment of this form in England are Shakespeare, Milton, Wordsworth, Keats, and Mrs. Browning. The result of removing these five names from any selection of English sonnets would be to rob the collection of its chief glory, both in quality and quantity. Of 463 specimens in Mr. Main's book, 167 are contributed by these five poets. Next after them come the writers who have contributed one magnificent sonnet each to English literature, such as Drayton, Gray, Cowper, Byron. There is then a class of poets who have worked extensively in the sonnet, and who have in some cases made by it their principal fame without ever having gained supreme excellence in it, and among these we place Sidney, Spenser, Constable, Daniel, Drummond, and in later times Warton and Hartley Coleridge. When all these names are represented in a collection of sonnets, it will not be found that very many remain outside which have any claim to a place in that more restricted anthology of which we spoke above. But to an editor of Mr. Main's temperament the work is but just begun when these great writers have been searched for their best sonnets. He has still to sift the multitudinous volumes of the minor poets of three centuries to see if he can unearth any unknown quaterzains. We must give our readers an opportunity of judging some of his most happy discoveries. Here is an exquisite bit of fancy from the sweet, rambling pages of William Browne, the poet of 'Britannia's Pastorals':—

A Rose, as fair as ever saw the North,
Grew in a little garden all alone;
A sweeter flower did Nature ne'er put forth,
Nor fairer garden yet was never known.
The maidens danced about it morn and noon,
And learned bards of it their ditties made;
The nimble faeries, by the pale-faced moon,
Watered the root, and kissed her pretty shade.
But, welladay! the gardener careless grew,
The maids and faeries both were kept away,
And in a drought the caterpillars threw
Themselves upon the bud and every spray.
God shield the stock! If heaven send no supplies,
The fairest blossom of the garden dies.

There could not be a prettier allegory of

the need of treating love as a delicate and fragile thing, to be watched and tended with judicious care; but most readers will feel that the couplet at the end spoils the sentiment with a harsh and needless moralizing. It is extraordinary that the Elizabethan poets, with all their tact and science, did not perceive how hurtful the use of the couplet was to the perfection of their quaterzains. Even Shakespeare's are often spoiled, and never improved, by this final impertinence of form, although there are few in which the couplet actually jars upon the physical and moral ear with such a dissonance as it does in the ninety-second, "But do thy worst to steal thyself away."

The modern editor who wishes to include Elizabethan work in his collection of sonnets must not, however, trouble himself about the exact Petrarchan form, or he will find his selection vanish like a cloud. Of Mr. Main's hundred and thirty-seven taken from writers earlier than Milton, there are but two—one by Constable and one by Sidney—which attempt to follow the Italian order of rhymes. To Constable is due the credit of having attempted to introduce into English poetry a slightly modified, but very elegant form, which we cannot too greatly regret was not adopted. Here is an example of it in a sonnet to St. Catherine:—

Because thou wert the daughter of a king,
Whose beauty did all Nature's works exceed,
And wisdom wonder to the world did breed,
A muse might rouse itself on Cupid's wing;
But, with the graces which from nature spring
Were graced by those which did from grace proceed,
And glory have deserved, my Muse doth need
An angel's feathers when thy praise I sing.
For all in thee became angelical:
An angel's face had angels' purity,
And thou an angel's tongue didst speak withal;
Lo! why thy soul, set free by martyrdom,
Was crowned by God in angels' company,
And angels' hands thy body did entomb.

From the time of Milton down to the time of Cowper, whatever sonnets were written were composed on the Petrarchan model introduced by Milton. Mr. Main has taken great pains to investigate the history of the English sonnet during this century of its disrepute, and he has found a good many specimens which possess considerable antiquarian or historical interest. He has, however, failed to observe the solitary sonnet of the Restoration, that by William Walsh. From a forgotten contemporary of Pope, Thomas Edwards, author of 'The Canons of Criticism,' he has reprinted three specimens. That on 'A Family Picture,' which laments the repeated blows struck by "insatiate Death," recalls and possibly inspired a famous passage in Young's 'Night Thoughts.' We suggest to Mr. Main that the Mr. Cambridge who died at Twickenham in 1802 can hardly have been the person addressed as "my pilot and my guide" by Edwards, who was born in 1699. Benjamin Stillingfleet, called the Blue-stocking, and grandson of the bishop, wrote in 1746 a sonnet which Mr. Main has revived, and which he designates "noble." It is rather pompous than noble. The poet contemplates the eccentric clergyman, Mr. John Williamson, as a blameless infant, whose thread is mimpun, and who has been wrecked upon a savage shore, while others on borrowed pinion soar around him; but, in the act of observing these singular phe-

nomena, Faith obligingly explains to him that wings which are not lent from the store of Virtue will melt when near the sun. After more of this absurdly confused imagery the sonnet closes with a triplet that is undoubtedly very fine, although entirely unconnected with what has gone before:—

Nor is that man confined to this low clime
Who but the extremest skirts of glory sees,
And hears celestial echoes with delight.

Another forgotten sonneteer with whom we are grateful to Mr. Main for making us acquainted is Thomas Russell, a young clergyman, born in 1762, who died in his twenty-sixth year, under painful circumstances. His sonnets, which were posthumously published at Oxford in 1788, attracted considerable attention, and were praised in glowing language by Landor and by Wordsworth. Here is one of them, supposed to be written on the island of Lemnos:—

On this lone isle, whose rugged rocks affright
The cautious pilot, ten revolving years
Great Pæan's son, unwonted erst to tears,
Wept o'er his wound: alike each rolling light
Of heaven he watched, and blamed its lingering
flight;
By day the saw-mew screaming round his cave
Drove slumber from his eyes; the chiding wave
And savage howlings chased his dreams by night.
Hope still was his: in each low breeze that sighed
Through his rude grot he heard a coming ear,
In each white cloud a coming sail he spied;
Nor seldom listened to the fancied roar
Of Oeta's torrents, or the hoarser tide
That parts famed Trachis from the Euboea shore.

This is very fine, and so are two other specimens given by Mr. Main. If these give a just idea of the writer's quality, Thomas Russell should no longer be allowed to rank among forgotten poets.

In the notes that close his volume Mr. Main has given a number of sonnets from living writers, the body of his work being confined to those already dead, but he has made a great mistake in admitting these. They are mainly from writers either unknown or unfavourably known to the public, and so a poor compliment is paid to the two or three genuine poets who accompany these obscure living sonneteers. At the same time it is possible that a small volume, carefully selected, and containing not more than 150 sonnets by living authors, would be interesting, and we hope to see this undertaken. If such a selection were made on the most general basis, without prejudice or regard for "schools" or cliques, so as to be representative of the whole body of good verse written in England in our time, the compiler would do a service to contemporary letters.

NOVELS OF THE WEEK.

Innocence at Play. By Jean Middlemass. 3 vols. (Tinsley Brothers.)
Ramsdellholme. By Annie M. Rowan. 2 vols. (Remington & Co.)
Les Petites Cardinal. Par Ludovic Halévy. (Paris, Calmann Lévy; London, Hachette.)

'INNOCENCE AT PLAY' is from some points of view by no means an unamusing book. A number of idle little games might be played with it, such games as are proposed in the corners of country newspapers or magazines circulating among schoolgirls. It would be, for instance, an amusement—of an indolent and aimless kind, it is true,

but tempered with instruction—to correct all the mistakes which Miss Middlemass makes in foreign languages, or to reckon up the number of times that the various characters swear, and to estimate the relative strength of their oaths. The style of the book affords amusement without instruction. It misses originality by reminding one too strongly of Mr. Burnand's parodies. The description of a water-party on the Thames given by a Russian prince, the villain of the piece, is as nice as anything. First, attention is called to the general aspect of things, the boats which

"came and went upon the water, many of them rowed and steered by aristocratic-looking men, in irreproachable flannels and gay trimmings and bright caps."

The most gorgeous language is expended to tell how the prince took a villa near Henley, and how "every luxury which London can produce has been pressed into service by means of the prince's gold." He himself looks upon rowing on the Thames with contempt; even his valet

"laughs as he thinks of hairbreadth escapes, games of pitch-and-toss for life and death, that he has gone through in his youth, when he has more than once driven before the wind in some pirate's craft on the raging sea which lies around the islands of his almost forgotten home."

The prince's boats had silken cushions, "for his boats, like everything else belonging to the Russian, were luxurious in the extreme." The different ways in which the ladies enjoyed themselves are described by a bold metaphor: some of them, whose merry voices occasionally made themselves heard in the distance, "were sipping their champagne frothed, not sipping still Rudesheimer like Muriel," who, in fact, was carrying on a desperate flirtation with the prince. He was "the High Priest of Pleasure." "Gourmet rather than gourmand, Lavradakoff had studied the art of gastronomy in every detail." This antithesis of *gourmet* and *gourmand* is a favourite with ordinary novelists, and is a refinement which they alone understand. In truth, a *gourmet* is a judge of wine, a *gourmand* one who likes good living. But mistakes which would be avoided by turning over the pages of a dictionary are, of course, no more likely to be avoided than absurdities which might be got rid of by the smallest possible exercise of common sense. Although it would be sound advice to Miss Middlemass to suggest to her that she should use common sense and ordinary good taste, it would be a mistake to hope that she should follow such advice. At present she certainly gives some amusement, though it is of that kind which would rather receive than give; if she tried to temper her style with common sense, who could tell what would be the result?

"Rendesholme" is written in a very lofty mood, and the reflections of its author, if not her characters, maintain themselves at a high level throughout. "The fashion of this world passeth away," the reader is told at the outset. "Riches crumble. Pomp tarnishes. Vanity fades. Glory dies." Even this does not exhaust the catalogue of change and mutability which ushers in the preliminary sermon wherewith Mrs. or Miss Rowan seeks to subdue the spirit of her reader. "Love is but a fevered dream,

which vanishes ere we fully realize its dizzy height of bliss." If the sermon were a little less spasmodic in its utterance, it would be more impressive; but fortunately for her readers, who might otherwise find her book altogether too gloomy for a novel, the author puts her thoughts into the shortest possible phrases. Witness this typical paragraph:—"A few hours since, almost unconscious, she had received the last rites of her Church. Been confessed. Absolved."

"Rendesholme" is not all written in this elliptical fashion, but it is scrupulously clipped and curtailed throughout, and the reader feels grateful for so much consideration. The story is interesting, however sad in its incidents and in the manner of their narration. It sacrifices too many of its heroes and heroines to the insatiable tyranny of death, which is allowed to cast its shadow over every page; but some two or three are left happy at the end, so that at least the final word of the author is not a groan.

M. Halévy's new volume of sketches and stories should be read in connexion with his "Monsieur et Madame Cardinal," now in its fifteenth edition. It is a study of character and manners—as they exist in contemporary Bohemia—of not less interest than audacity, and of not less humour than truth. Of the dozen chapters that compose the volume, the first six are devoted to the Cardinals; each of the others is complete in itself. One of the most striking is called "L'Opéra," and contains some pleasant sketches of the mothers of the ballet. Another good tale is "La Pénélope," which tells how the good ship Penelope was sent away on a six years' cruise, and cost the Empire some 422,000 francs for coals, and upwards of 1,000,000 francs for repairs—all because Raynald the banker was madly in love with Rose the dancer, who in her turn was madly in love with the sailor lieutenant, Noël de la Ville-Grise. If we add that "Les Petites Cardinal" is hardly a book to be put into the hands of youth, we shall have said enough.

SCHOOL MANUALS OF FRENCH HISTORY.

France. By Charlotte M. Yonge. "History Primers." (Macmillan & Co.)

France. By Charlotte M. Yonge. "Historical Course for Schools." (Same publishers.)

The History of France. Abridged from Mr. Robert Black's Translation of M. Guizot's larger History. By Gustave Masson. (Sampson Low & Co.)

Modern France, 1814-1879. By Oscar Browning. (Longmans & Co.)

There has been much activity shown of late in the production of historical manuals. This is all very well; but it is obviously of importance that extreme care should be bestowed on the preparation of these textbooks, because their cheapness and their conciseness give them a wide circulation, and if they are bad their influence may be very prejudicial. Nothing, in fact, is harder to write than a primer, and the shorter it is the harder the task. It has been said of Tacitus, "He abridges everything because he sees everything." It may be said that the writer of a good primer ought to know everything, even the minutest details. How else is he to choose, to distinguish the principal from the accessories, and give a general sketch which will be a faithful representation of reality? More knowledge is needed to write a satisfactory handbook than to write a monograph. Specialists alone are

capable of what has hitherto been too often left to compilers. It is to be feared that Miss Yonge has studied mainly other manuals in order to write hers, and that she has neglected to have recourse, as she ought to have had, to special works, and even to familiarize herself sufficiently with our great histories, the picturesque and vigorous work of Michelet or the cold but complete and conscientious work of Darcey. There are two ways of ordering the composition of a manual: either to confine oneself to sketching in outline, in a dramatic and lively way, the exterior life of history; or to leave the picturesque side of history and explain, on the one hand, the development of the political and administrative institutions, and, on the other, the gradual formation of the national territory and the transformation of the feudal system into a centralized monarchy. Miss Yonge has followed neither plan, and has not sought to do anything else than to cram the greatest possible number of facts into the smallest possible volume. In effecting this she has shown much intelligence and dexterity, and it is surprising how many facts her little volumes contain. She has acted wisely in making Hugh Capet her starting-point, and this has enabled her to dispense with long and troublesome preliminaries; but, on the other hand, she comes as far down as the establishment of the Third Republic, and even dwells at some length on contemporary events. In grouping and selecting facts Miss Yonge has shown that she could write a much better manual than those she has given us if she had studied the history of France at first hand, and had taken heed of the points on which it is important to throw light. The movement of the communes and the formation of the municipalities are barely referred to by a vague phrase in the shorter manual, and are not made so prominent as they ought to be in the larger handbook. Miss Yonge does not explain in the subsequent part of her book how the municipal liberties disappeared, and how the *bourgeoisie* of the seventeenth century replaced the men of the communes of the twelfth. The establishment of the Parliament, which dates from the reign of Philip Augustus, is attributed to St. Louis, and in the most exact terms. What is more serious is that in her smaller book Miss Yonge places the creation of the States General in the reign of St. Louis instead of in the reign of Philip le Bel; and that in the larger volume she speaks of the States General under Jean le Bon without stating what was their organization when they had been created. The important part played by the States General in the fourteenth century is not even hinted at. Nothing is done in either book to show the profound difference that divides the feudal monarchy of the direct Capets and of the first Valois from the already absolute monarchy of the Valois of Angoulême and the despotism of the Bourbons. It is hardly necessary to speak of the mistaken opinions which are too common. Hugh Capet is represented as incapable, Charles VII. as a worthless coward, the Burgundians as the sole authors of the death of Joan of Arc, nothing being said about the English! The most apocryphal stories are retailed as historical facts; for instance, the six promises made by Bertrand de Gort (not du Gort, as Miss Yonge writes) to Philip le Bel in order to obtain the Papacy. The name of Turgot is not even mentioned in the reign of Louis XVI. In short, Miss Yonge shows tact as a compiler, but her primers are dry, destitute of colour and precision, and not suited to make young people understand or care for the history of France. Yet no history is better fitted to strike the imagination or interest the intellect.

The success of M. Guizot's "Histoire de France racontée à nos Petits-Enfants" has suggested to M. Gustave Masson the happy idea of boiling down the five volumes of which the work consists into one of a manageable size. M. Masson has used Mr. R. Black's translation and

produced a readable abridgment. Its value naturally depends on that of M. Guizot's book, the first part of which, compiled, if not by M. Guizot, at least under his supervision, is quite remarkable, while the second, with which he had little or nothing to do, is much poorer. M. Masson, to do him justice, has not confined himself to the simple task of abridging. He is more than a Justin shortening a *Trojan Pompeian*. In several instances he has corrected the errors of Guizot, and he has added new touches here and there. But he has not been able to modify the general character of the work, which is more narrative than explanatory. A much greater proportion of the space is allotted to institutions than in Miss Yonge's volumes. The reader learns what the feudal system was, what the communes, what the *States General*; but still not enough attention is given to this part of the subject. The reader searches in vain for information about the origin of the Parliament, and nothing is said about the great changes made in the Parliament and the administration of the kingdom by St. Louis and Philip le Bel. In order to render the book useful to young readers, M. Masson has been careful to add a chronological table of the principal events, and to append a list of the sources of the history of France, the dates of the creation of the principal fiefs, the scheme of the organization of the Parliament under Louis XIV., genealogical tables, and finally a copious index. He often quotes the excellent *Historical Dictionary* of M. L. Lalanne, and he would have done well to say that the table of the Parliament is entirely borrowed from the admirable article written for M. Lalanne by M. Lot. In his table of the feudal system he has omitted the most important of the feudal services after the military, the "*service de cour et de plaids*," that is to say, the obligation to assist the seigneur in his tribunal. Finally, the list of sources is disfigured by many errors in dates, serious omissions, and useless insertions. In spite of these defects the book will be found serviceable, and put in the hands of young people will serve to give a taste for the history of France and an intelligent understanding of it.

Mr. Browning has attempted to write in a very succinct fashion an account of the history of France since the restoration of the Bourbons, and, like Miss Yonge, he has endeavoured to give the maximum of facts in the minimum of space. He also interpolates reflections which do not add to the clearness of a brief narrative. For instance, speaking of the Spanish marriages, Mr. Browning says:—"This clumsy diplomacy entirely failed of its results. The Queen had children, contrary to Guizot's expectation. Both she and Louis Philippe were driven from their thrones. The Duc de Montpensier was not suffered to reside in Spain. His daughter, who married Queen Isabella's son, died within six months of her marriage. Nothing is more pitiable than the worldly wisdom of a philosopher." But a worse defect than this is the writer's almost incredible inaccuracy, of which a few examples may be given. At the Restoration, we are told, "the nobles resumed their privileges." Talleyrand "held the reins of power till his death," p. 6. On p. 11 it is said that in invading Spain France "had strength enough to resist the example of the three Northern Powers." On p. 13 Louis XVIII. is represented as dying on September 17th. To turn to the later part. It is said, p. 96, that by the September Convention it was arranged that the French troops should be withdrawn from Rome within the year. P. 98 it is said, "Within a week from the opening of the campaign [of 1806] Austria was entirely defeated." On p. 101, "The last French troops left Vera Cruz on March 11th." On p. 100 we are told that the French loss at Montevideo was great. On p. 103 the annexation of Savoy and Nice is put down as among the causes which shook the Empire. On p. 100 it is said that after the first reverses in 1870, "Moltke retired to Metz, Franz

to Nancy," and "Marshal Bismarck.... was sent to replace Lebouf." Of course some of these mistakes are trifling, but the book is full of slips, and therefore it is impossible to trust a line of it. A looseness of statement is perpetually present. "While Paris was invested, the rest of France was overcome by the German troops, or occupied with more or less serious efforts of self-defence," is a model of the sort of sentence which should not occur in a school-book. Then comes a slip of the pen, "The French had taken Orleans after some resistance," when the author obviously means the Germans. Mr. Browning will have to revise nearly every page of his book before it is fit for use in schools.

ANTIQUARIAN PUBLICATIONS.

The Twelfth Report of the Deputy Keeper of the Public Records in Ireland (c.—2583, 1880) continues in an appendix the fiefs of Elizabeth from the last Report, carrying them down from 1570 to 1576, and covering an important period of Irish history. There are many interesting documents in this calendar of leases, grants, commissions, and pardons. Almost every lease seems to have contained the stipulation that the premises were not to be let "to any except English," and in one document (No. 1,823) "English by both parents" is stipulated. The appointment of Rome M'Goghagane to be seneschal of the country of Keshalagh (No. 1,700) is a curious illustration of the tribal characteristics of Irish history. It recites "that Conley M'Goghagane had refused to surrender his name of Magoghagane or captain of that name; and the queen desiring to change the name of captain to seneschal, 'a degree or name more usual in places of civil governance,' makes the present grant to his son and heir" of all the lawful rights and appurtenances of the captain and tenant. No 2,190 is a grant of the office of seneschal of the country of Slaghtwilliam, with power "to attack and punish all malefactors, rebels, vagabonds, rhymer, Irish harpers, idle men and women," rhymer and Irish harper being peculiarly interesting relics of old-world life. Municipal life is illustrated by the grants of charters, one of which, appointing a "sovereign" of the town of Kilkenny, is not mentioned in the Report of the Commissioners of 1835. Then we have interesting descriptions of the musters for the army, as in No. 2,444; the appointment of Essex to be Captain General of the Forces (No. 2,349); and many other valuable documents. Besides the fiefs there is another useful appendix, a table of the parochial records of Ireland in the Public Record Office and in local custody, the earliest dating from 1600 and 1619. The form of report from parochial officers having custody of parochial records might with advantage be adopted in England—it asks as to the present state of the records, their place of habitation, and the why and wherefore of destruction and neglect.

The most important paper in the *Transactions of the Essex Archaeological Society*, Vol. II. Part I., is a continuation of Mr. Lowndes's history of the Barrington family. The first of the race he notices here is Humphrey, who flourished in the latter half of the fifteenth century. Not very much seems to have come to light regarding him, but from all we have there is no injustice in concluding that he was a wild and violent person. The manorial records contain six separate charges of assault against him, as well as an order that he should no longer harbour in his dwelling a certain Joan Payne, who is described as "valde vicious." His descendants were reputable and careful people, who appear to have lived very uneventful lives during the Tudor period. Sir Francis Barrington was the head of the house when James I. came to the throne, and was one of the candidates for the representation of Essex in that king's first Parliament. The

others were Sir Gamahel Capel and Sir Edward Denny. The king had published a proclamation forbidding canvassing for votes and "all factious labouring for the places of knights or burgesses." Notwithstanding this expression of the royal will, electioneering went on briskly, and Mr. Lowndes has been so fortunate as to discover some letters relating to it, which ought to attract the attention of all who take interest in the growth of representative government. There is an angry letter from the Earl of Suffolk which is really beautiful in its way: "I do expect and challenge at your hands," he says, "as I am Lord of the Towne & most of you my tenants.....that you give your free consents & voyces to my good friend Sir Edward Denny Knight, which if you shall not regard what I now make known unto you I will make the proudest of you all repeat it, be you well assured"; and then he goes on with charming simplicity to refer to the royal proclamation. Absurd as this seems to us, it was not unreasonable from the earl's point of view, as he was well aware that the "factious labouring" there denounced was only meant to condemn the actions of those opposed to the Court. The same line has been taken by influential people in times long subsequent to the Stuart period; but we have never chanced to meet with any other document which so directly testifies to what we should all of us now look upon as undue influence. The Rev. O. L. Acland has contributed an interesting paper on Colchester School. It is much to be wished that in some future number he would print the early lists of scholars. Many Essex men have become famous, and it would be a help to students of genealogy and local history to know who among them derived their education from that foundation. Mr. Andrew Hamilton supplies a valuable paper on the remains of stained glass to be found in certain Essex churches. There is nothing that the modern "restoration" fanatics make war upon more ruthlessly than the fragments of old glass which Reformers, Puritans, and churchwardens have spared. Every fragment that is left to us should be carefully traced and described. How very useful it is that the work should be done at once is proved by a passage in the "*Archæological Intelligence*" in this very number. It seems that during the "restoration" of Rochford Church "all the ancient remains of painted glass have been abstracted, and it is to be feared are irretrievably lost—at all events, to the church to which they belong. The most important portion, historically as well as for the excellence of the glass, is the shield of the arms of Bohun, which until recently filled an octofol in the head of a double-light window of the time of Edward III., at the east end of the north aisle."

Among the Tombs of Colchester, published by Messrs. Benham & Co., of Colchester, is a selection of epitaphs from the Colchester churches and burial grounds. The interest of the genealogist has not been so much considered as that of the singular class of persons who are supposed to take delight in reading the halting verses which stonecutters are wont to carve upon headstones and tablets. For our own part we cannot find much instruction or entertainment in reading verse so utterly despicable as most of that which is printed here. One stone in the churchyard of St. Mary-at-the-Walls has some lines on it which show how very easy a thing it is to improve on Shakespeare:—

For no more the hush of the Sun
For the tedious winter's blast,
For thou thy worldly task hast [sic] done,
And the dream of life is past.
Blessed, Monarchs, Princes, must
Follow thee and come to dust.

This is, of course, taken from *Cymbeline*, IV. ii. 258-63. The Colchester Nonconformists seem to have been original—at least we cannot call to mind any antitype from which the following, in the burial-ground of the Congregational Church, Lane Walk, can have been taken:—

Jehovah shake a fever came
Tempestuous from his throne
Sailed on the flesh with raging flames
And burnt the fabric down.

The Beyer family has been a notable one in Colchester, and there is a good deal about them here; among other things the reader is expected to credit is that the pedigree can be proved up to A.D. 1002. It need hardly be said that for this no evidence is given whatever.

It is pleasant to receive the second volume of the *Journal of the Derbyshire Archaeological and Natural History Society*, and to note that it is almost twice as bulky as its predecessor. Bulk in itself is no merit; but when we find that every page is pertinent to the history and antiquities of the county, and that it is all worth printing, it is difficult to give higher praise. The great fault of our numerous county archaeological societies, so far as their publications are concerned, is the insertion of much matter that has no reference whatever to the county or district of which they profess to treat. Having occasion recently to refer to a past volume of a western county archaeological society, it was somewhat irritating to find that a considerable proportion of the book was taken up with 'A Dissertation on the Word "Pig"!'. Whilst so much remains to be published and written of the greatest interest pertaining to almost every English county, it is highly desirable that local archaeological societies should strictly confine themselves to their own hunting-grounds. It is to be hoped that the Derbyshire Society may remain true to so good a beginning. The volume opens with a painstaking paper entitled 'A Contribution towards a History of Norton, Derbyshire,' by Mr. Addy, the author of the excellent history of Beauchief Abbey recently noticed in these columns. Mr. St. John Hope gives an exhaustive account of the clock and chimneys of All Saints, Derby; and from the same pen is a continuation, from the last volume, of an account of the excavations on the site of the Premonstratensian Abbey of Dale—one of the most interesting uncoverings of monastic remains that have taken place during the century. Mr. C. S. Greaves, Q.C., contributes an elaborate discussion on the age of the Darley yew, which has satisfactorily established its position as the largest and most luxuriant yew now extant in the United Kingdom; he considers that seven hundred years is the outside limit of its age—a period very considerably within the estimate usually assigned to it. Genealogy, in addition to Mr. Addy's pedigree of Kirke, is well represented in Mr. Charlton's account of the Pegge family, fully illustrated with five tables of descent; the best-known member of this family was Dr. Samuel Pegge, the voluminous author and careful antiquary of the end of last century. Mr. Cox, the historian of the Derbyshire charabees, supplies a diary of Edward Bagshaw, vicar of Castleton, 1723-1769, which reads like a romance; and he also edits 'The Minute-Book of the Wirksworth Classis, 1661-1658.' This last-named paper, which takes up some hundred pages of the volume, is of the most exceptional interest. It is an exact reprint of the original note-book of the registrar of the Presbyterian classis of the Wirksworth district. There is only one other similar MS. extant, viz., the note-book of the Manchester Classis, which is about to be edited by Mr. John E. Bailey for the Chetham Society. The printing of this remarkable MS. throws much light on the little understood position of religious parties during the Commonwealth, and shows how much more widely the Presbyterian system was organized than is usually admitted by historians. There is a long paper by Mr. Frederick Davis on the etymology of Derbyshire place-names: it is arranged alphabetically, and we are surprised at the large number of important omissions. Mr. Davis remarks:—"Perhaps no branch of literature is so beset with pitfalls as etymology, and doubtless I have fallen into many." Both clauses of this sentence are true; but still it is

a good attempt, that may be perfected in later years either by the same or another hand. There are some excellent drawings of a mediæval cancer recently found in the chancel wall of Langwith Church, of some old houses in the county town, of an elaborate ceiling in "the great room" of Derby market-place (where the final council that ordered the retreat of 1745 was held), and of some late incised slabs in Croxall Church. Altogether the Derbyshire Archaeological Society may be congratulated on having produced an annual volume which is certainly not surpassed by any of the older established local associations.

Sussex Archaeological Collections. Vol. XXX. (Lewes, Rivington.)—This volume is less attractive than any of its forerunners; still there is much in it that may interest students who value such books. A novelty is an index of the illustrations in the thirty published volumes of the 'Collections.' Would that an index to the letter-press had accompanied it! Mr. Willett's elaborate account of British coins in Sussex is continued in Part II, which deals with inscribed coins. None of them, of course, is older than the Roman occupation, B.C. 50 being suggested as the earliest definable date. This coinage extends till the reign of Claudius. The first name on British coins of this class is that of Commius, the Atrebatian chief, a name which suggests, if it does not confirm, a Greek influence, however remote that may be, transmitted through a Gaulish medium. He is one of the few British chieftains mentioned by Roman historians of whose existence we have numismatic evidence. There are not more than four such examples! Caesar dwells on the career of Commius; but the chief's name remains on one coin only, though "Commii Filius" occurs on nearly fifty. Their common capital was Calleva (Silchester), and the sons seem to have served the Romans; the art and symbols on their money testify thus much without regard to other records. The coins of Verica, one of the sons, are remarkable for their excellence; and one of them in the hands of Dr. Birch and Mr. Evans was useful in disposing for ever of those ludicrous legends which, made available for a pseudo-political purpose, had devised a certain "community of the Fribolgs." The editor has written an exhaustive article on the Arundel chancel case, and vigorously sums up for the claim of the Duke of Norfolk. A good account of Roman mosaic pavements and other works at Bignor comes next. A popular essay by Archdeacon Hannah is devoted to Sussex churches, and expresses the author's notions about the "restoration" of ancient buildings. As the archdeacon does not hesitate to admire what has been done to Worth Church, Balcombe, nothing need be said about his opinions; he puts the facts neatly. "In the parts that have been rebuilt the old stonework has been carefully and jealously utilized." What more could any one want! What, indeed, except the real old stones! The subjects of other papers are 'Early Sussex Armory,' treated by Mr. W. S. Ellis, and 'Barcombe Church,' which is now being vigorously "restored." It needed repairs and cleaning, but it seems to have lost its history and beauty.

OUR LIBRARY TABLE.

MR. MURRAY sends us *A Handbook to Political Questions of the Day*, by Mr. Sydney C. Buxton. To the useful collection of 'Ideas of the Day on Policy,' which Mr. Charles Buxton published some fourteen years ago, his son has now furnished a useful supplement. The new book differs considerably, however, from the old one. Instead of endeavouring to set forth the principles underlying the arguments in favour of what appear to him the most necessary political changes, Mr. Sydney Buxton succinctly sets forth the arguments themselves, appending to them as impartial a summary as a reformer can

be expected to give of the arguments against reform. Strict impartiality is not, of course, to be looked for in such a volume as this. Mr. Buxton must be prepared to be told by Conservatives that he has missed, if he has not misrepresented, some of their strong points. All his efforts to keep free from bias do not prevent his statements of the rival views from being somewhat one-sided, and if it were not so he would be a poor partisan. But he has done his work with most praiseworthy honesty, and the book is a capital one for young politicians to study, and even old politicians may refresh their memories and sharpen their judgments by reading it. Mr. Buxton keeps clear of foreign politics, but his survey of domestic questions is tolerably comprehensive. He starts with the State Church, and presents very clearly the chief arguments for and against disestablishment and disendowment, assigning a separate section to the burial difficulty, which is just now uppermost. To the subject of national education, including free schools, religious teaching in Board schools, and compulsion, he does not give at all too much space; and he treats more fully of the new problems of parliamentary reform, such as the extension of the county franchise, the redistribution of seats, woman suffrage, the ballot, and other parts of the electoral machinery. Our land laws and the proposals for altering them, from the suggested abolition of entail down to reform of the game laws, occupy him yet longer; and an elaborate review of the licensing question, in all its complicated bearings, is followed by shorter chapters devoted to such miscellaneous topics as capital punishment and flogging, marriage with a deceased wife's sister, and the Sunday opening of museums. In a concluding section are grouped the principal Irish questions of the day, whether strictly political, like the demands for Home Rule and amendment of the franchise, or having to do with the present uncomfortable relations between landlords and tenants. That is a sufficiently large programme, which the most enthusiastic reformers cannot hope to exhaust for many years to come. They may, however, rejoice with Mr. Buxton at the great progress that has been made in many important directions since 1866, when his father's book was written. Some grave questions, like those of the Irish State Church, church rates, and University tests, with which that book dealt, are now things of the past; others, like the land laws and the liquor trade, are much nearer to settlement; while some old topics, such as parliamentary reform and educational reform, have entered on new stages, and others again, like local self-government and the Sunday opening of museums, are almost entirely new. Mr. Buxton is quite right in saying that his book "in no way pretends to be complete"; but it is a book which a great many people might study with advantage.

PROF. TANNY, the principal of the Presidency College in Calcutta, has just brought out in the 'Bibliotheca Indica' the first two parts of his translation from the Sanscrit of *The Ocean of the Streams of Story*. The Bengal Asiatic Society could not have conferred a greater boon on the students of folk-lore than by giving them a translation of this great repository of Indian legends, which was composed from older sources by Somadeva of Kashmir towards the close of the eleventh century. Its existence was first made known to Europe by Wilson in 1824, through his articles in the *Calcutta Oriental Quarterly Magazine*, and we are glad to see that Calcutta is to have the honour of producing the first complete translation. The second part goes down to the end of the twenty-third chapter; but the great interest of the book will begin with the twenty-seventh, where Brockhaus's German translation ceases. The stories are illustrated by notes which refer to similar legends current in other collections of folk-lore. The members of the Folk-lore Society will find this translation a mine of interesting materials.

Mr. PONSBY sends us a nicely printed copy of the Examination Papers set at the Irish Intermediate Examinations. It is greatly to be feared that set subjects necessarily promote cram, and these papers, especially those on modern languages, seem certain to encourage it. However, this is not Mr. Ponsby's fault, who simply publishes what the Commissioners approve.

Messrs. WHITTAKER & Co. send us a neat little edition of *Elizabeth; or, the Exiles of Siberia*, an old favourite now undeservedly neglected. It is to be hoped this handy reprint may meet with the success it merits.—That excellent magazine for children, *Little Folks*, has reached the conclusion of another volume. It is an admirable periodical, but Messrs. Cassell detract seriously from the value of this and others of their most popular publications by omitting all bibliographical marks, such as the date, and the number of the volume. The practice is annoying, and creates a prejudice against even so well-edited a serial as this.—The letter-press of *Golden Childhood* (Ward, Lock & Co.) is good, but the "beautiful coloured pictures" should be omitted. They are hideous.—The *Union Jack*, of which Mr. G. A. Henty recently became the editor, has greatly improved under its new management. Mr. Henty is well known, both as a special correspondent who has been a narrator of the decisive battles of our day and as the author of some excellent books for boys. In the preface to the first number of the *Union Jack* which he edited, he intimated that to conduct a magazine for boys had been the ambition of his life. This preface appeared in the first number for May. Since then each number has shown how thoroughly Mr. Henty has identified himself with his self-imposed task. Messrs. Griffith & Farran are the publishers.

That indefatigable person, Mr. Frowde, has sent us copies of the two special editions of the *Oxford Bible for Teachers* which were printed expressly for the Sunday-school Centenary Celebration. The one is declared to be "The Smallest Edition in the World," printed on extremely thin and opaque india paper, 1,416 pages, measuring 4 in. by 5½ in. by 1 in., and weighing 12½ ounces. The other is "The Sunday-school Superintendent's Edition," printed on thin india paper, measuring 5½ in. by 7½ in. by 1 in., and weighing 19 ounces. We presume that in speaking of "the smallest edition in the world" Mr. Frowde means the smallest that contains the Concordance, maps, and other useful aids that he liberally provides.

Messrs. EYRE & SPOTTISWOODS send us a *Portorum Teacher's Bible*, containing Variorum Notes, and the Aids to the Bible Student which they published in their 'Bible for Bible Teachers.' This edition is to be peculiarly commended for giving the translators' preface, which the ordinary editions suppress, but which ought to be read by all Sunday-school teachers. This edition, like Mr. Frowde's, commemorates the Sunday-school Centenary.

Dr. THEOPHILUS BRAGA has just brought out, on the occasion of Camões' centenary, a bibliography of the great Portuguese poet's works as well as of books relating to his biography.

We have on our table *Eliza Berrett*, edited by C. Northend (Low).—*Bibliography of Dickens*, by R. H. Shepherd (The Author).—*and my Property*, by Verax (Low).—*Memoir Questions*, by W. T. Lawrence (Heywood).—*Milton's Arcades and Sonnets*, by the Rev. J. Hunter (Longmans).—*Chambers's English Readers*, Book VI., by J. M. D. Moulejohn (Chambers).—*Domestic Economy*, Part II. (Chambers).—*British Dogs*, Parts IX. and X., by H. Dalziel ('The Bazaar' Office).—*See-keeping for Amateurs*, by T. Addy ('The Bazaar' Office).—*Practical Trapping*, by W. Carnegie ('The Bazaar' Office).—*Antiseptic Surgery*, by W. MacCormac (Smith, Elder & Co.).—*How to*

Feed an Infant, by B. Baker (Baillière).—*A Practical Treatise on Sea-Sickness*, by G. M. Beard (New York, E. B. Treat).—*Water Supply*, by J. H. B. Browne (Macmillan).—*Ponds and Ditches*, by M. C. Cooke (Society for Promoting Christian Knowledge).—*The Etymology of some Derbyshire Place-names*, by F. Davis (Bainrose).—*How to Observe the Composition of Armies*, by an Officer (Mitchell).—*Help for Ireland*, by an "Anglo-Irishman" (Kerby & Edean).—*Communism and Socialism in their History and Theory*, by T. D. Woolsey (Low).—*Souvenir of Old England*, by an Anglo-American (Simpkin).—*Two Sides of the Atlantic*, by J. Burnley (Simpkin).—*Monarchs and Statesmen: a Poem*, by H. G. Graham (Penny).—*The Prince: a Poem*, by G. D. (Stock).—*Josephine: an Historical Drama* (E. W. Allen).—*A Catechism on Geology and Sacred History for Young People*, by E. A. Peckome (Relfe Brothers).—*Sketches of Church History in Germany*, by J. Lloyd (Society for Promoting Christian Knowledge).—*The Life of David as Reflected in his Psalms*, by A. Maclean (Edinburgh, Macniven & Wallace).—*The Preacher's Pocket*, by the Rev. S. Baring-Gould (Skeffington).—*Sin and its Penalty*, by J. Hawkins (Stock).—*An Essay on the Scriptural Doctrine of Immortality*, by the Rev. J. Challis (Rivingtons).—*The Parables of Our Lord*, by H. Calderwood (Macmillan).—*Quæstiones Archimædæ*, by J. L. Heiberg (Copenhagen, R. Klein).—*Volkswirtschaftliche und Socialphilosophische Essays*, by Dr. W. Neurath (Vienna, Fussy & Frick).—*Untersuchungen zur Deutschen Staats- und Rechtsgeschichte*, by Dr. O. Gierke (Braun, W. Koebner).—*Rivellations Etymologiques*, by M. Schapiro (Trübner).—*I Miseri Eleonni*, by S. Bernocco (Turin, E. Loescher).—*Dickens and Daudet*, by L. Weismann (Berlin, H. S. Hermann).—*Nibelungen*, by J. Jordan (Frankfurt, W. Jordan).—*and Mélanges de Linguistique et d'Anthropologie*, by A. Hovelacque (Trübner). Among New Editions we have *Local Examination History*, by R. S. Pringle (Heywood).—*The Gifts of Civilization*, by R. W. Church (Macmillan).—*Esthetics of Musical Art*, by Dr. F. Hand (Reeves).—*and New Grammar of French Grammar*, by Dr. V. de Fiva (Lockwood). Also the following Pamphlets: *A Practical Method for the Constitutional Union of the United Kingdom and the Nine Parliamentary Colonies* (Stanford).—*Mr. Archibald Forbes and the Zulu War*, by N. L. Walford (S. Tinsley).—*The National or the Factional Party*, by F. A. Hyndman (Allen & Co.).—*Facts and Impressions of England*, by H. de Hochstrasser (Wilson).—*Who was the Founder of Sunday Schools?* by S. R. T. Mayer (Moxon).—*and Greece Abandoned* (Infield).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Craik's (Rev. W. F.) *The Rescue of Child Soul*, cr. 8vo. 2/6 cl.
Ewald's (Dr. G. H. A. von) *Commentary on the Prophecy of the Old Testament*, Vol. 4, 8vo. 10/6 cl.
Tuck's (E.) *The Age of the Great Patriarchs*, Vol. 1, 2/6 cl.

Law.

Moss's (J. F.) *Handbook of the New Code of Regulations, 1880, and other Official Instructions*, with Notes, &c., 2/6.
Found's (G. A.) *Architecture, and How it Arose*, 2/6 cl.

Poetry and the Drama.

Lewis's (H. K.) *Songs for Little Singers in the Sunday School and Home*, roy. 8vo. 3/6 cl.
Nicholson's (James and Ellen C.) *Poems*, 16mo. 2/6 cl.
Palace and Ercin and Fair Geraldine, Two Tragedies, by Author of 'Gleaners' and the 'Duke of Gales', or 8vo. 4/6.
Shakespeare's King Henry V., with Notes and Introduction by E. Deighton, cr. 8vo. 4/6 cl.

History and Biography.

Guisot in Private Life, 1787-1874, by his Daughter, Madame de Witt, translated by M. G. M. Simpson, 8vo. 15/6 cl.
Parker (Admiral Sir W.), *Life of, 1781-1868*, by Vice-Admiral A. Phillimore, Vol. 2, 8vo. 18/6 cl.
Parr's (Capt. H. W.) *Sketch of the Kafir and Zulu Wars*, 4/6.
Row's (Rev. J.) *The Manchus, or the Relinging Dynasty of China, their Rise and Progress*, 8vo. 14/6 cl.

Geography and Travel.

Johnston's *Historical Atlas*, 2 vols. 4to. 31/6 cl.

Philology.

Cass's (R. H.) *Linguistic and Oriental Essays*, written from the Year 1844 to 1878, 8vo. 14/6 cl.

Science.

Brathwaite's (R.) *The Sphagnum, or Peat Mosses of Europe and North America*, imp. 8vo. 25/6 cl.
Haddenhal's (E.) *Animal Magnetism*, translated from the fourth German Edition by L. C. Woodbridge, 2/6 cl.

General Literature.

Berthel's (E.) *The Sergeant's Legacy*, from the French by G. Venables, cr. 8vo. 2/6 cl.
Brooks's (F.) *The Boy Emigrants, a Tale of the American Plains and California Gold-Mines*, cr. 8vo. 3/6 cl.
Burns in Drama, together with *Shaved Lemons*, edited by J. H. Stirling, 12mo. 4/6 cl.
Cordoba, a Story of the Sicilian Expedition, by E. M. Hawtrej, cr. 8vo. 3/6 cl.
Dowling's (M.) *The Sport of Fate*, 3 vols. cr. 8vo. 31/6 cl.
Gortchakov's (M. M.) *The Mysteries of St. Petersburg*, 2/6.
Great Grenfell Gardens, by E. H. Burton, 12mo. 3/6 cl. (Railway Library).
Harte's (B.) *Complete Works*, Vol. 2, cr. 8vo. 4/6 cl.
Hartington's (Right Hon. the Marquis of) *Electoral Speeches in 1879 and 1880*, cr. 8vo. 3/6 cl.
Harwood's (J. S.) *The Tenth Earl*, 3 vols. cr. 8vo. 31/6 cl.
Hayward's (W. S.) *The Secret Seven, a Love Story*, 3/6 cl.
Lynchinski's (M. J.) *The Kindergarten Principles, its Educational Value and Chief Applications*, 8vo. 4/6 cl.
Scientific Transmutationism, by D. M., cr. 8vo. 1/6 cl.
Sherer's (J. W.) *The Conjuror's Daughter, a Tale*, cr. 8vo. 4/6 cl.
Smythies's (Mrs. G.) *Our Mary, a Novel*, 12mo. 3/6 cl.
Stirling's (J. H.) *Jerold, Tuxen, and Mamey*, with other Original Essays, 12mo. 4/6 cl.
Tales and Sketches of the Convicts, Illustrated Bicentennial Edition, cr. 8vo. 3/6 cl.
Todvil's (M. E.) *Merchants and Bankers' Companion*, 21/6.

FOREIGN.

Theology.

Gebhard (O. v.) u. Harneck (A.): *Evangelium oder Gracius Kommande, seine Entdeckung und sein Werth*, 10m.
Hergenhöfer (J.): *Handbuch der Kirchengeschichte*, 2nd edition, Vol. 2, Part 2, and Vol. 2, 16m.
Hettinger (F.): *Apologie d. Christenthums*, Vol. 2, Parts 1 and 2, 1m. 2s.

Law.

Les Décrets du 20 Mars, 1880, et les Mesures accomplies contre les Associations Religieuses, Consultation de M. Roussin, 2/6.

Fine Art.

Keydman's (H.): *Verhüllte Tugenden, Skizzen in Messing* etc. Turin, 2m.
Rosen (M.): *Geschichte der Malerschule Antwerpen*, Skizzen v. F. Reber, Part 1, 9m.

History and Biography.

Casta (Oscar): *Les Trente Dernières Années, 1848-1878*, 6fr.
Correspondence of Friedrichs d. Grossen, 4 vols., 44m.
Sainte Beuve (C. A.): *Nouvelle Correspondance, avec des Notes de son Dernier Secrétaire*, 2fr. 50.

Geography and Travel.

Tahiti-hatoh (P. de): *Algérie, Algérie et Tunisie*, Lettres à M. Michel Chevalier, 1fr.

Philology.

Hass (F.): *Die Attische Beredsamkeit*, Part 1, Section 2, 2m.
Hobbing (O.): *Samkrit-Wörterbuch in kürzerer Fassung*, Part 2, 2m. 1, 2m. 20.
Comienum Atticorum Fragmenta, edited by T. Koch, Vol. 1, 16m.
Shelling (M.): *Lexicon Homericum*, Vol. 1, Pars. 12 and 14, Vol. 2, Pars. 2, 6m.
Hoychill Millet de Viris Illustris Librum, recensuit J. Flach, 6m. 75.
Keller (O.): *Epilogomena zu Herodotus*, 2m.
Müller (L.): *Metrik der Griechen*, v. Meuser, 2m. 50.
Pauli (C.): *Etruskische Studien*, Part 2, 1m. 30.
Poetae Latini Minores, rec. A. Beckhous, Vol. 2, 1m. 50.
Porphyrii Quæstiones Homericæ, collectæ H. Schneider, 2m.

Science.

Sander (M.): *Der Sprachgebrauch d. Rhetorik Antiquæ*, 2m.
Wiedemann (F. J.): *Syrilisch-deutsches Wörterbuch*, 7m.

Science.

Sartorius (Fhr. v. Waltershausen): *Der Actin*, edited by A. v. Leuzels, Vol. 1, 40m.

General Literature.

Bruckmann-Chetrian: *Quelques Mots sur l'Empire Romain*, 1fr. 50.
Lerman (J.): *Les Marins Méditerranée*, 3fr.

IN A COTTAGE GARDEN.

BETWIXT our apple-boughs, how clear
The violet western hills appear,
As calmly ends another day
Of Earth's long history!—from the ray
She with slow majestic motion
Wheeling continent and ocean
Into her own dim shade, wherethrough
The Outer Heavens come into view,
Deep beyond deep. In thought cohesive
This rolling Globe whereon we live,
(For in the mind, and there alone,
A picture of the world is shown)
How huge it is, how full of things,
As round the royal sun it swings,
In one of many subject rings,—
Carrying our Cottage with the rest,
Its rose-lawn and its martin's nest.
But, number every grain of sand,
Wherever salt wave touches land;
Number in single drops the sea;
Number the leaves on every tree;

Number Earth's living creatures, all
That run, that fly, that swim, that crawl;
Of sands, drops, leaves, and lives, the count
Add up into one vast amount;
And then, for every separate one
Of all these, let a flaming Sun
Whirl in the skies, encircled each
With its own massy worlds. No reach
Of thought suffices.

Look aloft.
The stars are gathering. Cool and soft
The twilight in our garden-croft
Purple the crimson-folded rose,
(O tell me how so sweet it grows!)
Makes gleam like stars the cluster'd white;
And Beauty too is infinite.

W. ALLENHAM.

"THE MELANCHOLY JACQUES."

WITH reference to Mr. Oswald Crawford's letter on this subject, I should like to mention that in an article on the Christian name John, published in the *Cornhill Magazine* some eighteen months since, I called attention to the fact that Shakespeare scanned the word "Jacques" as two syllables. I did not then go fully into the subject, because I thought it probably well known to most Shakespearean scholars; but I venture now to add a few further remarks upon the question. The word occurs altogether only seven times in the dialogue of 'As You Like It.' Twice the passage is in prose; three times the word is terminal, so that it may be either monosyllabic or dissyllabic, so far as the scansion is concerned; and twice it is median. The last two instances run as follows:—

The melancholy Jacques grieves at that,

and

Stay, Jacques, stay.

Again, in 'All's Well that Ends Well,' the name twice occurs in the middle of a line:—

I am St. Jacques' pilgrim, thither gone.

There's four or five to greet St. Jacques bound.

In 'Henry V.' we find

Jacques Chatillon, Rambures, Vandermere.

Similarly Parolles is always scanned as three syllables. For example,—

Monsieur Parolles, my lord calls for you.

Oh, my Parolles, they have married me.

I think these and other instances lead me fairly to the conclusion that Shakespeare pronounced the final syllable *e* in French words. On the other hand, he never pronounces the so-called *e* mute at the end of polysyllabic French words, though he always pronounces it in other syllables than the last. For instance, he treats Pucelle, Touraine, and Bretagne as only two syllables, and Maine as only one. If we compare two such lines as

The Dauphin, with one Joan la Pucelle joined,

and

Dieu de batayles, where have they this mettle?

I think we must allow that the final *s* makes the *e* mute into a separate syllable in Shakespeare's eyes. I know of only one case where a final *e* is by itself scanned as a separate syllable, and that is in the couplet

If that you will French win,
Then with Scotland first begin;

where an archaic proverb is simply quoted with its original metrical peculiarities, just as we might now quote

When Adam delf and Eve span,
Who was then the gentleman?

without at all committing ourselves to its versification. Doubtless Shakespeare read the first-mentioned couplet unmetrally, as most people nowadays read the second. On the other hand, I know of only one case where a final *e* in French words is seemingly slurred over by Shakespeare, and that is in the line

Jacques of Chatillon, Admiral of France,

where the "of" may well be an interpolation, or where a hypermetrical syllable could be easily tolerated.

On the whole, therefore, I incline to think that Shakespeare pronounced the name as if

written in modern English "Jah-kez," the final *s* being distinctly articulated. That Shakespeare elsewhere pronounced final *s* in French words is clear from the passage in 'Henry V.' where Pistol's prisoner says, "Est-il impossible d'échapper la force de ton bras?" to which Pistol replies, "Brass, cur; offer't me brass!" Indeed, it is by no means certain that final consonants were not often still pronounced in France itself under Henri Quatre.

But what can Mr. Crawford mean by saying that the *e* would "be sounded or made mute as the line required a word of two syllables or of one syllable, in accordance with the usage of all French poets and of our own Chaucer"? Surely Mr. Crawford must know that in all French poetry every *e* mute, without exception, is invariably scanned as a separate syllable. It is true in an *opéra bouffe* one may write "E'gardez-le, v'la c' qui fait que soit Mam'zelle Angot"; but in serious verse the poet has no such licence to pronounce or elide *e* mute at his own sweet will. And if Mr. Crawford will look into so well known a school-book as Dr. Brewer's 'Chaucer,' he will see that the rules governing the final *e* in the 'Canterbury Tales,' though more complicated, are quite as precise.

GRANT ALLEN.

Your correspondent, as appears from the latter part of his letter, understands scansion, though his first part is not so clear. The explanation therefore, one would think, lies in his own hands. Succinctly I would say that in four instances in 'Love's Labour's Lost,' 'As You Like It,' and 'All's Well' (including one first foot) we find *Jā* | *quā*. I use the long and short signs as giving less cause of misapprehension. In two instances in 'Henry V.,' where the word forms a first foot, it might be read *Jāquē*, though it would, I think, be preferable to consider it in one case as an allowable spondee, and in the other as *Jāquē* of |. There remain three instances in 'As You Like It' where it is a final. Mr. Crawford may take them, if he pleases, as monosyllables, but it is more natural to account them as dissyllabic, the lines having an extra syllable, as in

I am | for oth | er than | for danc | ing men | ure.

If I understand him aright, he objects to *Jā-quā*, and would prefer the *s* mute. If this be so I would remind him that Shakespeare at least sounded the final *s*. On any other supposition, when in 'Henry V.,' IV. iv., the French soldier says "...de ton bras!" Pistol's mistake, "Brasse, Curro!...Offer't me Brasse!" becomes an absurdity. See Walker's 'Vera. of Shak.,' pp. 2-4, for similar examples in Shakespeare and his contemporaries. Is not also Mr. Crawford too general when he says "the *e* would then be sounded or made mute as the line required a word of two syllables or of one syllable, in accordance with the usage of all French poets and of our own Chaucer"? Can he give an instance of *vis*, &c., in which I am much interested, used dissyllabically?

B. NICHOLSON.

EDGAR ALLAN POE.

July 24, 1880.

TWENTY FIVE years ago, when Griswold's memoir of Poe was, as you say, "accepted as authoritative," I again and again expressed my suspicion that it was not true. Here are some of my words, given as introductory to details taken then from that memoir:—"It is said," "We are told," "Here, as elsewhere, if we must believe the statements of Mr. Griswold, Poe ruined himself"; "The next paragraph in this sad story seems so improbable, that we write it without a full belief in its reality, though it is endorsed by Mr. Griswold." And here is a remark given near the close of my review:—"Of such a tale we can say only that it appears very improbable." What I so long ago suspected has now been made clear, thanks to Mr. Ingram.

I refer to my 'Handbook of American Literature,' written in 1853-4, published in 1856 (W. & R. Chambers). JOSEPH GOSWICK.

THE TRIAL OF CHARLOTTE

British Museum.

I HAVE lately met with an account of a very pathetic scene which occurred in court during the trial of Charles L., and of which I have not been able to find any mention in the various relations of that event. In the correspondence of Archbishop Sanicroft (now preserved among the Harley MSS., 3783-3785) for the year 1666 are five letters, addressed to him as Dean of St. Paul's, three signed "Aa. Delylle," and two "Jo. Levett." The former profess to be written by a lady who was present at the arraignment of the king and played a prominent part in the proceedings, and the latter letters are attestations to the genuineness of her story. The letters are as follows:—

Thine
For the honorable
and the most
Reverend Dean of Pauls
humble servant.

I in all humilitie doe returne you most humble thanks for your civill acceptance [*sic*] of my abrupt lynes unworthy of the transparent of your eyes but for your account of me requyrd of the Messenger that presented you with my vnpolished lynes he is altogether a stranger unto me farther then the discharge of this employment as in my letter I gave your honored and grasse wodome account of I am a stranger, Scels by decent and my husband French, but heir from my Infance that I am stranger in my native land my father being secretarie to quene Ann and 18 deents of subiate and seruants in places of honour to his Maiesties predecessours my husband kild in his seruice my self made the obiect of pite for loyalty be burned and imprisoined as your dier frend Doctor Levett can tell but if I may humble beg, my suit to your wodome and honour may be concealed he lodge on the same flore with me and knos not my Indigence but lements my suffringe so honourable he is to conense better of me then I can merite and if you ples to ask of me at him concealing my probumtions in my suit to yow he will give that characture of me I darre not claime as meritt but in submishion to his pleasure. I am a sledgef detor most iustly as the enclosed will make apere which I humble beg yow to seale vpp and returne agane and if yow be pleased to spcke of me give me not out for Sir your humble supplemt but for one distressed Lady that yow have heird to be heir. want of tenth pound has kiped me heir to supercede all actions that my aduarsare has in malice layd vpon me and if it stood with yourhonours conuenienc to glue the Doctor a visit taking no notice of me he will truly tell his knowledge of me whose prayers you shall ever oblige as

Your ever deuoted
servant
AA. DELYILLE.

If I could be made
a catholike I could
not be troublesome.

The next letter is from Dr. Levett:—

For the Reverend my most
worthily honor'd Friend
Dr. Sanicroft Deane of St.
Pauls.

Noble Sir

You are the first I intend to write upon when my horse is addrid, which may be (I thank God) when I will, but some opportunity makes me affect a restraint at present. The Lady Delille you mention is my next neighbour and with me above any man (I may say all in our blessed Colledge) acquainted, so that (if you dare credite the relator) you may expect a just relation of all you desire concerning her. She is a Scot by birth of a very worthy (if not noble) family, especially by the mothers side, many of her Ancestors have bene in place of great trust to the kings of Scotland and her father (if I mistake not) our Quene Anne her secretarie. Her Husband was slaine in our late Kings wars and for him. The Lady herselfe for ability scarce to be paralleled by any of her sex her engagement here is ten pounds at the most, and that occasioned by her breaking of a glasse full of wine in the face of a woman for treason (had it not bene in the time of Oliver) and the judgment for the ten pounds was procured against her since our king came in and although she was used by a false name she hath bene a prisoner 4 yeares only for this, and now for chamber rent, and her out going, I heere that 166

is demanded by our Warden: she is altogether miserable as to her fortune, if her friends fail her, she perishes. She hath two brands upon her that of her shoulder I have seen (a handfull brood) she received them from Col. Huxon at the first tryall of our late king in open court for mying (upon their reading of his accusation) that it was not his subjects but traitors and rebels that made it: His Majesty then seeing her flesh smoke and her haire all of a fire for him by their hot irons, much commiserated her, and wished that he had been able to have requited her: now his (God be blessed) can do it, and its an act (if not of justice) of great mercy that it should be done, and whosoever shall be instrumental in it will purchase to himselfe a good report. Sir when I have the hapines to waite upon you I shall give you a fuller character of this lady. In the interim and ever I am

Your most affectionate and humble servant
Jo: LEVET.

18 May
— 65.

The third letter is from Lady Delisle:—

For the honored and most Reverend
Deane of Pauls
humble present.

I am once more constrained to give you this trouble hoping your goodness is such as to pardon me for it by reason I am so put to it now for to supersede my actions that I may make my address to the king and the Chancery to try for my libertie and not longer perish here for I have left myself nothing to subsist but has to menten my selfe soild and ragged and has no more left that will procure six pence and if does not supersede Munday the beging [sic] of the terme here I may ly and if a peny would do it I have it not at present nor can command, my friend that does some what for me being sent vpon busines for the king that I am forget till hee returne and I know not when it, I did Sir I think send the copy of my case to you with the other papers and if you have it not it is miscarried by the messenger. I have no more to say but in all humilite be you and pray for my many helthfull days and crase the protection of your fauore to subscrib as

Sir
Your most humble
and deuoted

servant

AA. DELTLE.

The fourth letter is also from Lady Delisle:—

For the Reverend and
much honored the Deane
of Pauls
present.

Yow may ple to conmane me to be a very ingrate persons not having returned my thanks for your obilite to me sence my unabilities deny to performe a deeper debt but this delay was not by neglect of my obidged duty but till I hadd supercede my actions and have a certificate to make appare the truth which I have here enclosed for your satisfaction, and if I could have compead mony I might have ben this redy a weeke ago this littl paper stands me in 3^d 10^s of which I had 20 of you Sir for the which I returne yow humble thanks and wiahs your store may be lyke the oyle in the cruse and the male in the barrell yow still taking and it ever encoring but now for my attentione if I can not procure of her I am lyke to stay and the scale day is on Munday and ther will be no more but on on Weneday I humble beg pardon for this trespass and humble entret your answer by your servant and yow will oblige the prayors of

Your deuot
servant

AA. DELTLE.

The Fleett. tymes
is new precious.

The fifth and last letter is from Dr. Jo. Levett:—

For the Reverend my most Honoured
Friend Dr. Sancroft Deane
of St. Pauls these.

Noble Sir

Take my letter to you concerning the Lady Delisle (pardoning my naturall credulity) for an Oracle, if Colonel Gray (Lord Gray of Warke his Brother and now Major of his Majestys Regiment of foote) Mr. Andrew Cole (one of his Majestys Quarries) Mr. Robson the Duke of Yorks Chirurgion (who cured her brands) cum multis alijs confirme the name for a truth. And especially if the Earle of Denby avers it who kissed her wounds, and condemned the then names of the Lords that she should be the only asserter of Loyalty besides that weeks newes books exposting in general the barbarous usage of

a lady speaking for the king. Sir, I am taking horse, let it excuse my defects. I am ever
Your most affectionate and humble servant
Jo: LEVET.

17 June
— 65.

From the fact mentioned by Lady Delisle that Dean Sancroft had relieved her wants after making inquiry, it seems reasonable to conclude that he had fully satisfied his own mind as to the truth of the story that she had been so barbarously treated by Colonel Huxon for her outspoken loyalty. It is evident, too, from the story of the broken wineglass during the Protectorate, that her high spirit had been by no means quenched by her fiery trial.

EDWARD SCOTT.

Literary Gossip.

We are glad to be able to announce that Mr. F. C. Burnand, the author of 'Happy Thoughts,' succeeds the late Mr. Tom Taylor as editor of *Punch*. Mr. Burnand has for some years been the most popular of the contributors to the journal, and he will no doubt prove a worthy successor of Mark Lemon and Shirley Brooks.

In the *Athenæum* of June 12th it was stated that the revised version of the New Testament would appear during the autumn. We are now able to say that the publication will not take place until the spring of 1881, when the Greek texts, which are being prepared for the Universities by Archdeacon Palmer and Prebendary Scrivener, will no doubt be completed. The editorial work, as regards the revised English version, has been entrusted by the Universities, we believe, to the Rev. J. Trouthbeck, the Secretary of the New Testament Company.

The edition of Shelley's prose works which Mr. Buxton Forman has just finished putting through the press, and which, like his edition of the poetical works, is in four volumes, contains much that will be new. Shelley's own prose publications are accurately reprinted for the first time, and 'The Necessity of Atheism' and 'A Letter to Lord Ellenborough' are at length given from original copies. Mrs. Shelley's two-volume collection of posthumous essays, fragments, translations, and letters from Italy is reprinted with very considerable additions; all outlying prose essays, fragments, &c., are included, and nearly all outlying letters, except those in Hogg's 'Life of Shelley' and the 'Shelley Memorials.' The principal works not before published are the much-talked-of essay 'On the Devil and Devils,' a considerable series of 'Notes on Sculptures in Rome and Florence,' and the long letter which Shelley wrote to Leigh Hunt, as editor of the *Examiner*, on the iniquitous trial of Richard Carlile for publishing Paine's 'Age of Reason.' There are several new letters, and a large number of those previously published have been revised beside the MSS. The whole series of letters now given, instead of sixty-eight as published by Mrs. Shelley, is a hundred and twenty-seven. Among the illustrations are an etching of Casa Magni, the poet's last abode, a facsimile of a drawing by Shelley, and the pedigree of Shelley from the records of the College of Arms. A copious index to the whole eight volumes has been added.

The Armenians in London are preparing for publication a reply to the attack on the character of the Armenian nation which Sir

Wilfrid Lawson recently made in the House of Commons.

The Bishop of Natal has now completed his digest of the voluminous Blue-books on the Zulu war. This work, which extends to 750 pages, has been set up by Zulius at the bishop's private printing press at Bishopstowe. In an appendix Dr. Colenso makes some comments on Capt. Poole's article on Cetwewayo in the April number of *Macmillan's Magazine*, and also gives an account of a visit paid to him in May last by a great deputation of Zulu chiefs, which included two brothers of the ex-king.

'THOUGHTS IN MY GARDEN' is the title of a selection from the papers of the late Mortimer Collins, edited by Mr. Edmund Yates, which will be brought out early next month by Messrs. Bentley & Son. The work will be issued in two volumes, and will contain notes by the editor and Mrs. Mortimer Collins.

We are pleased to hear that Mr. Charles Kent is recovering from the long and severe illness which has caused much anxiety to his friends. The Pope, by the way, has just sent Mr. Kent his apostolic benediction, as a token of his approbation of the 'Corona Catholica,' which Messrs. Kegan Paul & Co. published a few weeks ago. Even heretics will hope that the benediction may hasten Mr. Kent's convalescence.

THE Bampton Lectures on 'The Organization of the Early Christian Church,' recently delivered before the University of Oxford by the Rev. Edwin Hatch, Vice-Principal of St. Mary Hall, and Grinfield Lecturer in the Septuagint, will shortly be issued by Messrs. Rivington. They made a considerable sensation at the time of their delivery, and Mr. Henan was taken to hear one of them when he visited Oxford.

We are able to announce that it has been determined to establish an association in Birmingham by which encouragement may be given to the systematic study of history in that town. The Birmingham Historical Society—such is the title of the new undertaking—is to meet periodically to receive and discuss papers. Mr. Edmund Airy is going to act as Hon. Sec. pro tem. Mr. E. A. Freeman has agreed to be the first President. It is calculated that a subscription of five shillings will be sufficient for the present objects of the Society. The first general meeting will, it is expected, be held in October.

THE death of Mr. James Imlach, a bookseller at Banff and local antiquary, merits a passing notice in these columns. He wrote an unpretentious but interesting 'History of Banff,' in which he mentions that in early life he collected materials on the life of Macpherson, the Scottish freebooter celebrated by Burns, for Sir Walter Scott, and how the novelist was led to abandon his project.

A REPRINT of 'Glasgow, Past and Present,' and 'Glasgow and its Environs,' by "Senex" (the late Mr. Robert Reid) and others, has been undertaken by a Glasgow publishing firm. This edition, limited to 400 copies, will also embrace various other papers by "Senex," his autobiography, and the work by "J. B." on early banking in that city.

Mr. F. NORRIS writes:—

"Although it was, perhaps, not strictly right in noticing the Sunderland Library (*Athenæum*, July 17th) to speak of 'the famous' Valdarfer Boccaccio as one of its treasures—since this epithet belongs more especially to the Roxburghe copy, which, by the way, was never at Blenheim at all, having been sold in the White Knights Library by a late Duke of Marlborough within less than two years after he succeeded to the title (see *Notes and Queries*, 5th S. xii. 333)—I nevertheless see no reason to suppose with Mr. Hartshorne, in last week's *Athenæum*, that in the notice above referred to 'the Valdarfer Boccaccio of 1471 has been confounded with the edition of 1472 by Adam de Michaelibus,' the fact being that the Sunderland Library, now at Blenheim, contains both editions (the Valdarfer having been there for more than 140 years); and it was doubtless for this reason that the Earl of Sunderland, being content with one copy, and possibly not knowing that it was imperfect (it is said to want five leaves), refused to buy the other when it was offered to him for a hundred guineas, the price actually paid for it by the ancestor of the Duke of Roxburghe, and thus lost the opportunity of becoming owner of the only known perfect copy in Europe. According to Dibdin's 'Ædes Althorpianæ,' ii. 53, there are two other perfect copies of the Mantua edition of 1472 besides the one at Blenheim, viz., one at Paris and one, 'a truly magnificent one,' at Nuremberg." Messrs. Puttick & Simpson inform us that both the Valdarfer Boccaccio and the edition of 1472 are in the library.

THE New York *Publishers' Weekly* mentions the following announcements by Messrs. James R. Osgood & Co., besides the 'Memorial History of Boston,' which we have already described, under the editorship of Mr. Justin Winsor: a 'Congressional District Vote Map of the United States,' a map 21 by 36 in., showing by coloured bars the relative vote of Republicans and Democrats for Congressmen in all the districts of the country; 'Dramatic Biographies,' edited by Laurence Hutton; 'Self-Culture,' a series of twenty-two lectures, by J. F. Clarke; 'Records and Reminiscences of the Radical Chestnut Street Club, Boston,' prepared under the direction of Mrs. J. T. Sargent; a collection of 'Tales, Sketches, and Poems,' by the late Fitz-James O'Brien, edited by William Winter. Prof. N. S. Shaler and Instructor W. Morris Davis, of Harvard, are preparing 'Illustrations of the Earth's Structure—Glaciers, Mountains, Volcanoes, Rivers, Valleys, Lakes, Coasts, Islands, &c.,' to consist of sufficient descriptions and heliotype impressions of photographs from nature. It is added that if a sufficient number of subscriptions shall be guaranteed, General di Cesnola's collection of Cypriot antiquities will be described and illustrated.

"H. W." writes from Naples, on the 20th of July:—

"I send you a few gleanings which may be of interest. First let me report that in a short time will appear a work entitled 'Ricordi della Vita Intima dell' Arrigo Heine,' by his niece, Maria Embden Heine, Princess della Rocca. It is not a common event that a member of the Neapolitan aristocracy should seek distinction through the press, but her German origin will account for it. The late Duke of Richelieu married a Heine, a connexion of the Princess della Rocca, and it was his brother-in-law, Michael Heine, who went to Athens to visit the duke on hearing of his illness, and found him dead. On Friday night, July 16th, the African Club in Naples held a meeting to discuss

a project for forming a colony in Amah. The project was unanimously approved, and a report of the proceedings is shortly to be published and widely distributed. A School of Industrial Chemistry, started by the Society of Operatives, was opened on the 18th inst., in presence of the Prefect, the Syndic, and a large assembly of persons. Speeches were delivered by the Prefect and others."

Mr. E. W. DARBY, the Secretary of the Leeds Butchers' Association, is making a laudable effort to elevate rather a rough class of men—the hands employed by butchers—and intends delivering some lectures at Leeds, admission to which will be confined to the trade. His first subject will be Robert Burns, his second Josiah Wedgwood.

No fewer than six biographies of General Garfield, the Republican candidate for the Presidency of the United States, are in the press. One of these, by Mr. J. R. Gilmore, will be issued in the Harpers' "Franklin Square Library," and at an exceedingly low price.

A NOVEL by Mr. James Payn will be commended in the *Cornhill Magazine* for January next.

MESSRS. SAMPSON LOW & Co. will publish shortly a work on the 'Navies of the World.' It will describe concisely the plans, armour, and armament of the war ships of the twenty chief nations of the world, with a summary of their naval battles during the last twenty years, and their latest improvements in naval architecture, ordnance, and torpedoes. The author is Lieut. Edward W. W. Very, U.S.N.

SUBSCRIPTIONS are being obtained in the United States towards another monument of Edgar Poe. Mr. Edwin Booth, the noted actor, gave a farewell performance, previous to his departure for Europe, at the Madison Square Theatre, New York, in aid of the fund.

A CORRESPONDENT sends us an account of the celebration at Brazil of the Camoens tercentenary. The emperor laid the foundation of the new building for the Portuguese Library in the Rua da Lampadosa, which is now to be styled Rua de Luiz de Camoens; and opened a Camoens Exhibition at the National Library. The Librarian had arranged 486 works in more than 600 volumes, among them 93 editions of the *Lusiads*, 21 of which were English translations. The city was illuminated, and a grand performance took place at the theatre. The *Revista Brasileira* published a volume of fifty compositions by Brazilian poets. The emperor contributed some lines to the preface.

MR. JOHN WESTLAKE, Q.C., is going to publish 'A Treatise on Private International Law, with Principal Reference to its Practice in England.' This is, in some measure, a second edition of a work published in 1858 by the same author.

SCIENCE

Indian Industries. By A. G. F. Eliot James. (Allen & Co.)

Mrs. ELIOT JAMES, the author of 'A Guide to Indian Household Management,' has in the present work supplied a long-felt want in respect of the agricultural industries of

India. Many books have been written before hers, by most competent authorities, on the natural productions of India; but they deal for the most part with special subjects, such as drugs, useful plants, oils and oil seeds, gums and resins, dyes and tans, tea, coffee, silk, and the like; and Mrs. Eliot James's unpretentious volume is, so far as we are aware, the first attempt which has been made to give a systematic account of the general reproductive resources of India, mineral, vegetable, and animal. One of her best chapters is devoted to the mining industries of India, of which nothing is popularly known. The great omission in her book is that there is no mention of the fisheries and wild birds and beasts used as food, which constitute so important a branch of Indian agriculture, in the wide economic sense of the word. It is a defect also that her arrangement is alphabetical, which brings "Mining" after "Ivory" and "Paper" after "Opium," a little to the confusion of even experienced students of the subjects of which Mrs. Eliot James treats.

It is to be expected that a book embracing so wide a range of subjects should also be marked by little inaccuracies of detail. It is only professional botanists who know how thick-set with pitfalls for even the most wary is the whole matter of the classification and nomenclature of their special science; and it would have been well if Mrs. James had submitted her proof-sheets for correction to some economic botanist, such as Dr. M. C. Cooke, from whom she so often quotes. There is scarcely a patch of botanical names anywhere in her book but it is disfigured by two or three mistakes in spelling. It is a graver inconvenience really that the botanical names of plants she mentions are often taken from different systems. Mrs. Eliot James has, in fact, accepted the names used by the different writers she has consulted without attempting to bring them into uniformity with some generally recognized system of nomenclature, such as that adopted at Kew, which it is very desirable that all writers on economic botany, and particularly on the vegetable productions of India, should carefully follow. India is the largest field for economic exploitation in the old world. The botanical resources of the country are almost countless, and perhaps nothing has stood more in the way of their development than the popular confusion which still exists in regard to the names and identity of the useful plants of India.

At p. 122 *et seq.* Mrs. Eliot James, following the ignorant compilers of "price currents," spells myrobalsams, that is, fatty-aute, "myrabolams," a word which is pure nonsense. At p. 179 she says: "Olebanum is . . . so like frankincense that it is very frequently confounded with it." They are identical, but the true frankincense must not be confounded with the frankincense of the *Abies excelsa*, or Norway spruce fir. At p. 66 she says: "In Sanscrit cotton is called *Kurpas*, and from that name comes the Latin word *carbanus*; and in the Bible the word green corresponds to the Hebrew word *Kurpas*." Now what Mrs. Eliot James really read in the book whence she concocted this slipshod statement was: "The word 'cotton' is not used in the English translation of the Bible, but in the passage of

Esther, chap. i. 6, 'where were white, green, and blue hangings,' the Hebrew word translated 'green' is *Karpas*, identical with the Sanscrit *Karpasa* and Hindi *Karpas*, cotton (in the pod), an aboriginal Indian production." At p. 320, writing of cassia, she says it is mentioned by "Dioscorides and Theophrastus (not Such)." Surely this is a strange solecism in so matter-of-fact a book. It is as if, in naming her as an authority for any statement about Indian industries, one wrote Mrs. Eliot James (not George).

We have, however, come to the end of the faults we have discovered in reading through this book, the merits of which are undoubted. No previous writers on the economic products of India appear to have been overlooked in its preparation, and yet it is not a mere compilation. Mrs. Eliot James is inspired by a true interest in her subjects, of many of which she has had more or less personal knowledge, that gives an original interest to her book. It is written with great simplicity and clearness, and is admirably adapted as a handy and practical guide for those who for the first time look to India as a field for fresh agricultural or commercial adventures. The chapter on mining is most suggestive, and it is perfectly evident that there remains a great deal to be done in India, not only in coal and iron mining, but in the revival of the ancient industries of gold and diamond washing. The discontinuance of the historical gold and diamond trades of India would appear to be simply due to the confusion into which the country was thrown for nearly a thousand years by the constant invasions of the Afghans, Mongols, and Persians from the North-West, and the devastations of the Marathas for two centuries before the establishment of the British power in 1818-19. "Carpet-weaving" and "Pottery" are art industries, and scarcely in their proper place in Mrs. Eliot James's volume, which strictly deals only with the raw products of India. But she acknowledges that she has been led to take an interest in these great Indian manufactures in consequence of what was written on them in connexion with the Paris International Exhibition of 1878; and the earnest support she gives to the views of those who have protested against the degradation of Indian art through the competition of the Government gaols in the manufacture of carpets with the caste weavers, and of the schools of art with the native potters, will be most welcome. She gives the following quotation from the *Pioneer*:—

"A regiment ordering some carpets at a well-known gaol to take to England for its mess, sent some officers to see what patterns could be procured; and the superintendent of the manufacturing department is said to have exhibited in great triumph a carpet which had been made for an English nobleman, who had ordered it through some friends. The carpet was a ground-work of most lovely ruby red, with some creamy and ivory white flowers (some kind of lily) running through it, but was entirely spoiled by being bespattered with some filthy-looking yellow daubs at regular intervals, as if a bottle of West India pickles had been turned out, every three feet or so, over it. On inquiry it was found out that this was a local improvement on the old pattern, it being considered that the English peer would expect more splendid colour-

ing from India. These officers examined a variety of patterns without finding what they wanted, until, when leaving, some old Persian and Indian patterns were handed down, covered with dust, the superintendent saying he thought nothing of them. Correspondence went on with several gaols, and they all offered to make up the patterns in any colours that might be selected."

The *Pioneer* adds:—

"Anything more grossly wrong cannot be conceived, and it would be no more than right if every gaol were at once inspected and every vilified pattern committed to the flames. It would indeed be deplorable if, for want of care, carpets made in India should be so corrupted as to damage the trade."

It is well known that the Agra gaol is singular among Indian gaols for scrupulously following Persian patterns in the designs of the carpets manufactured by it. An Agra gaol carpet exhibited at Paris in 1878 was, as pointed out at the time, remarkable for the fine proportion of its border to the centre. The borders of modern Oriental carpets are generally made too narrow. In the mosaic floors of the Greeks and Romans, which were evidently suggested by Oriental tapestry, the border was always remarkably broad, and in the older Persian carpets it is often a yard deep and more. The singular excellence in design of the Agra gaol carpets is due to Sir John Strachey's influence. When visiting the gaol, many years ago, the zealous superintendent triumphantly showed him some carpets he had been manufacturing from the vilest European designs. Sir John asked him if they were all the patterns of the kind he possessed. "No; not by any means," replied the superintendent. "I have ransacked all the factories in England for their latest patterns." Sir John begged that he might see them all; and when he was at last satisfied that all had been brought out, he ordered them to be all burned in the heap as they lay before him, and that for the future only native patterns should be followed without deviation. The Agra gaol carpets are, however, still defective in harmony of colouring.

Mrs. Eliot James's book illustrates in a remarkable manner the universal character of the commercial resources of India. Observers have been struck by the manner in which the Hindus have maintained the continuity of their singular civilization through three thousand years, and, not understanding that it has been due to their intellectual superiority as Aryans over their Turanian conquerors, have always attributed it to the assumed isolation of India from the rest of the world:—

Half girt with giant mountains, on whose crest,
By man untrodden, sleep eternal snows,
Half guarded by a troubled sea's unrest,
And torrents that their barrier waves oppose,
India would seem itself a semi-world,
Safe from attacks without.

The simple fact, however, is that India is more liable to attack than almost any other country in the world, and not only has been oftener conquered than any other, but owes almost its entire population to overland immigration from Higher Asia. The human race dislikes an inland climate, and ever seeks maritime climates. This it was which gradually attracted the younger Aryans into the peninsula of Europe, and its sub-peninsulas of Greece, Italy, Spain, and the islands

of Great Britain and Ireland. The older Aryans sought the sea-coasts of Persia and India. More than this, the configuration of the mountain system of Asia is such as to lead the populations of Central Asia into India through the passes of its north-east and north-west frontier, by which from China it received its Chinese immigrants, and from Western and Central Asia its Dravidian immigrants and Scythian, Afghan, and Mongol conquerors. The most direct outlet, and only interrupted by Afghan misrule, of the great commerce of Central Asia to the sea is through the passes leading from Candahar to the Indus; and the natural exit of the export trade of the whole of Southern China, the richest portion of that empire, is through the passes which lead across Northern Burmah to Calcutta. The whole trade of Asia thus naturally gravitates towards India. The Indian peninsula also lies in the direct line of the immemorial trade between the Eastern Archipelago and the countries of the Mediterranean Sea; and its ports have ever been the emporia also of the trade of Arabia and Eastern Africa with Europe. So far, indeed, from India being almost an island, isolated from the rest of Asia, it is, as it were, the keystone of the whole commerce of the East with the West. This is the true significance of our possession of India, and that it will serve to make this fact better and more widely understood by the ignorant but energetic masses of Englishmen engaged in mercantile pursuits is not the least merit of Mrs. Eliot James's most useful little book.

Wood-working Machinery: its Rise, Progress, and Construction. By M. P. Bale, M. Inst. C.E. (Crosby Lockwood & Co.)

MR. BALE'S book affords an instructive illustration of the often forgotten truth that literature is an art as well as an occupation, and that, like all arts, it demands systematic study for its mastery. This truth is, no doubt, daily illustrated by a whole host of trumpery publications. But the lesson is more instructive when it is drawn from a work which is not trumpery, but which is from the hand of an intelligent man, familiar with the practice, if not with the bibliography, of the subject on which he writes. The author's account of his work is that the "pages, written in the spare hours of a long life, attempt to give an account of the rise and progress of what is now in this country an important branch of engineering." The work is rather, we should be inclined to say, the expansion into the form of a volume of the note-book of a practical man. The hints on the management of saw-mills and the economical conversion of timber are useful, if not absolutely novel. The descriptions of various machines are clear to those who understand technical phraseology, and give the idea of having been taken in the main from the specifications of the patents of the various inventors; and the woodcuts are very good, approaching the excellence of the American illustrations of scientific works. The reader who is interested in the conversion of timber will find much in the volume that may be of service to him. But the work can hardly be called a history of the subject of which it treats. A dozen pages bring us down to "our International Exhibition of 1851." The great development of all industries connected with wood in America is such, that a complete account of the general character of the labour-saving machinery in that country would with great advantage form a main feature of a book that comprehensively grasped the subject. But Mr. Bale only says, "The illustrations are confined to the designs of English,

French, and American engineers." In the forty-two illustrations we only find four American and two French machines represented, with a fifth of American origin, but manufactured in England. Again, to take merely two or three points which would be likely at once to recur to the memory of any London engineer, the chapter on cask-making machinery gives no reference to Taylor's very ingenious machinery for this purpose, which was set up at the Square Shot Tower, Lambeth, in 1843, and which, we believe, is still to some extent used by the General Wood-Cutting Company. Under the head "Miscellaneous Machinery" mention is made of a patent obtained by Gibbs in 1828, and improved by Irving in 1843, for carving machinery. Some description of a very important class of copying and reducing machinery ought here to have been given. The miniature ivory busts and figures produced mechanically by Chervetron in 1835 were of extreme beauty, and it is quite tantalising to find so brief and unsatisfactory a reference to this branch of industrial art. Again, we look in vain for information as to what is now being done in the production of pierced and other ornamental woodwork by machinery—a matter that comes home to almost every one in such articles as picture-frames and house and church decorations. Two pages are given to "Corkwood Machinery." They say nothing of the wonderfully fine laminæ of cork that have been produced for the manufacture of hats. No hat is so luxurious, from its lightness, as one of which the basis is formed of cork; and laminæ have been cut for this purpose of a fineness of four hundred to the inch. We may add the remark that a reference to the indexed specifications of the Patent Office would have been a valuable feature of a work dealing with an important branch of practical mechanics.

ASTRONOMICAL NOTES.

A *UNIVERSAL* treatise on the prediction of occultations of stars by the moon, and the determination of longitudes by their observation, has recently been published by M. François Calixte Berry, lieutenant in the French Navy. The title is "Théorie Complète des Occultations"; and M. Faye, President of the Bureau des Longitudes, in a short preface recommending the work to the Minister of Marine for the use of naval officers, remarks that it may really be regarded as a "traité complet sur la matière," and that it is a publication "très-importante et très-utile." It occupies ninety-seven quarto pages, including the tables, and the methods described are well illustrated by examples, so that probably there is no other book so well adapted to the purpose in view.

The July number of the *American Journal of Science* contains amongst its articles a very interesting one by Prof. Langley, of Alleghany, giving an account of the observations he made on Mount Etna the winter before last, with the view of determining what amount of advantage was gained for astronomical observing at a great elevation above the sea-level. He was induced to make experiments on the subject there from much concurrent testimony as to the clearness of the atmosphere on the shores of Sicily, and particularly the late selection of Etna for the site of a mountain observatory by the Italian authorities, guided by Prof. Tacchini (of which mention was made in the *Athenæum* of April 26th of last year). The spot chosen by the latter was the Casa degli Inglesi, about 9,650 feet high; but as it was quite impossible at such an elevation to obtain the means of living except by an organized occupation, Prof. Langley was advised to take his station at Nicolosi, the highest village of the mountain, at the elevation of a little more than 2,000 feet, just where cultivation ceases almost abruptly. Finding, however, a spot much higher, called Casa del Bosco, where "wood and water could be had with some kind of shelter," he took up his

abode there on Christmas Day, 1878, and remained until the 14th of January, 1879, when the snow-line had descended to some distance below him, and he had obtained all the material results expected. The place in question is situated on the south-eastern slope of Etna, at about 4,200 feet above the sea-level. Proof of increased transparency of air was soon forthcoming, of which Prof. Langley gives several instances; thus with the naked eye nine stars were steadily visible in the Pleiades, although his eye does not at ordinary elevations see more than six steadily, occasionally catching a glimpse of a seventh and eighth; and with the telescope of $3\frac{1}{2}$ inches aperture which he had brought up the advantage was of similar character as applied to some double stars and to the nebula in Orion. Generally, by comparing what he saw with Mr. Webb's remarks in his well-known "Celestial Objects for Common Telescopes," the professor concludes that "stars of about two-thirds the brightness of those visible in England under like telescopic power can be seen on Etna at the altitude of Casa del Bosco." But the gain, he thinks, as regards double-star observing is more in clearness of atmosphere than in that freedom from tremor which accompanies good definition. The advantage obtained at such elevations in the diminution of atmospheric absorption of the more refrangible rays of light is of great importance in spectroscopical observations, which induced M. Cornu to make the Furca Pass in the Alps his observing station; and the gain for the study of the nebulae and stellar photometry is very essential, whilst Prof. Langley considers that for almost every problem in solar physics observatories at great heights "have now become not merely desirable, but indispensable." Calling to mind, however, the difficulty (for many persons amounting to impossibility) of staying long and keeping up work at very great elevations, such as that on which he had himself formerly experimented at Pike's Peak, Colorado, more than 14,000 feet above the sea, he suggests as the most promising site one where there is a dry climate and a table-land at an elevation of about 10,000 feet. The frequent condensation of cloud about a mountain makes it desirable to add to these conditions the selection of a spot sheltered on the side of the prevalent winds by a range which precipitates their moisture in clouds that rarely advance beyond the observer's horizon. During the three weeks' sojourn on Etna described in this paper, the wind was found to be a very frequent obstacle to steady vision. Elevations much more moderate but yet considerable have their advantage. We have seldom seen better definition than on the line of the Surrey Hills, and hope at some future time to find the highest point of that range, Leith Hill, nearly 1,000 feet high, made available for scientific purposes. Another very favourable position for an observatory within easy reach of London is Botley Hill, the second highest point in the county of Surrey, a ridge the south-eastern end of which, Cold Harbour Green, is in exactly the same longitude as the Greenwich Observatory, and is 860 feet above the level of the sea.

We have received the *Memoire* of the Italian Spectroscopical Society for last March. It is wholly occupied with the solar observations of Signor A. Riccob at the Royal Observatory, Palermo, during January, February, and March.

M. Ceraaki, of the Moscow Observatory, has discovered a remarkable variability of light in a star R.A. $0^h 49^m 39^s$, N.P.D. $8^\circ 54'$, which had been observed by Lalande in 1790, and is included in Argelander's *Durchmusterung*. In the space of two hours, on the night of June 23rd, M. Ceraaki noticed that its magnitude had changed from 9 to 7.

The Royal Dublin Society have just published in their *Scientific Transactions* an elaborate paper by the Earl of Rosse, giving the details of the greater part of the observations of nebulae and

clusters of stars made at Birr Castle with the six-foot and three-foot reflecting telescopes from the year 1848 until 1878 inclusive. His lordship remarks that since the publication of his father's papers in the *Philosophical Transactions* of the Royal Society, the last of which appeared in 1861, no account of the observations at Parsonstown has been published, with the exception of a monograph on the great nebula in Orion. Hence it has now seemed desirable to lay before the astronomical public a tolerably complete record of those made since, and it has been wisely concluded to include in it, on the same system of detailed account as given by the observer, the earlier observations also, commencing with 1848, omitting only those of the great Orion nebula before 1866, which were published that year, together with an engraving "embodying all the features of that nebula as noted up to that date." Of the high interest of this paper we need not speak, but we desire to accord further publicity to a letter from M. Otto Struve, Director of the Imperial Observatory of Pulkowa, which Lord Rosse communicates in an appendix. A letter appeared in the *Times* of April 3rd last, headed "Three Giant Telescopes" (partly founded on an article in *Fraser's Magazine*), in which M. Struve is stated to have "expressed himself in a very uncourteous manner on the optical qualities of the great reflector." He says that these expressions are "altogether invented by the anonymous author of the note, or are, at least, quite a voluntary and thoroughly wrong interpretation" of what he said. "I am sorry," he adds, "that my name is abused in such a manner by people who probably have a design of their own in depreciating the performance of the instrument, the construction of which marked in itself a high progress in optics and mechanics, and which in its space-penetrating power has not had any rival until now, though certainly with regard to definition (particularly where the mirror is considerably out of horizontal position) there are other instruments superior to it."

Dr. O. Lohse, of the Observatory of Potsdam, communicates to the last number (2325) of the *Astronomische Nachrichten* some observations he has made within the last few weeks of the remarkable red spot on the planet Jupiter, which excited so much attention last year. There it is still to be seen, "little, if at all, changed in appearance. The red colour very distinctly exceeds in its intensity that of the equatorial zone." The planet's northern declination is now more than 6° , and it rises at London about ten o'clock. Saturn follows Jupiter by only about half an hour in R.A. with a northern declination of nearly 9° . Both planets are nearly stationary in the heavens.

Among the tables of observations in the second livraison, Vol. VI., of *Annales de l'Observatoire de Moscou* appear two chapters by Dr. Bredichin, "Sur la Résistance de l'Éther produite par le Mouvement de Translation du Système Solaire," and on last year's observations of Jupiter. This latter is increased in importance by a coloured plate showing fourteen different aspects of the Jovian planet. Another coloured plate represents profiles of the sun as observed during 1879.

SOCIETIES.

QUEKETT MICROSCOPICAL.—July 23.—*Annual Meeting*.—Dr T. S. Cobbold, President, in the chair.—Five new members were elected, and Mr F. H. Wenham was, on the recommendation of the Committee, elected an Honorary Member.—Alterations in the rules, by which the Honorary Librarian, Curator, and Reporter were made *ex officio* members of the Committee, were unanimously agreed to.—The fifteenth Annual Report, read by the Secretary, detailed the progress of the Society during the year, and congratulated the members upon its continued prosperity; excellent work had been done, and the number of members was stated at 608. The Treasurer's annual statement of account showed that the income from all sources had been 3454. 12s. 11d., of which 1354. 12s. 8d. remained as a balance in hand.

—The retiring President, Dr. Cobbold, then delivered the annual address, 'On Science in Relation to Mental and Moral Culture.'—The result of the ballot for Officers and Committee during the ensuing year was as follows: President, Mr. T. C. White; Vice-Presidents, Dr. Cobbold, Dr. M. C. Cooke, Dr. Matthews, and Mr. C. Stewart; Treasurer, Mr. F. W. Gay; Secretary, Mr. J. Ingepu; and to fill six vacancies on the Committee, Messrs. E. T. Newton, H. F. Hailes, J. W. Goodings, W. W. Reeves, W. H. Gilbert, and A. D. Michael.

Science Gossip.

SIR GARDNER WILKINSON, our readers are aware, spent the years from 1823 to 1830 in surveying and mapping the desert regions of Upper and Lower Egypt. His chief relaxation when occupied in this work was found in observing the plants and animals of those regions, and he filled his note-books with drawings. He further described the habits of the plants, and found in them many points of illustration throwing light on the sculptures of the ancient Egyptians and the botanical references in the sacred Scriptures. Lady Wilkinson is collecting all the plant-references which occur in the MSS., with the view of placing them on record. The plants which Sir Gardner Wilkinson collected were presented by him to the British Museum, and are now in the great herbarium there. From them, and from the drawings, Mr. Carruthers will prepare such accounts of the plants as will give, it is hoped, a scientific value to the publication. The plates, which will amount to forty, will contain several subjects reproduced on stone by Mr. D. Blair, F.L.S., and coloured after the original drawings. Messrs. Dulau will publish the work at the beginning of next year.

'TASMANIAN Friends and Foes, Feathered, Furred, and Finned,' is the title of a work, illustrated by woodcuts and coloured plates, upon the natural history of Tasmania, to be issued this autumn by Messrs. Marcus Ward & Co. The volume is from the pen of Mrs. L. A. Meredith, the author of several books upon this colony.

THE Midland Union of Natural History Societies, which consists of twenty-three of the chief scientific societies in the central counties, has formulated a scheme, the object of which is to encourage and reward original research among the members, who are 3,040 in number. An annual prize of the value of 10*l.* (to include a gold or bronze medal at the option of the successful candidate), and, by permission of Mr. Darwin, to be called "The Darwin Prize," will be offered for the best paper contributed during twelve months, ending the 31st of March each year, to the journal of the Union (the *Midland Naturalist*), on the subject of the year, which for 1881 is geology, and for 1882 biology. The scheme is so framed as to allow, within specified limits, absolute freedom in selecting the subject of research, in order that original workers in science may be as little hampered as possible. On the obverse of the "Darwin medal" will be a profile portrait of Mr. Darwin, after a well-known photograph by Rejlander.

THE Birmingham Philosophical Society have established a fund for the endowment of scientific research, which now amounts to 820*l.* This sum will be invested, the interest only being used. The subscription list amounts to upwards of 80*l.* a year.

AN annual prize of seven guineas for excellence in practical physiology has just been founded at St. Bartholomew's Hospital, to commemorate the long connexion of Harvey with the hospital, to which he was elected physician in 1609.

MR. ARTHUR STANLEY BUTLER, of Exeter College, Oxford, has been elected to the chair of Natural Philosophy in the United College, St. Andrews, in the room of Dr. William Swan, resigned.

KARL KOCH is, the *Gardeners' Chronicle* informs us, to have a monument. Some of the

leading botanists and horticulturists of Berlin have formed a committee, and they appeal to the friends and admirers of Karl Koch to aid them in carrying out the idea in a manner worthy of his memory.

M. ADER, the French electrician, has been led by his experiments to the important generalization, that all bars of a magnetic nature submitted to any mechanical action have a tendency to recover their physical arrangement under the influence of a magnetic current.

DR. NORMAN MOORE writes from the College, St. Bartholomew's Hospital, July 24th, 1880:—"The system of examination of which you justly commend the institution at Guy's Hospital was adopted at St. Bartholomew's in 1871, and has been found a most efficient stimulus to the industry of students in their first year. Mr. W. Morrant Baker, the examiner in physiology at the College of Surgeons, gave so much time and labour, when Warden of the College of St. Bartholomew's, to the institution and conduct of this first year's examination, that his name deserves record in connexion with what is certainly a most important step in medical education."

THE American Association for the Advancement of Science will commence its twenty-ninth meeting at Boston, in the Massachusetts Institute of Technology, on August 26th. One of the morning meetings will be held at Cambridge, and the remainder of the day is to be devoted to the Observatory and to Harvard University.

MR. EDWARD BARNES was on Thursday, the 22nd, re-elected Chairman of the Yorkshire College, Leeds. A letter was read from the Clothworkers' Company stating that the Guild had voted 1,600*l.* to pay the balance on the new building, making a total grant for building of 18,000*l.*

PROF. ADAM'S 'Report on the Florida Reels' commences the seventh volume of *Memors of the Museum of Comparative Zoology at Harvard University*. In twenty-two well-executed plates representations are given of Florida corals, and a sketch map of Southern Florida, with the keys, facilitates reference to localities.

Schriften der Naturforschenden Gesellschaft in Danzig, Part IV. of Vol. IV., contains the usual annual report of the Society, a report of the second meeting of the West Prussian botanical zoological union at Marienwerder, and an interesting paper by Dr. Conwentz 'On the Fossil Woods of Karlsdorf,' accompanied by plates.

THE July number of the *American Journal of Otolaryngology* prints Prof. Graham Bell's paper, 'Experiments relating to Binaural Audition,' read before the American Association at its last meeting; and in a discussion of Dr. Gude's learned treatise on teaching articulation to the deaf and dumb it is pointed out that by a proper method the majority of mutes may be taught to talk, and that Germany is doing much good work towards that beneficent result.

FINE ARTS

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE, Dudley Gallery, Regent-street, 11th. Privately consisting of Drawings, Engravings and Reproductions. OPEN DAILY from Ten till Six—Admission, 1*l.*, Collections, 6*d.* R. F. McNAUL, Sec.

DONOR'S GREAT WORKS. CHRIST LEAVING THE TETRACHLON. CHRIST ENTERING JERUSALEM. AND THE PRINCE OF PEACE. (The latter just completed), each 24 by 12 feet with 17 plates of plates with. 'Soldiers of the Cross, Night of the Crucifixion.' House of Carpenter, 40, at the BONE GALLERY, 25, New Bond Street. Daily, 10 till 6—1*l.*

Old Rome: a Handbook to the Ruins of the City and the Campagna. By Robert Burn, M.A. (Bell & Sons.)

MR. ROBERT BURN'S 'Rome and the Campagna' met with great and deserved success, and secured at once a prominent place in all the archaeological libraries of Europe. Its size and its cost, however,

made it less useful to the general public, and especially to the traveller, and Mr. Burn has done a service to tourists and students by issuing the present "epitome," an abridged description of the ruins and a summary of the archaeological results of recent years. The aim of the work is described in the preface:—

"This book is intended to serve as a handbook to the actually existing ruins and monuments of ancient Rome and the Campagna. It is divided into topographical sections, for the convenience of travellers visiting Rome."

If a critic be allowed, as the Italian proverb says, "di cercare il pelo nell' uovo," and to point out what makes Mr. Burn's epitome less perfect than it might be, he will remark that many "actually existing ruins and monuments of ancient Rome and the Campagna" are not described in the epitome, and that the "topographical sections" are not so well arranged as they ought to be.

The topographical sections into which the book is divided seem to be made haphazard, without any consideration of history, or chronology, or topography, either civil or geological. The student or the traveller, in order to get a good knowledge of the subject he is studying or examining *de visu*, must have a clear idea of its general outlines before entering into details. The proper arrangement of such a work as Mr. Burn's epitome would be easy to devise and easier to understand; in fact, Mr. Burn had the choice of many such directing lines, one more simple than the other. He could have framed his description of Rome on a chronological or historical basis, starting from the Palatine and then going over the Capitol, the Forum, the Velabrum, the Circus Maximus, the republican and imperial buildings, whereas from the Palatine and the Forum readers are brought at once to the Coliseum and the ruins of the fifth region, some of which belong to the third or fourth century of our era. Again, observing the natural topography, he could have described the seven hills and the surrounding valleys, the Palatine, the Capitol, the Caelian, the Aventine, &c. The best plan, however, would have been to follow the civil topography of the city and its division into fourteen regions, starting from the Porta Capena, and ending with the Transtevere. The Coliseum and Esquiline, described in chap. iii., have no connexion whatever, and the same is the case with the Velabrum and the Circus Flaminius, described in chap. v., with the Aventine and Caelian Hills, described in chap. viii.

As regards the contents of the book, Mr. Burn's declaration that it is "an epitome of his larger work, 'Rome and the Campagna,'" does not fully justify him. If he had strictly followed the rule all through the nine chapters of stopping his descriptions at the date of his former book, well and good; there is no objection to such a plan, although the student and the traveller, having been told in the preface that they should find in the book "a brief description of each existing ruin or monument," expect such descriptions to keep up with the times, not to stop at the date of Mr. Burn's last visit to Rome. Things are going so fast now that what it required in former times half a century to bring to light is now discovered

in six months. Books on Rome are growing antiquated at a fearful pace; new and unexpected monuments are uncovered daily. Our knowledge is ever improving; museums, and, above all, those of the Capitol, have doubled their scientific and artistic stock. If Mr. Burn had prepared his new edition on the spot, it would have been perfect. Here and there hints are given of quite recent discoveries, such as the pedestal of Cornelia's sitting statue, dug up in April, 1878 (p. 121); and there are enough periodicals and books of reference, supplying accounts of latest discoveries, to save the fatigue and expense of a journey to Rome. The *Notizi degli Scavi* of Commendatore Fiorelli give monthly official statistics of new findings. The *Bullettino della Commissione Archeologica*, the *Bullettino dell'Istituto Germanico*, the *Topographische Rundschau* of Prof. Jordan, in Bursian's *Jahresbericht*, give the same information at longer intervals, but with greater fulness, and with ample apparatus of maps, diagrams, photographs, &c.

In chap. i., p. 18, the description of the stadium on the Palatine, besides being a little confused, is not complete, omitting as it does particulars of high topographical interest. The author speaks of a

"large open space in which the later excavations have disinterred the relics of a stadium, consisting of a curved series of walls, surrounding the foundations of the meta or goal, and two lines of bases of columns which ran along the sides and the end of the stadium."

If he had simply spoken of a parallelogram of walls and porticoes, so many feet long, so many wide, with a curved end, his readers would have conceived a clearer idea of the stadium and its shape. Not a word is said of the interesting discoveries made there two years ago. It was found then that the stadium had been turned into a small amphitheatre during the fifth century; that it had been converted into workshops for stone-cutters and lime-burners during the middle ages; that many statues and architectural fragments had been partially destroyed and half burned; that only one statue had escaped destruction, and that this statue is the best, the most perfect work of art discovered in Rome since the Apoxyomenos of Lysippus, dug up in 1849 in the Vicolo delle Palme.

Describing the Basilica of Constantine and its side entrance from the Sacra Via, Mr. Burn speaks of "a flight of steps and a portico with porphyry columns, two of which are now in the Conservatori Museum on the Capitol." In the Conservatori Palace there is but one fragment of a pillar; two more were dug up near the original spot at the beginning of 1879.

As regards the group of buildings turned by Felix IV. into the church of SS. Cosma e Damiano, Mr. Burn supposes that the "name Temple of Romulus, given to the ruins by mediæval writers, may have been derived from some restorations by Romulus, son of Maxentius."

In the first place, the name was applied not to the ruins on which the church stands, but only to the circular vestibule opening on the Sacra Via; in the second place, the name was given on the authority of the original inscription, engraved on the front of the temple, some fragments of which were seen *in situ* by Panvinus. The inscription is fully

illustrated by De Rossi, *Bull. Arch. Crist.*, 1867, p. 63, and inserted in the 'Corpus,' vi., 1147; it shows that the temple had been dedicated by Maxentius to his son Romulus, and afterwards by the Senate to Constantine. The same thing had happened with the adjoining "basilica nova." The remarks of De Rossi, *l.c.*, and Jordan, 'Forma,' *passim*, on this group of buildings, and their accounts of its history, construction, and connexion with the marble plan of Rome, ought to have been quoted by Mr. Burn, who seems to adhere exclusively to the authority of Mr. Parker.

Chap. ii. is devoted to the Forum Romanum, and accompanied by a map, many years old, on which there are houses marked between the Via dei Foraggi and the Cloaca Maxima, some of which were pulled down in 1812, some in 1854. The general excavations were carried as far as the Temple of Antoninus and Faustina in 1876, when the foundations of the noble staircase were discovered, as well as the pavement of the road which runs in front of the temple, pedestals of statues, and so on. In Mr. Burn's plan the temple is still separated from the excavations by a modern street. The illustration at p. 47, giving a view of the Forum from the platform of the Temple of Saturn, is taken from a photograph eleven years old. It represents the state of the place between 1854 and 1870: a more recent drawing should have been made use of.

In chap. iii. some of the monuments of the Esquiline are put in connexion with streets which have long ago disappeared. "The ruin called the Trophies of Marius" is placed "at the corner of the Via di S. Bibiana," which ceased to exist in 1878. The large basin or tank, which, the author says, is "now hidden under the level of the ground," was brought to light in 1874. Giving the right name of Nymphæum Alexandri to the ruin, he goes too far when he asserts that "the level of the [Alexandrine] aqueduct corresponds exactly with the building in question." The ordnance map of the Italian staff, published three years ago, shows that the level of the aqueduct at Acqua Bollicante, two miles from Rome and three from the Trophies, is 45 metres above the sea, whereas the level of the Trophies is 62 metres.

The columbaria which Mr. Burn describes in the Villa Magnani—a name belonging to past generations—do not belong "to Statilius Taurus, a nobleman mentioned by Tacitus," but to the freedmen of the Statilian family, and especially of the famous Messallina. The frescoes, representing "scenes from the Æneid of Virgil," are not "nearly destroyed." They were removed safely to the Kircherian Museum in 1877.

"The inscriptions on the Porta S. Lorenzo" do not "tell the history of the several gateways" here built by Augustus and other "emperors, down to Honorius." The inscriptions tell the history of the aque Marcia, Tepula, and Julia, as no gateway existed here before Aurelian. Only the outside one speaks of restorations to the walls made under Honorius.

The thermæ of Constantine are removed from their natural seat in chap. vii., the Quirinal Hill, and brought in contact with the Capitol (p. 100). It is said, without sufficient grounds, and perhaps against the

evidence of facts, that "part of the ruins of these baths was found in the construction of the Quirinal Palace, in the time of Paul V." The Quirinal Palace is separated from the baths by a wide antique street (Alta Semita?), the pavement of which was laid bare in 1869 for some hundred yards. Another wide street separates the baths from the Temple of the Sun in the Colonna Gardens: it was discovered in 1876. Underneath its pavement ran the water-pipes for the supply of the Forum of Trajan. In the same year, 1876, nearly one-third of the baths was excavated between the Aldobrandini and the Rospigliosi Palaces, and plans of the ruins published, a fact which seems to have escaped Mr. Burn's attention.

We need not search the following chapters for slips of the pen, which only betray a little haste in writing, and can easily be eradicated from a new edition. Such is, for instance, the statement (p. 122) that the statue of Cornelia, the mother of the Gracchi (the pedestal of which was found in the Via di S. Angelo in Pescheria in April, 1878), was the work of Tisicrates. Tisicrates worked and died nearly a century before the erection of Cornelia's sitting statue. More exactness also is needed in quoting monumental inscriptions. In that of Eurydice's tomb, "Marci" is given instead of MARGI, "Optima" instead of OPTIMA, in that of Porta Maggiore "Ameriem" instead of ANIEM, and so on. The minuteness of these criticisms show that there is little to criticize in Mr. Burn's epitome. Mr. Burn, we are glad to say, does not belong to that school who think that everything has to be done as regards the topography of Rome, that every received denomination of monuments is incorrect, or altogether wrong; who have seen a grand imperial aqueduct in every small drain, a "foes-way" in every bit of lava pavement, a fortress in every heap of rubbish, and have surrounded Rome with more walls than Saturn has rings. Little is needed to make this epitome an unexceptionable handbook, and that little, we trust, will be found in the next edition.

Giotto. By H. Quilter. Illustrated. (Sampson Low & Co.)—This is the *édition de luxe* of a member of the series called "The Great Artists." It is one of the most readable of them all, and though not, perhaps, of the highest critical or historical value, yet it is rich in fresh impressions. Mr. Quilter has an impressionable mind. He is evidently a young man, gifted with quick perceptions and readiness in expressing them with the pen; and his book is the work of an amateur who has skill enough to make spirited sketches of what pleases him. It is enriched with photographs from the Arena Chapel at Padua and little photographic touches of description, which give a charming vitality to the letter-press. In other respects it is a capital compilation from well-known sources, which are chiefly English. The author is a devoted reader of Mr. Ruskin, and is a warm champion of the Pre-Raphaelites, an especially valuable qualification for a writer on Giotto.

THE ROYAL ARCHEOLOGICAL INSTITUTE.

THIRTY-TWO years ago the Royal Archaeological Institute met at Lincoln. It was then but a young society, and caused much interest and some surprise in the towns which it visited. It is now so common a thing to find men taking interest in old buildings, camps, stained glass, and other remains of our forefathers, that it

causes no surprise even to the dullest intellect. In 1848 it was not so, and many were the wild surmises made to account for carriages full of ladies and gentlemen visiting obscure villages. At Stow it was confidently believed that the excursionists were a body of "Papists," bent on selecting a plot of ground on which to build a convent, and we have heard that at another Lincolnshire village they were looked upon with dread, as they were reported to be a body of commissioners sent down for the purpose of assessing a new and much increased land tax. There are not many of the archaeologists who are now assembled at Lincoln who were present at the former meeting. As the *Athenæum* said at the time, the meeting of 1848 was a great success, and people prophesy equally brilliant things for the present gathering. The formal business began by the presentation of an address from the mayor and corporation of the city in the masonic hall. This was followed by a similar address, presented by the Bishop of Nottingham as President of the Lincolnshire Architectural Society. Luncheon was then served to the visitors in the Corn Exchange, a new building, which has been built to supply the place of an exceedingly ugly and inconvenient structure erected some forty years ago.

After luncheon the party visited the church of St. Mary-le-Wigford, under the guidance of the Bishop of Nottingham. It stands on the east side of the Ermine Street, on a spot of ground outside the limits of the Roman city, in what is known to have been a Roman burial-ground. The tower has been called Saxon, and it is convenient still to retain that designation, but it is probable that it was built early in the reign of William I., by the old inhabitants of the upper city, who were driven from their homes to make room for the great military works of the Conqueror. This tower has some later additions to it, as the parapet and hood mouldings, but there is no Norman work about it. It is, however, undoubtedly later than the Saxon towers of St. Peter's, Barton-upon-Humber, and Earl's Barton, in Northamptonshire. The nave is Early English, and very good in character; the south aisle is modern, and as ugly a bit of "restoration" as we remember to have seen. The chancel arch is Early English, of a bold and pleasing type. Near this church is a conduit, which in former days supplied much of the lower town with water. It is a picturesque object, built out of fragments of sculpture taken from the house of the White Friars, which stood on the spot now occupied by the railway station. It was, we believe, originally put together soon after the Reformation, but has, we imagine, been rebuilt more than once. It was thought to impede the traffic some fourteen or fifteen years ago, and pulled down to the ground, but has been rebuilt stone for stone as it was before. Some fragments of monumental inscriptions were discovered at this time, but it is said that they were too much mutilated to be deciphered. Near to this stands a house containing a fine fragment of timber work of the latter part of the fifteenth century. It has been ignorantly called the White Friars, but is the remains of a house of one of the citizens. The building next visited is called John of Gaunt's stables. It really was one of his houses, and there is good reason to believe that Katherine Swinford stayed here when she visited Lincoln. It is one of the finest specimens of twelfth century domestic architecture in Britain. There have been rumours from time to time of its restoration. This catastrophe we hope may be averted, but some slight and inexpensive structural repairs seem needed. The church of St. Peter-at-Gouta has a late Saxon tower, identical in general character with that of St. Mary-le-Wigford. There cannot be any reasonable doubt that they were built at the same time and probably by the same set of masons. The nave is Early English, and until recently there was a

Norman north aisle; this, however, was made away with during a recent restoration, for the purpose of supplying its place with something more in harmony with modern taste. Happily the Norman font, a stone basin with a series of round-headed arches carved upon it, has been spared. The castle was next visited, under the guidance of Mr. G. T. Clark, whose great knowledge of earthworks and mediæval fortifications well qualified him to describe this, which is one of the most curious early fortresses in Britain. Of the original Roman walls some few fragments remain above ground, as well as the great arch known as Newport Gate. The present castle has been built in an angle of the Roman city, and much of the Roman wall is known to be buried in the vast bank of earth by which the enclosure of the base court is surrounded. When this bank was raised we shall never know. It was probably there when the Conqueror came, but not with a wall on the top. It would not be possible to build a massive wall such as this on a bank of loose earth. Many years must have been allowed for it to settle. There is no doubt that at Lincoln, as elsewhere, the old Teutonic plan was followed, and the bank was surmounted not by a wall, but by a wooden stockade or paling. Such we know to have been the constant practice both here and in Normandy in early times. This paling was probably removed soon after the Conquest. Mr. Clark, who has carefully examined the masonry of the walls, thinks that we may safely assign them to an early Norman date. The great mound, with its shell keep at the top, which is such a marked feature in the landscape, must have been raised at the same time as the banks enclosing the court. The soil of which it is made was got out of the ditch adjoining, one portion of which is still pretty perfect. Like the court, it was once protected by a stockade, which does not seem to have been removed quite so early as that of the court. Mr. Clark pronounces the present walls not to be older than about the time of Stephen. Though later than Corfe (which may possibly be Saxon), Cardiff, or Berkeley, Lincoln is from its size and perfect preservation the finest shell-keep in England. As it stands on ground which belongs to the county, it is probably out of reach of destruction, and is likely to continue to be well cared for. Mr. Clark pointed out that there were two little chambers in the wall which were unknown to most of those persons who are familiar with the place. We hope the grand jury, the justices, or who ever may be the custodians of the place, will cause the ivy to be trimmed somewhat, so that these interesting little rooms may be visible.

In the evening Mr. G. T. Clark read a paper on post-Roman entrenchments, which gathered together in small compass all that is known of the fortifications of our ancestors before castles were built of stone. The collection of the facts must have been a work of great labour; not only did it indicate personal familiarity with nearly all the important earthworks in England and Normandy, but the *Saxon Chronicle* had been gone through, and every notice of a fortification examined. Bishop Trollope read a short paper on Little St. Hugh of Lincoln, the child who was falsely said to have been crucified by the Jews, which was followed by a very learned and interesting account of the Jews of Lincoln by Mr. D. Davis, who has worked up an elaborate history of them from documents preserved in the Record Office. Nearly the whole of the facts given by Mr. Davis are new to historical students. It seems that the English Jews mostly came originally from Rouen; London and Lincoln were their chief settlements, but they rapidly spread to many other towns. They were not under the government of the ordinary authorities, but directly under the king and the constables of his castles. At Lincoln they practised the rites of their religion publicly, and had a synagogue somewhere in the upper city, probably very near to the castle. The

horrible story of their persecution and expulsion is too well known to repeat. It is pleasant to be reminded, however, that St. Hugh of Avalon, the great and good bishop of Lincoln, always used his influence for their protection, and that on his death the Lincoln Jews attended his funeral in large numbers and wept bitterly.

THE PRIVATE COLLECTIONS OF WHORLTON

By LIEUTENANT-WENTWORTH CASTLE, BARNLEY

Mrs. F. VERNON WENTWORTH kindly allowed us to see the pictures in the stately house which stands in the noble park a short three miles from "Black Barnley," a long town, full of factories, and, although devoted to "business," by no means devoid of picturesque of a grimy but not very squalid sort. The neighbourhood is beautiful, and there are a number of noble houses scattered over the country. Of these Wentworth Castle is the nearest. Not much further off is the Earl of Wharfedale's, Wortley Hall, which is remarkable for English portraits, and is noteworthy in modern art-history because it contains Mr. Poynter's large paintings. The place has associations with "Avidien," "old Wortley Montagu," Lady Mary Wortley Montagu, and Mr. Montagu, and stands in the midst of superb woodland and rock scenery. A little further off is Wentworth Woodhouse, the magnificent seat of Earl Fitzwilliam, a palace of Van Dyck, which looks to Rotherham, as Wortley Hall looks to Sheffield and Penistone, and Wentworth Castle looks to Barnley, as Fryton Hall, the seat of Lord Houghton, looks to Pontefract, Harewood House and Temple Newnham to Leeds, and Nostel Priory to Wakefield. Of this group we have yet to describe Nostel, Wortley, Wentworth Woodhouse, and Wentworth Castle. The narrow region in which they stand is enclosed by the Wharfe and the Don; within these bounds are probably more smoke and a greater number of fine pictures than in any district of the same size in England, except the metropolitan one.

Wentworth Castle is the place where Horace Walpole went to see his friend the Earl of Strafford. "It is my favourite of all great seats; such a variety of ground, of wood, and water; and almost all executed and disposed with so much taste by the present earl.....The new front is, in my opinion, one of the lightest and most beautiful buildings on earth, and pray like the little Gothic edifice, and its position in the menagerie!" This is what, writing from "Strawberry," he told the Misses Berry, September 4th, 1789. We must recollect that Walpole saw the castle before the smoke appeared. His friend the earl was then an old man, who—aged seventy-nine—died the next year, his father having built the "front" in question, and out of an ancient house constructed a quasi-Italian palace, with rooms of state and comfortable "parlours," to say nothing of lordly staircases and a gallery or hall so vast, sumptuous, and brilliant, that to this day it seems only to want the figures of Walpole and his companions moving in the sunlight of enormous windows, and looking at the portraits as we looked at them, while the descendant of Walpole's friend told us their histories with a gracious courtesy. This gallery is 180 feet long, and its design was borrowed from the Colonna Palace at Rome. Thirty years before the praises we have quoted, Walpole wrote to Bentley from this house, and was enraptured with it. We believe it was on this mansion that Walpole at another time descended, and "rummaged" it to his heart's content.

It is certain that the letter-writer saw all the pictures we have to describe, and that in saying they were "all bad" he apprised some of them at a much lower rate than they deserved. Besides this, many of these works have gained historic value during the century that has elapsed since he wrote. Among the first to attract us is a large canvas, on which are depicted, standing hand in hand, after the fashion of the Graces,

three clumsy kings in royal robes, ponderous figures standing among unlimited regal upholstery. In this life they were Frederick IV. of Denmark, Augustus of Poland, and Frederick William I. of Prussia. Their union here is ominous; especially was it so for the second of these hard-featured royalists. The picture bears an odd legend:—"Given by these kings to Tho^r Earle of Strafford [sic] on their having all three dined together with him when Lord Raby Ambassador Ex^t at Berlin, Anno Domⁱ: 1706." This was the first Earl of Strafford of the second creation, the father of Earl William, Walpole's host, and the boulder of the front. In the quadrangle formed by these buildings is a thoroughly characteristic statue of Earl Thomas by Rybrack. There is something pathetic and depressing about this figure, which, apart from its "out-of-doors" look, is full of melancholy suggestions of the metability of human glory. However trite the motto, "Sic transit gloria mundi," those words were never more appropriate than in this silent court, where the blank windows reflect the ornate and pompous figure of a statesman and soldier already almost forgotten, and on the ground its lengthening shadow marks the flight of time. General the Earl of Strafford, the above-named Earl Thomas, is represented in a valuable life-size equestrian picture, which bears the signature of P. C. Lens, and is the only work of such importance by him which is known to us. It is a curious illustration of the state of portraiture amongst us during the second quarter of the last century. The earl was No. 520 of the Knights of the Garter, and, as if conscious of his dignity, sits, sword in hand, stiff and erect, on his prancing white horse. He was evidently a man of ability, with smooth handsome features, which are surrounded by a large fair wig under a feathered hat. The picture is dry and jejune in execution, but marked by care and much technical skill, but otherwise heartless and artless. The face and air of the general differ in every respect from those of his near ancestor and namesake, the more famous Thomas Wentworth, Baron Raby, Viscount and Earl of Strafford, who in 1641, i.e., about seventy years before this portrait was painted, forfeited all he had in the world.

Here is a fine portrait of Sir P. Sidney, at full length, standing, his right hand resting on a sword; attributed to Sir A. More on not quite sufficient grounds, but, at any rate, a good work, distinguished by a white doublet, black breeches and hose; a black cloak is placed over the left shoulder. This example was No. 300 at the National Portrait Exhibition of 1866. Near the last are two excellent likenesses, in a group, of Mary, eldest daughter of Charles I., and her husband William of Orange, the father and mother of William III. They are standing *vis-à-vis* in equal unconsciousness of each other. She is in yellow satin, he in black ~~serge~~. The work slightly resembles the less spirited productions of C. Jonson. The princess is oddly like Charles II., her unlovely brother, and is especially distinguished by a big nose, the low expression of her eyes, and her sensual lips. The figures are whole-length, rather less than life, painted in a dry, harsh, poor style, devoid of spontaneity, and operose throughout, but by no means the less valuable on that account. We have a strong impression that there is an old print of this picture, a print which is not unlike that of the "Winter King" and his bride, standing under a canopy overlooking a garden. Here are four views of Rome in the manner of Canaletto, but probably not his. One of them gives a vista of a street, with a large church, an obelisk, and a fountain; near this is a carriage drawn by six horses, and preceded by running footmen and whiffers. It is an interesting piece for costume studies. Near the last is a capital example of the same class, representing the first Westminster Bridge, and including the old buildings of that neigh-

bourhood and an extremely blue river. A view, by the same, of the same locality, includes the old terrace of Somerset Place, with the trees and gardens, and figures walking about a very curious and important picture in its way, full of costume and quaint illustrations of manners. Our readers will remember a somewhat similar picture by Canaletto, the property of the Queen, which came from Windsor to the Academy Winter Exhibition of 1878, No. 234.

By Rosa di Tivoli is a capital and characteristic specimen of shepherds, sheep, and goats, painted with his forced brown shadows, heavy but spirited handling, and crude but masterly manner. The paintings of Rosa di Tivoli were numerous in England; they have either been withdrawn or exported, for as yet we have not encountered many of them; of these one or two excellent specimens are at Nostel Priory. Another of the same character, but not so good as the above, which seems to have been much repainted, is here. By Carlo Maratti is 'David with the Head of Goliath,' seated, sword in hand, on a rock: a whole-length, life-size figure, treated with a fine, bold, academic sense of style in the carnations, and, for the time, masterly modelling of the flesh, with a just and graceful pose. The joints of the figure are loose, and its proportions questionable, yet it is undoubtedly a striking gallery picture of the "old-fashioned," stately, semi-theatrical sort.—An indifferent replica of the great Van Dyck at Wentworth Woodhouse, representing the Earl of Strafford and his secretary Mainwaring, is here. Not far from it is an interesting and quaint group of Anne, daughter of Sir John Wentworth, and her three children, the latter being armed with bows and arrows. The children wear coats of the "Bluecoat School" order, trimmed with silver; this shows how long that style of dress remained in vogue for children. Here is a good Pompeo Battoni, representing Lady Strafford, daughter of John, Duke of Argyll, wife of the third Earl of Strafford. By Abraham van Diepenbeek is a most imposing whole-length, standing, life-size portrait of Margaret (born Lucas), Duchess of Newcastle; the stately and affected authoress wears an elaborately embroidered blue petticoat and bright white milk robe. It is not to be wondered at that this portrait has been ascribed to Lely. Another example, which resembles nearly as closely the workmanship of Sir Peter, is Amiconi's striking and demonstrative portrait of the Great Peter the Great, in a breastplate, life-size, whole-length, standing with one foot on a cannon. This must have been painted while the emperor was here. We do not know to whom to attribute the remains of a very fine, rather early Italian whole-length, life-size picture of a young knight in armour, wearing a black barrete over his long fair hair. A white ermine (?) is on the ground at his feet; a castle is on our left; a knight in a black and yellow dress, the colours counterchanged, is in the background: a very curious and animated painting of its kind. Here is a good old repetition of Van Dyck's portrait of Charles I. which is in the Louvre. Here is a capital portrait of himself by Carlo Maratti, half-length, life-size, in the act of looking to the right front, and wearing a gold cross on his breast, holding a sketch-book and portecrayon: a very good and highly characteristic and excellent work indeed.

Probably the most interesting portrait here, and certainly one of the best, is that of Lady Harriet Wentworth, the beautiful and voluptuous mistress of Monmouth, painted in the manner of, and probably by, Lely. It was taken when this unfortunate dame was eighteen years of age; she wears a grey dress. It is a three-quarters-length, life-size, standing figure, noticeable by the beauty of the abundant fair yellow hair, which clusters about her head and is parted on her shoulders. The lady wears large pearls; the head is in three-quarters view

to our left. She is bright enough to attract a stupider man than King Charles's luckless son. By Otto Venius is a Bacchanalian scene, comprising numerous figures, the fulness of the proportions of which predicated the embossment of Rubens. The dancing and sportive figures are crowded, and designed with uncommon animation. The execution is dry and rather crude, but not archaic. It lacks glazing; the carnations are somewhat raw and unblended. On one side of the grand gallery hang two excellent pictures by Otto Mameus, the Serpent Painter or painter of serpents, whose works are much less known here than in Holland and France. One of these shows a plant of large and cumbersome leaves springing from the earth with other flowers, and grouped with wonderfully painted, solid, vivacious, and brilliant butterflies, a lizard, and other creatures most admirably drawn. The companion is the better work of the two; it shows a large thistle with ivy and a superbly drawn and mottled serpent pursuing a butterfly, while other butterflies are hovering above. The foreshortening and craftsmanship of the leaves are very delightful. There are works of this painter in the Fitzwilliam Museum, Cambridge. Besides the above-named portraits, Mr. Vernon Wentworth possesses likenesses of Thomas, first Lord Wentworth, dated 1547; another Thomas, his son, the second lord, who tried Queen Mary of Scotland, dated 1544; the fine portrait by Lucas de Hore, said to represent Lady Eleanor Brandon, the best archaic work here, dated 1565; one of the many portraits said to represent Mary, Queen of Scots, which is marked "1563, aged 24," dates which do not agree with the biography of Mary. H. Danvers, Earl of Danby, attributed to Van Dyck, born 1572, died 1644, wears a patch on his cheek; Edward Wortley Montagu appears standing, in a Turkish dress, with a grey beard; Dorothy Cavendish, wife of William, third Duke of Portland, was painted by Reynolds; John, Count of Nassau, is very good indeed.

The next paper of this series will be devoted to notes on the pictures, miniatures, and drawings belonging to the Earl of Wharfedale, and preserved at Wortley Hall.

Five-Jet Society.

THE society which was recently formed to promote the manufacture of pure pigments, vehicles, and other materials for the use of artists has resolved itself into a "limited liability" company, and is about to undertake operations on a considerable scale. There can be no doubt that some reform is indispensable, no less in the interest of artists than of the buyers of pictures, the very pigments of which fail before their eyes, so that costly investments are utterly destroyed. It would be well if collectors insisted on the use of durable materials and abstention from fugitive ones. When we hear of an eminent painter declaring he does not care how soon his pictures fade, it is time "patrons" looked into the matter. A good plan would be to demand a guarantee of durability for a certain number of years.

Mr. LACROS has made a magnificent present to the museum at Finsley, consisting of fourteen large drawings in sepia of landscape subjects, of the dignified and pathetic kind so dear to the painter's admirers. Besides these are fifty-two impressions of plates etched by himself, being his best works, and a fine 'Study from Life,' a male portrait in oil, of great value in technical respects. Among the drawings are 'At Rehob'; 'Caught in a Storm,' a traveller belated on a wild heath; 'Twilight'; 'The Pond'; 'The Peddler,' or 'Le Colporteur,' an old man, seated, with his wares near him, on a road-side; 'In the Woods,' a weird and impressive piece; 'On the Skirts of the Forest,' which is the finest of all, a poem in monochrome; and 'Evening among Rocks,' a sea-piece of great pathos.

In a few days art-critics and picture-seers may rest for a season. Before long even that Temple of Janus, the Dudley Gallery, will be closed, although it will be the first to demand attention in the autumn. The Academy will be shut on Monday evening next, after a very prosperous season at the turnstiles. On Monday, Bank holiday, the fee will be sixpence throughout the day. The Grosvenor Gallery Exhibition will close to-day (Saturday), and so will the gallery of the Institute of Painters in Water Colours; that of the Society of Painters in Water Colours, and the French Gallery, Pall Mall. 'Borke's Drift' will be no more seen, at least in London. "Mr. Frith's new pictures" will be at Scarborough after Monday next. The Society of British Artists throws its doors open free to the public on Monday.

The famous Norwegian painter, Prof. Hans Gude, has thrown up his appointment at the Academy of Arts in Karlsruhe, and has gone to Berlin, where it is understood that an important post has been offered him by the German Government.

The statue of Bernard Palissy by M. Barrias, acquired by the city of Paris from the Salon of this year, is to be set up in one of the public places of Boulogne-sur-Seine. Two reproductions of this work by M. Barrias himself are to be set up, one at Agen, the other in the Musée de Sévres.

MR. T. H. WYATT has resigned the honorary secretaryship of the Institute of Architects.

THE *Chronique des Arts* tells us that the Louvre has acquired two fine works of the Florentine School of the fifteenth century, being a large fresco by Fra Angelico, representing Christ on the cross, surrounded by the Virgin and two saints, and a portrait of an old man by Ghirlandajo, most vigorously drawn and brilliantly coloured. The former is placed on the great staircase, the latter in the gallery devoted to early Italian pictures. The same authority states that M. P. Chénard has given to the city of Lyons a collection of engravings, "from twenty to thirty thousand" in number, some of which are of great value.

A STATUE of the renowned archaeologist, K. O. Müller, has been unveiled at Berlin. Prof. Curtius made a speech on the occasion.

THE Annual Report of the Metropolitan Museum of New York has been published, and states the continued increase and prosperity of the institution, which is not yet, however, open to the public. The second Cesnola collection has been incorporated with the first, and the whole arranged for the use of students. Duplicates have been taken out, and formed into collections, to be disposed of hereafter. Porcelain is considered an important element in the museum; the examples belonging to Mr. S. P. Avery have been bought for 35,000 dollars, and arranged in the museum. Mr. Marquand has given a choice collection of old Venetian glass, the first of its kind in America, and this has likewise been arranged, together with many ancient American vases found in the "mound-builders' tombs" of Missouri, and presented by the same benefactor. Free industrial art schools have been formed in connexion with the museum, and the attendance of students is encouraging. Mr. R. T. Achenaut, of New York, has given the use of a plot of ground for three years, and intends to erect on it a building of one hundred feet frontage, to be used for these schools. The subscribers and donors, as well as General di Cesnola, the director of this museum, are to be congratulated on these results of their patriotic exertions. The museum receives no State or Government aid, except 6,500 dollars from the Department of Public Parks.

In commemoration of the fête of the 14th of July, M. Maissonier has been nominated Grand Officer of the Legion of Honour. M. Boswillwald becomes Commandeur of the same

body. M. Geoffroy de Chaume, sculptor, is made Officer, and so is M. J. F. Gigoux; M. L. Mélingue, M. de Villefroy, Duex, Guillemet, Jundt, Cormon, R. de Saint-Marceaux, Truphème, Didier, Mamead, Loviot, E. Train, E. Saglio (Conservateur au Musée du Louvre), E. Michel, Arasse (of Sévres), have been made Chevaliers; likewise M. Jules Mesureur, "entrepreneur de plomberie et cuivrerie d'art," who was employed upon the Lion of Belfort.

THE Grand Prix de Rome for painting has been awarded to M. H. L. Doucet; a "premier second grand prix" is given to M. G. Truffant, and a "second second grand prix" to M. L. N. Royer.

MUSIC

NEW MUSICAL PUBLICATIONS.

Music Primers: The Harmonium. By King Hall. (Novello & Co.)—It would be idle to deny that the harmonium, notwithstanding its extensive use, is at best an unpopular instrument. This disfavour is mainly due to two misconceptions: first, that the office of the reed organ is merely that of a substitute for the pipe organ; and, secondly, that every one who can play the organ must, therefore, necessarily be able to play the harmonium. The latter error results in clumsy and inartistic treatment of the instrument, and its capabilities for solo purposes are, consequently, far less widely known than they should be. Mr. King Hall's treatise leaves little or nothing to be desired as a practical book of instruction. The author has evidently mastered his subject, and writes clearly and comprehensively upon it; the only matter in connexion with the study of the harmonium which, possibly from inadvertence, he fails to notice is the peculiarity known as "double touch." The work is profusely illustrated with diagrams, and may be warmly recommended to the notice of students.

From the same publishers we have received *A Fourth Set of Sixty Voluntaries arranged for the Harmonium*, by J. W. Elliott, a collection of very brief excerpts from the scores of the great masters, arranged in the simplest manner. *Organ Compositions.* By Giovanni Morandi. (Ricordi.)—The style of organ playing prevalent in Italy at the present time would be considered even more objectionable to the ordinary English mind than that of France as made familiar to us by the compositions of Weyl and Batiste. It is completely destitute of the dignity and solemnity which we consider should characterize the treatment of the king of instruments. The average executant knows little or nothing of the true uses of the pedals, his performances generally consisting of more or less frivolous pieces, in which a melody, profusely embellished, is played with the right hand, while the left hand and the feet are merely employed in filling up the harmonies, which generally consist of a wearisome iteration of tonic and dominant. Signor Morandi's pieces are mostly on an extended scale, and are remarkable for the orchestral style in which they are written. The melodies and progressions are pre-eminently Rossinian, and therefore, in the strictest sense of the word, Italian. They would undoubtedly prove effective in performance, and as there is but little contrapuntal treatment of the subjects and even less pedal work, they present no excessive difficulties to organists possessed of a fair amount of manipulative skill. The adaptation to English organs is by Mr. W. T. Best.

The Organist's Quarterly Journal, edited by Dr. Spark, Part XLV. (Novello & Co.), contains four pieces, of which the most important is a 'Flute Fantasia,' by Mr. Inglis Bervon, written in the brilliant style, and with a good deal of modern feeling.

Praeger Album. 48 Tonstücke von Ferdinand Praeger. Band I. (Leipzig, G. F. Kahnt.)—

Herr Ferdinand Praeger is known to musicians for his fervid writings in favour of his great countryman Richard Wagner. No revolutionary tendencies are observable in this collection of twenty-four slight and unpretentious pianoforte pieces. The trifles are furnished with fantastic titles, after the manner of Schumann, with whose style, however, they show but little affinity.

Short Anthems for Choirs and Congregations. Edited by J. Spencer Curwen. (J. Curwen & Sons.)—This is a collection of very brief and simple anthems by well-known composers, including the names of Macfarren, Elvey, Hopkins, Goss, and others. The book is issued in a form convenient for congregational use.

From a quantity of sheet music, mostly of very ephemeral character, we call the following as worthy of mention:—

Deux Morceaux de Genre. Par Ernest Stoeger. (Neumeier & Co.)—These are short pieces in various styles, not remarkable for individuality, but thoughtfully written and possessing a slight flavour of Stephen Heller. *Two Hungarian Dances*, by Gustav Lange, a composer of light and graceful pianoforte music, are based upon melodies rendered familiar to us through the instrumentality of Brahms. *Romance for Violoncello*, by Heinrich Hofmann, Op. 48, is a very melodious and pleasing morsel for an instrument not too well supplied with good music for solo purposes.—*Rondino Gracioso*, by Walter Macfarren, and *Ebene*, by A. H. Jackson (Stanley Lucas), may receive a word of approval as teaching pieces. The same publishers send us no less than seven songs by Maude Valérie White, three of which, *Absent yet Present*, *To Blossoms*, and *Montrose's Love-song*, have been sung recently by Mr. Santley with much success. Miss White has decided ability for composition, her songs having more character than is usually found in shop ballads.

Musical Society.

THE season of promenade concerts at Covent Garden Theatre is announced to commence this (Saturday) evening. In securing the services of Mr. F. H. Cowen as conductor the directors, Messrs. Gatti, have acted wisely. The published arrangements evince a desire to render the concerts as artistically interesting as is possible under the circumstances. On Mondays symphonies by Beethoven, Mozart, and Mendelssohn will be included in the programme. Wednesdays will be the regular classical nights, when, in addition to standard works, novelties of importance by Rubinstein, Saint-Saëns, Goetz, Dvorák, and others are promised. Fridays will be devoted to English music, both instrumental and choral, the latter under the direction of Mr. W. Lemaire. Among the engagements are the names of Madame Essipoff, Madame Frickenhaus, Mdlle. Vera Timanoff, Miss Bessie Richards, M. Ovide Musin, and Mr. Charles Halle.

MADAME PATTI will appear next winter in Paris at the Théâtre des Nations. Messrs. Pollini and Franchi will be the *impresarii* of the Italian season. It is said that 'Semiramide' and 'Mefistofele' will be mounted especially for Madame Patti. If these arrangements are carried into effect, it is more than probable that Signor Boito's opera will be heard at Covent Garden next year.

A SEASON of opera in English will be given by Herr Max Strakosch in America during the ensuing autumn, with Madame Marie Rose as *prima donna*. She will appear, for the first time in English, in Signor Verdi's 'Aida.'

MR. MAAR has, it is said, gone to Paris to study, under M. Ambroise Thomas, "the true traditions" of the part of Wilhelm in 'Mignon.' It is greatly to be desired that he will not injure his beautiful voice by attempting the meretricious French school of vocalization.

The death of the once-famous tenor Ivanoff, the contemporary of Rubini, is announced. His career on the lyric stage was brief, but very successful, both in Italy and England.

At the higher musical examinations of Trinity College, London, which have just concluded, there were 143 entries. The examiners were Sir George Elvey, Dr. J. F. Bridge, Dr. E. T. Chipp, Mr. Walter Macfarren, Dr. W. H. Longhurst, Mr. G. A. Osborne, Signor F. Schira, and Mr. George Riseley.

It is stated that Signor Vianesi has resigned his position as conductor at the Royal Italian Opera. We also learn that there is a possibility of Mr. Cousins retiring from the direction of the Philharmonic Society's concerts.

DRAMA

THE WEEK.

ROYALTY.—'Parlours,' a "New Ultra-Paral Comedy from the French." By Robert Reece.

AMONG the forms of dramatic entertainment which have established the firmest hold upon the public must be counted farce. So altered are the conditions of theatrical representations, that the position of farce at the commencement or the close of an entertainment, which a score years ago was undisputed, is now abandoned. Until the latter half of the century a bill the interest of which was felt to be flagging was supposed to be strengthened when a new farce was presented at seven o'clock or at eleven. Not a few high reputations rest principally upon performances given at these hours. Wright, Buckstone, Compton, and Mr. Toole are well remembered in opening farces, and with them the reputation of the Keeleys is almost exclusively associated. In favour of a more "genteel" order of performance farce is now banished from our comedy houses. The Haymarket chooses for opening or closing piece, when such is required, a poetical sketch like 'Sweethearts,' the St. James's gives 'The Falcon' or 'Old Cronies,' the Lyceum 'Iolanthe,' and the Prince of Wales's 'A Happy Pair.' A natural reaction against a change which threatens to deprive the stage of one of the most exhilarating forms of entertainment has, however, set in, and farces which constitute an entire evening's entertainment have now sprung into such repute that one or more specimens are constantly before the public.

Like most of its predecessors, 'Parlours,' the latest piece of this class, is from the French. The Gallic original, indeed, is one of the works which served to establish the class, and is due to one, or rather two, of those prolific writers who a quarter of a century ago, in collaboration with, or in imitation of, M. Labiche, founded what is known as the *vaudeville acrobique*. Mr. Reece, by whom the translation has been made, has been but moderately happy in his work, and has been altogether unhappy in the company to which it is entrusted. For the adequate performance of pieces of this class a style of acting not common in England is required. The average English actor falls almost inevitably into one of two errors, and is either extravagant or colourless. That we shall soon have a change in this respect is scarcely to be hoped. M. Geoffroy, who is an absolute master of the style which is requisite, a man of whom one of the most brilliant and successful of modern dramatists said, "If he

does not render a phrase effective, I know it is weak and I alter it,"—has appeared in London in the best pieces of his repertory and has failed to win public approval. Again and again has the astounding assertion been heard that MM. Geoffroy and Libératier are no better in 'Le Réveillon' than MM. Didier and Schey. When such views prevail there is but small temptation to an actor to cultivate the moderation, the delicacy, and the suggestiveness of style which are indispensable to keep such work within the limits of art.

Scarcely apparent behind the clamour of some of the actors and the unreadiness of others was the thoroughly comic, if passably familiar, idea upon which the play rests. An old gentleman who is weak enough in a moment of good nature to interfere between man and wife, and to give the best and most disinterested counsel, pays the inevitable penalty of his unwisdom. Whatever goes wrong is attributed to his meddling, and as everything goes wrong his responsibilities are not small. From one place to another has he to chase the lady, whose purpose, as he assumes, is elopement, and his own footsteps are dogged by the husband, whose intentions are obviously murderous.

Here are materials for farce of the most exhilarating kind. Little is made, however, of the characters, and still less of the action. The blame of this must apparently be divided between the author and the actors. The feebleness of certain of the characters seems attributable to the former; the obstreperousness of others must be charged to the exponents. Mr. Righton, meanwhile, on whom the chief responsibility rests, though he is comic as Goodman Muffat, ordinarily known as Parlours, does not assign any very distinct physiognomy to the character. Some of the expressions or catch-words put into his mouth are far from satisfactory to the audience. Mr. Sugden's performance of Mr. Snapperley has moderation which is not far from tameness. As a whole the female exponents are the more competent. The reception of 'Parlours' was stormy. If the play is to succeed in the future, the bungling and stupidity of a first performance, in which few persons seemed to know their parts, must be replaced by a sprightliness and vivacity which are indispensable to this kind of play. The manner in which English actors are content on a first performance to shuffle through their parts is a disgrace to English art.

Grandir Gessy.

THE Hanlon-Lees and M. Agout have returned to London, and reappeared at the Standard Theatre in 'Le Voyage en Suisse.'

On Monday 'Good for Nothing' was revived at the Gaiety, with Miss E. Farrer and Mr. Royce in the principal characters.

THE latest début of Mlle. Bartet at the Théâtre Français has been made as Antoinette in 'Le Gendre de M. Poirier.' It was not less successful than her previous appearances. M. Got was Poirier, and M. Delaunay the Marquis de Presles.

'MOULINOT FLE, QUINCAILLER,' is the title of a three-act *vaudeville* produced at the Folies Dramatiques.

TO CORRESPONDENTS.—F. H. M.—D. C.—received.
W. R.—We are afraid we cannot enter in detail into a question of dogma.
We notice can be taken of anonymous communications.

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| Map 1. England (Britannia) under the Romans. | Map 21. World showing Discontinuity from XV to XVI Century. |
| 2. Scotland under the Romans. | 22. England (Brunswick Period). |
| 3. Gaul (Roman Period). | 23. Europe from 1713 to 1800, illustrating the Wars of the French Revolution, and Wars of Napoleon. |
| 4. England (Norman Period). | 24. Scotland (Brunswick Period). |
| 5. Scotland (Norman Period). | 25. North America, illustrating the Conquest of Canada and the War of Independence. |
| 6. France, North Part (Norman Period). | 26. Europe (Central), at the height of Napoleon's power, 1812. |
| 7. Ireland (Tudor Period). | 27. Indian Empire from its foundation in 1757 to 1850. |
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| 14. Scotland (Tudor Period). | |
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CONTENTS.

MONTAGUE'S REMINISCENCES OF SOUTHERN AFRICA	165
MRS STOKES'S COLLECTION OF INDIAN FAIRY TALES	166
GRIFFIN'S HISTORY OF THE ENGLISH PEOPLE, VOLS. III AND IV	167
CAIRD'S INTRODUCTION TO THE PHILOSOPHY OF RELIGION	170
BELLEVUE ON THE RACES OF AFGHANISTAN	171
NOVELS OF THE WEEK	173
PHYSIOLOGICAL BOOKS	173
BOOKS FOR THE YOUNG	174
LAW BOOKS	174
LIBRARY TABLE—LIST OF NEW BOOKS	175
BRITISH MUSEUM READING ROOM; E. A. FOR; AN ITALIAN GHOST STORY; SAMUEL JOHNSON'S JOURNAL	175-177
LIBRARY GOSNIP	177
SCIENCE—LIBRARY TABLE; ANTHROPOLOGICAL NOTES; THE SITE OF GATH; SALE; MEETINGS; GOSNIP	178-180
FINE ARTS—KALINS-JACKSON ON OUR ANCIENT MONUMENTS; LIBRARY TABLE; THE ROYAL ANTHROPOLOGICAL INSTITUTE, ST. HUGH OF LINCOLN, PROPOSED SOCIETY OF PAINTERS-EN-HERBE; GOSNIP	180-185
MUSIC—THE WEEK; NEW MUSICAL PUBLICATIONS; RELIGIOUS VALUES IN THE 'SPECTATOR'; GOSNIP	185-186
DRAMA—THE WEEK; GOSNIP	187-188

LITERATURE

Campaigning in South Africa: Reminiscences of an Officer in 1879. By Capt. W. E. Montague, 24th Regiment. (Blackwood & Sons.)

ALTHOUGH Capt. Montague was not present at any important engagement in the Zulu war, he yet saw a considerable amount of service in South Africa. At first stationed at Fort Bengough, and then at Conference Hill, he subsequently took part in Lord Chelmsford's advance into Zululand. After the battle of Ulundi he was employed in completing the subjugation of the country, and also in the operations against the redoubtable northern chief Manyonyoba. He therefore enjoyed favourable opportunities of describing the experiences of the British army in Natal, the Transvaal, and Zululand. The result is a pleasantly vivacious narrative, in which sketches of the ordinary incidents of camp life and the march are varied by descriptions of Zulu scenery, and notes of conversations with Zulus and others. Occasionally Capt. Montague introduces the reader to the sterner episodes of war; and he has also much to say concerning the vagaries of "General Funk," whose influence was at one time far too prevalent among both the colonists and the younger soldiers. It appears that at Durban a story was credited to the effect that a Zulu who had been caught lurking near the lighthouse admitted that Cetwayo had sent him there for the purpose of extinguishing the light, and thus causing the English troopships to run ashore. It was not enough that a score of tales equally absurd were disproved. Every new *canard* was eagerly swallowed, and made a pretext for painting the Zulu king in the blackest colours. Capt. Montague describes a number of equally ignoble "scarees" which befell the English troops. They constantly lent too ready an ear to the stories of the Dutch Boers that a Zulu "impi" was either hovering on their right or left flank, or prepared to spring upon them from an ambushade. Their idea of an "impi" was of an army always either on the march or in a position to make an attack, whereas the Zulus after every battle invariably returned to their own homes, and the king himself had no power to compel them to serve again in the field until a definite interval had elapsed. Moreover,

their commissariat arrangements do not admit of their remaining absent from their homes for a longer period than three or four days. These facts ought to have been known to the troops, for they are all set forth in the pamphlet which Lord Chelmsford issued for their information. Capt. Montague's account of a scare which took place on the night that Lieut. Frith, of the 17th Lancers, was buried is suggestive. Late in the evening three shots, being the signal that a Zulu attack had begun, were fired. The whole camp was at once in commotion, and this is what ensued:—

"At that moment came a volley far down the hill where a picket had been posted, its rattle clear and distinct in the night air. A staff officer galloped past, and in an instant the rear face is lit up with fire, taken up all along the line of waggons. Crash go the volleys everywhere, belching out flame and smoke, till the front is one thick white cloud, pierced only by the sharp and vivid flashes from the muzzles. 'Whirr!' comes a bullet overhead. 'Whirr!' follows another after. Crash goes a volley close by, and the face in our front is once more framed with fire. Then the big guns in the corner give out an answer, booming their bass notes high above the rest. The bullets are flying merrily overhead; and the soldiers, young lads half of them, with a wholesome dread of the Zulus in their poor little hearts, and funk plainly written on their faces, crowd under the waggons for safety, quickly to be pulled out again by their officers in every style of undress, many with their red nightcaps still on. Out come the skulkers in droves, only to vanish again round the next waggon. The fun grows furious. Bullets sing and whiz past in flights. The smoke is stifling, and hides everything. Half-a-dozen horses, maddened by the din, are rushing about. In the narrow pathway left round the waggons it is impossible to move freely, so crowded up is it with oxen and horses. Native soldiers squat in masses in the middle, and continually let off their guns in the air, keeping the batta firmly on the ground. Conductors blaze away into the nearest waggon-tilt; tents lie flat, their ropes still tied to the pegs, sure traps for the unwary. Chaos is everywhere, even in the waggons, where the men lie firing incessantly, and paying but scant attention to the orders shouted at them. Twenty minutes of this work and a bugle sounds the 'cease fire,' and the flashes die out and leave the larger dark and silent as the night itself. Then our general followed and gave his censure pretty freely on the wretched scare; and shame sat on many a face at its recollection. Not a Zulu had been seen—the picket who commenced the row firing at what he thought was some 'blacks,' but might have been a cloud."

We do not remember that Dr. Russell has borne stronger testimony than this to the want of nerve which characterized the younger soldiers engaged in the war.

Capt. Montague describes a visit he paid to the donga in which Prince Louis Napoleon was killed. He says that although it was originally supposed that forty to fifty Kaffirs took part in the attack, the number was eight. The authoritative statement recently published by Sir Evelyn Wood, however, shows that the Zulus numbered about forty, but that only seven or eight were actually concerned in killing the Prince. The first stab proved fatal; and an old woman whom the Zulus had left behind at the kraal near the donga boasted that it was her sons who had killed the "great Inkosi":—

"Lying on the floor of a hut was the Prince's shirt, stiff with blood, and pierced with assegai-

stabs. In the cattle-enclosure the natives were tapping the ground with assegais to find out where the grain was buried. An officer was sitting on the wall sketching. A broken gourd, a hearth-brush, the embers at which the Zulus cooked their last meal, and some parched mealies were lying about. It was hardly the place for the last of the Napoleons to die at; it was so mean, so poor, so abject in its dirt and poverty. As we marched away next morning the smoke of that hideous kraal went up to heaven with that of eight others round it, fired by the Basutos as their last act in that too memorable valley."

Capt. Montague states that when the Zulus saw our men in full retreat, after the Prince had been struck down, they loudly taunted them with cowardice. He admits that this statement does not appear in any other account, but he gives no authority for it; and it must be remarked that while, so long as he writes from personal observation, there is no reason to doubt his accuracy, yet when his information is derived from other sources, it cannot always be accepted with equal confidence. As a singular example of inexactitude we must refer to his version of the Disputed Boundary Question, which, it will be remembered, was the prime cause of the war. He states that in 1861 the Dutch gave up to Cetwayo two of his brothers, who had fled from his anger, and received in return a slice of Zululand east of the Blood River. After some years, Capt. Montague says, it suited Cetwayo to deny this agreement, "a lesson to those who are partial to treating savages as men and brothers." In 1870 Cetwayo offered this country to Natal. The colony refused to accept it, but sent out a Commission of Inquiry. The investigation thus set on foot, we are gravely told, "dragged along after the half-hearted way common to such measures," the Zulus taking advantage of the delay to steadily increase their demands:—

"Thus pushed into a corner, the Commission awarded to Cetwayo the Blood River as an extreme boundary westward, with the Pongola as his northern limit, ignoring entirely his claims upon a territory not his own but his neighbour's. The award not being to his liking—in which he had hoped, indeed, to find the English as dishonest as himself—he commenced a series of raids and hostile demonstrations, which in the end rendered the late war necessary."

This is an extraordinary jumble of inaccuracies. The Zulus have never ceased to deny that they ceded to the Boers the land in dispute. Capt. Montague is in error when he says that years elapsed before Cetwayo thought fit to repudiate his agreement. If he had referred to the official documents, he would have found that in 1861—the very year in which the cession was alleged to have been made—Panda, who was then king, and his son Cetwayo, addressed a joint message to the Lieutenant-Governor of Natal, solemnly declaring that they had not parted with the land. Although the Zulus sent to Natal numerous messages complaining of the encroachments of the Boers on their territory, the inquiry, which Capt. Montague says "dragged along," did not take place till March, 1878, and then only occupied five weeks. The Commissioners made their report on June 20th in that year; and if he had taken the trouble to refer to that document, he would have found that it is absolutely fatal to the claims

of the Boers. He makes the astonishing assertion that Cetewayo's dislike of the award led him to embark in "a series of raids and hostile demonstrations," whereas the award was not made known to him till December 11th, 1878—only a month before the war—when it, together with Sir B. Frere's ultimatum, was placed in the hands of the Zulu envoys at Tugela Drift. The Zulus, instead of then assuming the aggressive, as Capt. Montague alleges, remained absolutely quiescent until their country had been invaded by the British forces.

In describing the country north of the Pongola the author occupies ground little trodden by previous travellers. He went there in connexion with the operations against Manyonyoba and his followers, whom he describes as no better than "bands of robbers." We should like to know what the Zulus thought of their invaders, who lighted fires to smoke them out of their hiding-places, and used dynamite to blow up their caves. Capt. Montague concludes his work with a glowing description of this region, which for some years past has been a battle-ground between the two races. He shows that the country is as fertile as it is picturesque, and that it is especially valuable for its timber, which in other parts of South Africa is very scarce. There is much information on this subject in Capt. Montague's work, which, while it is interesting to the public, cannot fail to convey useful hints to future travellers.

Indian Fairy Tales. Collected and translated by Maive Stokes. (Ellis & Whita.)

THE fairy tales, or rather the folk-tales, of the world will soon require a library to themselves. Every year something new is given to us, and every country in Europe has been swept to gather these cobwebs out of the corners where old wives gossip and old men spin long yarns; and beyond Europe we have tales from the coral islands of the Pacific, from Africa, from Japan, from China, and from India. The 'Cabinet des Fées' extended to forty-one volumes, but a new 'Cabinet des Fées' would extend to many times that length. It is curious, however, how monotonous these stories become. Each country has its own variations, but the theme is constantly the same. Indeed, it is hardly too much to say that when a child knows some twenty fairy tales (we use the word, though fairies themselves are generally conspicuous by their absence), he virtually knows all fairy tales that have any historical or national interest. There are others, of course, which ingenious authors invent out of their own heads, but, however clever and amusing they may be, they are no more to be mistaken for the real fairy tale than the spirit which comes up on the turning of a table can compare with the ghost that haunts the corridor of some old castle. They are purely factitious affairs, and not even Madame de Girardin, or Henry Chorley, or our new Baron Brabourne could give them length of life. But the real fairy tales, without a knowledge of which no child's education is complete, are the versions of Perrault, with one or two more contained in the 'Child's Own Book,' to which we should add Grimm's German stories, a few from

the 'Arabian Nights,' and a few more from Dasent's 'Tales from the Norse.' To go beyond this is not only unnecessary, but confusing. The same plots appear with different details and different scenery, and the outline is apt to get blurred and indistinct. A child cannot absorb more than a certain quantity of fairy literature, and it is well that he should have it in its simplest and most intelligible form. He should also have it in its least moralizing form. To turn the old stories into lectures for enforcing temperance and other moralities, or into allegories for decanting on solar myths, is surely monstrous. When poor Hood recalled "the fairy tales in school-time read," they were merely fairy tales which excited the imagination and were meant to teach nothing. And yet we do them an injustice, for they taught lessons none the less impressively because they never moralized, and so Cinderella was an example of humility rewarded, and Blue Beard of curiosity punished, and not a story among them but conveyed some meaning, some warning or encouragement.

This volume of 'Indian Fairy Tales' is of no little value, though for children it is not particularly well adapted. The best of the stories are practically known to them already, and in a better form. Then in these Indian stories the exaggerations are so monstrous that credulity becomes impossible, and the imagination is rather revolted than excited. As Mr. Ralston says in his able preface:—

"The stupendous transformations which now and then take place can reconcile themselves only to an Oriental imagination. However much the Occidental mind may attempt to 'make believe,' it cannot credit such a statement as that when the Bâi Princess died her eyes turned into two birds, her heart into 'a great tank,' and her body into 'a splendid palace and garden,' her arms and legs becoming 'the pillars that supported the verandah roof,' and her head 'the dome on the top of the palace'!"

That the Indian names are unfamiliar may not matter much; but when, in the first story of all, an English child is told that God went "in the form of a Fakir to see the great Indrásan Rájá," and then "took a pair of scales and weighed" him, we suspect that the sense of bewilderment will be considerable. Indeed, on more than one ground it may be questioned whether the translation of Khudá as "God" is happy.

However, as has been already said, children have fairy tales enough, and this book is serviceable in quite another way. These stories were told to Miss Stokes, then a little child—indeed, she is still quite a young girl—by three Indian servants at Calcutta. They were told in Hindústáni, translated, and then read back into Hindústáni, in order to ascertain from the narrators whether they were absolutely exact; and then Mr. Ralston has (as we have mentioned) written a very valuable introduction, and Mrs. Stokes has added many very learned and interesting notes. As a contribution to folk-lore, therefore, this book is of no inconsiderable importance.

The first thing that strikes one about these stories is that "fairies" are hardly ever mentioned; indeed, we believe they only appear in three stories out of the entire

thirty. This is disappointing, as we should have been glad to trace more fully the connexion between the *Peris* (or *Paris*) of the East and our own fays. Mrs. Stokes, in one of her notes, seems to believe in their identity, but as the Indian fairy is generally (not always; 'The Princess who loved her Father' is an exception) as large as a human being, and has always wings, he would appear to have more resemblance to one of the *genii* of the 'Arabian Nights.' But whether this be so or not, this book throws little light upon the matter.

One or two of these stories are obviously the same, though the variations are considerable; and when Dunkni tells of 'Brave Hírálbásá,' and Múniyá of 'The Demon and the King's Son,' it is easy to see that it is an identical legend which they are repeating. The same seems also true of 'Phúlmatí Rání' and the 'Bél Princess.' With regard to these last two, Mr. Ralston says that their leading thought, that of a "substituted bride," has "not been made familiar by modern literature to cultured children." They relate

"the sorrows of a maiden who is compelled to see an impostor seated in the place she was intended to fill, by the side of the princely husband whom she was meant to wed."

We certainly should have thought that Grimm's 'Goose-girl' was among the best known of stories, and these Indian versions seem to us very inferior in both simplicity and pathos.

'The Fan Prince' appears to have some affinity to 'Cupid and Psyche' and to 'Beauty and the Beast,' and is one of the best stories in the collection. But the best of all, perhaps, is 'The Monkey Prince,' which also has some relationship to 'Beauty and the Beast,' and still more to those numerous German and Norse stories where the younger brother or "Boots" breaks his birth's invidious bars, and arrives at every good fortune. 'The Pomegranate King' is one of those horrible tales of wicked stepmothers which have always been common, and of which, perhaps, the best known example is the German 'Juniper-tree'; but this 'Pomegranate King' has peculiar horrors of its own. The young girl who told it gave two different versions of it, and it is not quite easy to understand which is the genuine one, or how far in stories of this kind the narrator will occasionally invent details or add incidents of her own accord. For instance, in 'Prince Hírálbásá' we read that "the Rájá had had great *condians* made for the house."

Every now and then some very old friend under a new guise meets the reader in these pages. Here is an example:—

"Sachdíl put the jar on his head and he went on, with the Sepoy following. 'Now,' said Sachdíl, 'with these four pice [small coins] I will buy a hen, and I will sell the hen and her eggs, and with the money I get for them I will buy a goat; and then I will sell the goat and her milk and her hide and buy a cow, and I will sell her milk; and then I will marry a wife, and then I shall have some children, and they will say to me, "Father, will you have some rice?" and I shall say, "No, I won't have any rice,"' and as he said, "No, I won't have any rice," he shook his head, and down came the jar of ghee, and the jar was smashed and the ghee spilled. 'Oh, dear, what have you done!' cried the Sepoy. 'Why did you shake your head?'

'Because my children asked me to have some rice, and I did not want any, so I shook my head,' said Sachdli. 'Oh,' said the Sepoy, 'he is an utter idiot.'"

In the 'Bél Princess' we have the old incident—as old as Lot's wife at least—of a person looking back and being turned into stone. In the 'Arabian Nights' we have the same incident and better told.

The two characteristics which distinguish these Indian fairy tales from those of Northern Europe, which are most familiar to us, are firstly (as has been already said) their extravagance, and secondly their want of any sense of humour. In the stories that we in England know best the impossible is always so told as to appear possible. Here the impossible is constantly more than impossible—it is absurd. In the Teutonic and Celtic tales there is a frequent element of drollery which is here entirely wanting. We are never tempted to laugh at some sharp answer or funny trick or ingenious evasion. We live in a world of portents and miracles, in which there is little place for smiles or laughter.

It is interesting to compare Miss Stokes's collection of Indian stories with that of Miss Frere in 'Old Deccan Days.' Rakshas, who are an amiable mixture of the Northern ogre and the Arabian ghoul, play a great part in both; but the supernatural form of cobra snake, which often appears in the Deccan stories, is absent in those of Eastern India. The Deccan story of 'Punchkin' is, however, only another version of 'Brave Hirilábásí,' who seizes the caged bird (or parrot) in which the wicked magician's soul is living and tears it to pieces limb by limb. The Panch Phul Rání in 'Old Deccan Days,' who weighs but five flowers, is recalled to mind by her still lighter sister, Phulmati Rání, who weighs but one. In many other stories, too, there is a resemblance in particular incidents which would seem to point to a common origin.

In Mrs. Stokes's notes no mention is made of the stories of Bidpai, which have a reputation of old standing, and to which La Fontaine has expressed his obligation. Part of them were translated into French by M. Galland in 1724, and in 1816 M. de Sacy published an Arabic text of the whole, of which an English edition appeared in 1818 by Mr. Wyndham Knatchbull. They are cast rather in the form of fables than of fairy tales, properly so called, but in reading this new volume we have often been reminded of passages of Bidpai.

History of the English People. By John Richard Green, M.A. Vols. III. and IV. (Macmillan & Co.)

THE appearance of Mr. Green's fourth volume enables us to congratulate him on having brought his *magnum opus* to a close. There is good reason for such congratulation, for the signs of weariness that abound in the latter part of the work make it clear that the author was anxious to escape from the uncongenial atmosphere of the eighteenth century to earlier and more interesting fields. He has, however, struggled on manfully to the end, and has now presented our libraries with a revised, corrected, and slightly enlarged edition of the 'Short History'

which for six years past has been in the hands of every English reader. The aspect of the new book is certainly more dignified and luxurious than that of the single closely-printed volume on which it is based, but, as we said in a previous notice of the first two volumes, it is essentially the same work. The four volumes take up much more room on the shelves, but the amount of matter they contain exceeds by barely one-third the matter compressed into the 'Short History.' Two years ago we expressed a hope that, as Mr. Green had dealt with the sixteenth century at considerably greater length in his later work than in his earlier, he would treat the succeeding centuries with like consideration. This hope has only been partially fulfilled. The third volume is entirely devoted to the seventeenth century, or rather to the eighty years between the accession of James I. and the flight of Shaftesbury. This period is, therefore, treated at far greater length than any other of equal duration in the course of the history. At the same rate two volumes would hardly have sufficed to cover the period between 1683 and 1815, yet half a volume brings us to the accession of George III., and another half to the battle of Waterloo. There the work ends, and at present it is clear we are to have no more.

The proportion of attention given to these different periods would strike the reader as strangely capricious if he did not recollect that the two favoured centuries give more opportunities for picturesque writing than any others. Now, Mr. Green's main object is to be interesting, and to be interesting nowadays it appears that one must be picturesque. It may with more reason be objected that the shabby treatment dealt out to the post-Revolutionary period is hardly compatible with the title of the book. A history of the "people" ought surely to pay special attention to that period in which the "people" were growing into maturity. During the century and a half which followed the Revolution, the "people" were preparing for the struggle which gained them political power in the Reform Bill. And yet not only does Mr. Green pass lightly over this all-important period, but he stops abruptly at 1815. The proper conclusion of his book would have been 1832. The system of government that began in 1688 came to an end then, and not till then; and the Reform Bill gave to the "people" the power which the Revolution had given to the aristocracy. To stop short at 1815 is to leave the story of "the English people" at the very point where it becomes most interesting, and to imply that not national development but foreign affairs are Mr. Green's main subject. We may be allowed to hope that, unless the author is bound by some imperative necessity not to exceed four volumes, he will some day supply this defect, and bring his history to its natural close.

Caprice, however, in the choice of historical divisions or of subjects for full-length portraits is a feature that we have noted on a previous occasion in what may be called (to borrow a phrase of which Mr. Green is very fond) the "New History." This and other characteristics of the picturesque style are well known by this time. Want of por-

portion is visible in details as well as in weightier matters. For instance, the death of Hampden occupies several pages, while that of Falkland is told in one line, and the battle of Marston Moor is compressed into half a page. No one will complain of the space allotted to Hampden, for the description of his death is one of the finest passages in the book; but most readers will regret that Mr. Green's sympathies are so strongly with Hampden as to make him neglect almost entirely the still more tragical end of Falkland. Hampden is certainly one of the most striking figures in a time more full of striking figures than any other of our history, and this has apparently led Mr. Green to give a beautiful picture, in almost too poetical prose, of the home and the country in which Hampden lived. But it should not have led Mr. Green to confuse John Hampden with his brother. Macaulay's schoolboy, if he has not been examined to death, would certainly know that it was not John, but Edward Hampden, who was imprisoned for refusing to pay the forced loan in 1627. Mr. Green has taken care that this blunder shall not escape his critics, for he has repeated the passage in which it first occurs (p. 131) word for word on p. 176. Similar word-for-word repetitions, which bring the writers and paste unpleasantly near to us, may be noted on pp. 193, 195 (Pym's ride through England), and pp. 294, 346 (the state of France).

The excellences as well as the defects of Mr. Green's style are evident in these as in the first two volumes. It is a sort of mosaic, a succession of vivid pictures, always interesting and generally brilliant. The order in which the pictures occur is sometimes inexplicable, the links between them are often missing; but, take the book up where one may, it would be hard to light upon a dull or unimportant passage. Mr. Green is at his best when analysing the characteristics of a period, as in his description of Puritan England; or in tracing the influence of an author on his time, as in his account of Dryden. These remarks on literary subjects, while they are sometimes thrust in awkwardly between irrelevant matters, as in the case of Milton and 'Paradise Lost' (p. 378), are often used very effectively to illustrate the progress of political thought, as when the fierce denunciations of 'Lycidas' are brought in contact with the Solemn League and Covenant. But Mr. Green strains too much after effect to tell a plain story well, and his affectations are sometimes repulsive to a simple taste. Great folks do not, indeed, "pass away," instead of dying, so often in these volumes as in the first two. But they seem to find it difficult to "say" anything; they must mutter or whisper or cry it; four or five times at least they "laugh" their reply. Among other eccentricities, it may be hoped that the word "phrases" is only a misprint for "phases," which form certainly occur elsewhere. Recklessness about spelling is, however, rather in Mr. Green's way. The great Elizabethan is indiscriminately spelled Raleigh and Ralegh; the merchant who resisted James I. is called Bates, when we have Mr. Gardiner's authority for calling him Bate. There are several of those little inaccuracies which were pointed out in the earlier book. They

are, however, trivial details, to which it is scarcely worth while to allude except as characteristic of the "New History."

One of the best portions of these volumes is perhaps the sketch of Puritanism at the beginning of vol. iii. But here it may be doubted if a too favourable impression is not produced by the constant reference to Col. Harrison and John Milton as typical Puritans. Neither can be taken as the type of Puritanism, for Milton was the greatest of the Puritans, and all we know of Col. Harrison is told us by his wife. Had the Puritans in general been animated by the spirit of Milton's pen, or had they resembled in birth, cultivation, and temper the idol of Mrs. Harrison, there would have been many fewer Cavaliers. Mr. Green allows that "the strength of Puritanism lay rather among the middle and professional classes than among the gentry," and yet he quotes page after page from the life of an exceptional gentleman to show what the ordinary Puritan was like: a very effective portrait, no doubt, but hardly truthful. In assuming, as he does throughout, that all Puritans were Calvinists, Mr. Green is surely confusing two sections of reformers, one of which deserted the main body when the Presbyterians came to the front. But he does well to lay great stress on the religious question as claiming the first place among the questions of the day throughout the earlier half of the seventeenth century, and as the prime cause of political difference. He describes in a brilliant passage the effect of the Bible on the nation at large; he traces the "break with the Parliament" to religious causes; he shows that the "Great Contract" broke down owing to the king's obstinacy in matters of religion; later on (p. 246) he rightly says, "It was the religious struggle which drew the political in its train." Mr. Green's religious sympathies enable him fully to appreciate and analyze the phenomena of religious enthusiasm, and whether it be Laud or Melville, Bunyan or Wesley, that is before him, the reader is sure of full and satisfactory treatment. Religion and literature are the two subjects which throughout the whole work receive most attention at the hands of Mr. Green.

But when we come to political matters there is often less ground for satisfaction. Speaking of the lawyers of James I.'s reign, Mr. Green says:—

"Their narrow pedantry bent slavishly then, as now, before isolated precedents, while then, as now, their ignorance of general history hindered them from realizing the conditions under which these precedents had been framed, and to which they owed their very varying value."

Even if this is true of the judges who tried the five knights or decided the question of ship-money, it is far too sweeping an assertion to make of a body of men among whom Coke and Belden and St. John stand out as leaders of the legal resistance to absolutism; while as to the truth and good taste of the side-blow which Mr. Green goes out of his way to deal at the lawyers of the present day (seeing how large a portion is contributed by the legal profession to the present majority in the House of Commons) there can hardly be two opinions. Mr. Green is, as usual, in no doubt about Wentworth's character, unfathomable as it was

to his contemporaries. "From the first moment," he says, "his desire had been to find employment under the Crown." This is a bold statement, which can hardly be proved or disproved, but may certainly be doubted. Granting that personal ambition was Wentworth's leading motive, there may well have appeared to him, before 1629, to be other ways of attaining his end besides that of taking service with the king. The chapters which deal with the Long Parliament and the Civil War are perhaps the least satisfactory portion of this volume. To say that "in ecclesiastical as well as political matters the aim of the parliamentary leaders was strictly conservative," at the very moment when they were pressing the Bill to deprive bishops of their seats in the House of Lords, is at least misleading. Nor is such a statement quite consistent with the introduction of the Root and Branch Bill for the abolition of episcopacy, which was brought in within two months of the rejection of the earlier and more moderate measure. But Mr. Green does not mention the Root and Branch Bill at all. It certainly would tell against his theory of the conservatism of the parliamentary leaders. Mr. Green considers that the execution of Strafford was a turning-point in the history of the Parliament. "Till May, 1641," he says, "there was still hope for an accommodation. . . . But from that hour little hope for such an agreement remained." But surely the real turning-point is to be found in the Irish rebellion, the panic that ensued, and the Grand Remonstrance which resulted from that panic. Nothing revolutionary was carried in the first session except the Bill against the dissolution of Parliament without its own consent. That was an extraordinary measure. It was the result of the discovery of the Army Plot, and was intended to meet a temporary emergency. The king had consented to it. Nothing else had become law which was not recognized, in form or in fact, at the Restoration. A settlement had been effected which, but for the panic caused by the Irish rebellion, would probably have remained undisturbed. But the Grand Remonstrance was really a revolutionary measure. It was an appeal to a new force, the people, and it held out a programme for the future of a distinctly revolutionary nature. The House felt the importance of the crisis. The fact that Hyde voted for perpetuating the duration of Parliament, but voted against the Remonstrance, shows where the split took place between the constitutionalists and the party of progress. November, and not May, is the real turning-point. The execution of Strafford completed the settlement with the king. The Remonstrance overthrew that settlement.

Equally unsatisfactory is Mr. Green's account of the outbreak of the Civil War. Before the reader knows where he is the war has begun. He is vaguely given to understand that it was the failure to arrest the five members that led the king to resolve on war. But it is not stated why the king wanted to arrest the members or why the failure rendered war inevitable. Mr. Green does not point out what every fresh disclosure—and especially the labours of Mr. Gardiner in this field—has made more

clear, that the so-called Cavalier party was essentially a Church party, that it was far more ecclesiastical than Royalist, and that the intention of the Presbyterian party to carry out the anti-ecclesiastical programme of the Remonstrance was the real cause of civil war. The Militia Bill, the immediate and ostensible cause, is hardly mentioned; the Nineteen Propositions, important as a parliamentary manifesto, are slurred over. No attempt is made to analyze the composition, character, or the aims of the two great parties that divided England in 1642. The reader gains an impression that all England, except a few gentry, was on the side of the Parliament, and he is left to wonder how it was that Cornwall, for instance, so staunch in support of freedom before, was now altogether Royalist. The king's success during the first two years of the war is, if we are left to Mr. Green's pages, simply unintelligible. But of course explanations of this kind are only wearisome. History, to be interesting, must ignore difficulties. Let us leave these dry bones to be mumbled by the doctors, and let the "New History" pass on to the picturesque fields of Chalgrove and Marston Moor.

We should have expected, when Cromwell first makes his appearance (iii. 232), to have a fuller sketch of his character. But subtle analyses of character, after the manner of Clarendon, are not in Mr. Green's way. He usually makes a series of anecdotes or of remarks by the great man do duty instead. It is certainly an easier method, and causes the reader less fatigue. As Mr. Green treated the Grand Remonstrance with scant courtesy, it was not to be expected that the Self-Denying Ordinance (which he christens the Self-Renouncing Ordinance), the next most important measure of these times, should be carefully treated. The reader is told that it was introduced by Cromwell and Vane. But Cromwell, if he pulled the wires, took care to avoid being responsible for the measure. It was Mr. Zouch Tate, M.P. for Northampton, who, as Mr. Carlyle tells us, introduced the proposal. Mr. Green gives us to understand that the measure actually passed in April, 1645, was the same as that proposed in the preceding December. But they were two distinct measures with this important difference, that while the earlier proposal laid down a rule for the whole duration of the war, the later one only affected the condition of the officers at that time in employment. Another important point is that the New Model was drawn up in the interval. The Lords made its production the condition on which they were willing to accept the Ordinance. Mr. Green says that there was "long and bitter resistance in either House," and attributes the final passing of the measure to the strength of public opinion. Public opinion had little to do with the matter, but the two facts which Mr. Green omits had a great deal. After this it is satisfactory to find a clear and interesting description of the character and wishes of the newly modelled army. But surely it is an affectation to talk always of the "New Model," as if the plan on which the army was organized was the army itself. It is a trick Mr. Green seems to have learned of Mr. Carlyle.

When we come to the Protectorate, it is pleasant to see the Parliament of 1653 treated with proper consideration, and its character and proceedings well explained. But why go out of one's way to call it, by a sort of anticipation of French Revolution titles, the Constituent Convention, and confuse honest folks who know of it as the Little Parliament? Mr. Green seems to have a passion for renaming things. Even Judge Jeffreys's Bloody Assize cannot be let alone, but must appear as the Bloody Circuit. Mr. Green has rather too high an idea of Cromwell's toleration. It was certainly very great for the time, but, if we are to believe Mr. Masson, not only Episcopals but Romanists and Unitarians were excluded from its advantages. Considering how much stress he generally lays, and rightly lays, on the religious aspect of politics, it is strange that Mr. Green, in speaking of Cromwell's alliance with France, should omit to state that the cessation of the Vaudois persecution was made by Cromwell an indispensable preliminary to that alliance. Moreover, the treaty made in October, 1655, was not a treaty of alliance, as Mr. Green calls it, but merely a commercial treaty. The alliance, as any history of treaties will show, was not made till March, 1657. Mr. Green points out the religious character of the war with Spain, but he omits the negotiations before the war, in which the demands for religious and commercial freedom appear side by side. It is hard to say which predominated in Cromwell's conduct of foreign affairs, but, whether intentionally or not, Mr. Green keeps the commercial aspect too much in the background.

It must, we fear, be allowed that wherever foreign affairs are treated of the reader is on shaky ground. Mr. Green observes that the foreign policy of Charles II. "not only deceived close observers of his own day, but still misleads historians in ours." We are obliged to think that the writer of the remark is not altogether an exception to the rule. He says (p. 373), "The war [between England and Holland in 1665] was a serious stumbling-block in the way of the French projects [for the conquest of the Spanish Netherlands]." Why, it was the very thing Louis XIV. wanted, for the war, while it lasted, prevented the European alliance that he feared, and left him free to attack Flanders without risk of interference. The offered mediation was but a ruse to avoid the necessity of aiding either party.

"Lewis," says Mr. Green, "succeeded in isolating England and in narrowing the war within the limits of a struggle at sea, a struggle in which the two great sea-powers could only weaken one another to the profit of his own powerful navy."

Exactly so. It was to the interest of Louis to narrow the area of the war, but not to stop it. Mr. Green says that Louis "restricted his help [to the Dutch] to the promise of a naval reinforcement." This is not correct. Whatever Louis may have promised in the way of ships, he actually sent a force of 6,000 men to aid the Dutch against the Bishop of Munster, who was in alliance with Charles, and even went so far as to declare war upon England. It was necessary, in support of Mr. Green's theory that the war between England and Holland

was opposed to French interests, to make Louis wait for the conclusion of that war before attacking Flanders.

"On the very day, therefore," says Mr. Green (p. 388), "on which the Treaty of Breda was signed, he sent in his formal claims on the Low Countries, and his army at once took the field." It is somewhat unfortunate that, in point of fact, the French troops crossed the frontier on May 20th, 1667, while the Treaty of Breda was signed on the 31st of July. So far was the invasion from being the consequence of the peace, that, on the contrary, the peace was the immediate consequence of the invasion. Mr. Green appears to think that Charles "was stirred to a momentary pride by the success of the Triple Alliance." But this is altogether to misinterpret the aspect that measure bore to Charles. With him it was, on the one hand, a bid for popularity in England, and, on the other, was intended to raise his price with Louis XIV. Charles may well have been proud of it, but not in the sense suggested by Mr. Green. He had long ago seen that it was by the aid of French gold that he was to win the independence he coveted. The Triple Alliance was meant to show that England was not to be despised, and that the gold must be forthcoming. Louis understood if the historians did not. He paid the money, and the Treaty of Dover was the immediate result. This policy of barter was that which Charles followed throughout his reign, at any rate from 1667 onwards, but Mr. Green implies that it was first taken up in 1675. More criticisms might be made on Mr. Green's views of foreign policy in this volume, but enough has been said to show that a closer attention to dates and details would have enabled him to avoid making several mistakes and supporting an erroneous theory. But unfortunately a close, or, as he would perhaps say, a slavish, attention to dates and details is irksome to Mr. Green.

The fourth volume is for the most part of so slight a nature that it is hard to know how to criticize it. Perhaps the most striking thing about it is its omissions. In a book which pretends to pay, and generally does pay, especial attention to literature, it is strange that the only remark about Johnson is that he reported parliamentary debates. Boswell is not mentioned; nor is Sheridan, nor Goldsmith, nor Cowper, nor Wordsworth. Richardson, Smollett, and Fielding are disposed of in one line, Sterne does not appear, there is no allusion to Miss Burney. Nothing is said of Reynolds, Romney, or Gainsborough. But this last omission ought, perhaps, not to be wondered at, for they only share the fate of Van Dyck and Lely, of Inigo Jones and Christopher Wren. Art, in fact, is utterly neglected throughout these volumes. Perhaps it has nothing to do with the "people." These omissions are the more to be regretted because literary criticism is Mr. Green's strong point. He tells the story of the Revolution itself clearly and succinctly, and it is not hard to make it interesting. But the reader looks in vain for a careful explanation of what the Revolution really was, what was the nature of the political change, what was the body to which power was transferred. The results of the Revolution are treated in a somewhat confused and hasty manner. Political,

religious, and military events are jumbled together. Insufficient stress is laid on the enormous change produced by the Revolution in European affairs. The reader hears, of course, a great deal about Whigs and Tories, but finds no satisfactory answer here, more than in other histories, to the question, What were they? He is told that the Whigs stuck to their principles for eighty years after the Revolution, but he is not told why their zeal for progressive legislation was so active during the first third, and so inactive during the last two thirds of that period. The Whigs were utterly defeated in 1681, they won a partial victory in 1688, and a complete one in 1715; but it is not pointed out to the inquiring student that this strange oscillation of power can only be accounted for by the fact that the bulk of the aristocracy became Whig in 1688. If it is true, as Mr. Green says, that the country in general was Tory throughout the period of Whig rule, he does not sufficiently account for the voluntary (?) retirement of the Tory party from politics. If Tory majorities could be returned so often as they were under William and Anne, why could they not be returned afterwards? Are we not forced to conclude that the Jacobitism of so many Tories disgusted the nation, and that the country was not in the main Tory after 1715, or at any rate after 1745? But to these and other questions of the like nature the oracle is dumb.

One or two points of detail may be noticed. If we are right in saying with Mr. Green (p. 65) that "the Treaty of Ryswick was the final and decisive defeat of the conspiracy which had gone on between Lewis and the Stuarts since 1670," why was it necessary to fight another long war to attain the same result a second time? That Ryswick was not decisive may be seen by imagining what would have been the effect of Louis's aid if it had been given to the Pretender at the close of Anne's reign. That it was not given was the result of Utrecht, not of Ryswick. In speaking of the Septennial Act Mr. Green implies that this "great constitutional change," as he rightly calls it, was meant at the time to be permanent, whereas it is well known that it was intended in 1716 only to affect the existing Parliament. It is more important, perhaps, to notice that Mr. Green's sympathy for Walpole leads him to underrate the damage to English trade which led to the war of 1739. A recent German historian has shown that English trade was already well-nigh ruined by the Franco-Spanish alliance, and that the commercial class was quite right in insisting on war as the only means of self-preservation. It is pleasant to turn from these things to the brilliant sketch of English society in the first half of the eighteenth century, especially to the sketch of the essayists—

"If deeper and grander things were denied him, the essayist had still a world of his own. He felt little of the pressure of those spiritual problems that had weighed on the temper of his fathers, but the removal of the pressure left him a gay, light-hearted, good-humoured observer of the social life about him, amused and glad to be amused by it all, looking on with a leisurely and somewhat indolent interest, a quiet enjoyment, a quiet scepticism, a shy reserved consciousness of their beauty and poetry, at the lives of ordinary men and women."

Nothing can be better in its way than this. We have also to thank Mr. Green for a sketch of Pope, so strangely omitted from the 'Short History.' But even now he seems to dislike giving him a place, for though Pope died in 1744, he is treated of under the reign of George III.!

The last part of Mr. Green's work is so extremely scanty, and so much of what there is is taken up by a sketch of the French Revolution and the wars that followed, that we will say nothing about it. We will only point out that France was hardly free "to attack her enemy [in 1797] with the soldiers who had fought at Hohenlinden," since they did not fight at Hohenlinden till three years later; and that La Haye Sainte was not on the left but in the centre of the English position at Waterloo. But these are mere slips. They are perhaps to be regarded as signs that Mr. Green was very tired before he got to the battle of Waterloo. Sir Walter Scott used to say that he always kept a trot for the avenue, but Mr. Green hardly limps home. We do not like perorations, but a feebler conclusion to a book of four volumes could not well be imagined. Public opinion has already declared so decisively in favour of Mr. Green's work that no praise or blame of ours is likely to modify that verdict. But we must confess a fear that the higher qualities of historical writing—painstaking and scrupulous accuracy of thought and statement, the honest effort to grapple with difficulties instead of evading them, the scientific reasoning which establishes, at the risk of wearying the casual reader, a long chain of cause and effect—are likely to suffer from the dangerous fascination of Mr. Green's style.

An Introduction to the Philosophy of Religion.
By John Caird, D.D. (Glasgow, Mac-Lachlan.)

"Man's reason," Hume concludes in one of the chapters of his 'Enquiry,' "is insufficient to convince us of the veracity of the Christian religion," herein agreeing with many theologians as well as with the multitude of believers. Since Hume's day, however, a new science has arisen, which claims to base, not indeed the Christian religion only, but all religions, on reason. The contrast is striking; and any attempt, such as the present is, to introduce the reader to this new science cannot fail in these latter days to be received with serious and anxious interest. We say to introduce the reader to this new science, for be it known that it is of German origin and claims Hegel for its founder, and, as we shall have reason to complain, is to a great extent imprisoned in terms and formulae, which no one unacquainted with their German antecedents can fairly expect to understand. There is some difficulty, therefore, in imagining the precise body of readers for whom this book is intended. We propose in the remarks which follow to give some account of the contents of the book by indicating the way in which it deals with Christianity as understood before the advent of Hegel, and we hope thus to suggest what elements in the Christian religion meet with philosophic approval and in what sense, and what elements in it fall away, as neces-

sary only to the uncritical multitude or to the imperfectly educated intelligence.

The early chapters are occupied with the consideration of the objections which may be raised against the scientific treatment of religion. These objections are three in number. First, it may be maintained, as e.g. by Mr. Herbert Spencer, that all knowledge being relative to the mind which knows, the absolute, although its existence may be and is affirmed, cannot come within the consciousness of the individual: for thereby the absolute would become relative. Or, secondly, it is held that our knowledge of God and Divine truth is intuitive and immediate, whether given us among our innate ideas, or by common sense, or among our primary beliefs, or among the fundamental principles of cognition, or in whatever form. Or, finally, it is said that the knowledge of God is given not by reason, but by revelation. Against these objections, which would be fatal to his attempt, Principal Caird wages vigorous war, and whatever may be said by an English reader as to the constructive part of his argument, as e.g. when he explains, in opposition to Mr. Spencer, Sir W. Hamilton, and Mansel alike, that the absolute *must* be capable of being known, there can be no doubt that his destructive efforts are crowned with a fair measure of success. In another chapter follows a highly Germanized criticism of materialistic theories of the universe. Such theories are allowed to have great superiority over common religious conceptions, but their fault seems to be that they start from premises which involve their conclusions. This is the "vicious circle of materialism." It reduces mind to a mode of matter. Now as it is mind which so reduces mind to a mode of matter, mind precedes and is presupposed by matter. We do not suppose that either this argument, or the denial that force or mechanical causality is ever likely to explain vital phenomena, will give final pause to the materialists. The necessity of religion, not, however, of any given religion, is next deduced from the idea of man's nature "as a spiritual self-conscious being." But what this idea is, and how we become possessed of it, we are not told in very intelligible language, yet how all important is this knowledge may be seen from the following extract:—

"That we are capable of a perpetual progress in knowledge and goodness, and yet that every actual attainment leaves us with an ideal still unsatisfied; that we are conscious that our knowledge is limited, whilst yet we can set in thought no absolute limit to our knowledge; that we are conscious of our moral defects, and, nevertheless, can feel that there is no point of moral advancement beyond which we may not aspire;—in this boundless possibility of advancement, combined with the latent standard of excellence which throws contempt on our highest actual attainments, we have that in our nature, as conscious spiritual beings, which constitutes what we have termed a potential infinitude. In other words, when we examine into the real significance of the rational and spiritual life of man, we find that it involves what is virtually the consciousness of God, and of our essential relation to Him."

To put this, so far as possible, into simpler language: Another man—nay, many other men—may know more than I know and be better than I am, and I myself may in future

know more than I now know, and be better than I now am. Now I may generalize this fact, and speak of man's actual knowledge as being always less than it might have been or may be hereafter. Herein, apparently, is involved what is virtually the consciousness of God, and of our essential relation to Him! What, then, is God in the philosophy of religion?

The chapters which follow, by means of a detailed criticism of the proofs of the existence of God, help us, by telling us incidentally what God is not, to a partial knowledge of what He is. In the first place, the proof of the existence of God which is drawn *a contingentid mundi* is shown to be without validity. The world we know is contingent only, therefore a necessary Being exists as its cause. The world is phenomenal, therefore an Absolute Substance exists to which these phenomena may be referred. The world is an effect, and from effect to effect men are driven to suppose the existence of a First Cause. The world is finite and relative, and must therefore rest on a Being who is infinite and absolute. In all its forms this argument shows the same fault: it assumes the conclusion, if, that is, the conclusion is more than a negative one. The world is phenomenal, is contingent, is relative, and we may add further that the human mind is unwilling or unable to rest in the phenomenal, the contingent, and the relative. From these premises, which are all that we have, we cannot get the conclusion, and the argument from the contingency of the world proves nothing as to the existence of God. It has value in the philosophy of religion only as an early phase of religious feeling. The world is transitory and evanescent: "Our life is but a vapour that appeareth for a little and then vanisheth away." It does not prove the existence of God, but it impels men to seek after Him if haply they may find Him. Equally invalid is the argument from design. Though we feel the insufficiency of the argument from the contingent, we do not cease to ask, Whence came this world? Why is it? Our first crude answer is, that it came from an All-wise and All-good Creator and Designer, who of His own will and pleasure created the world, and to whom belong all the skill, contrivance, and ingenious adaptation of means to ends which it exhibits. But this implies a God who is external to the world, the work of His hands, and being external to the world He is limited by it, and is, therefore, finite. Moreover, the relation of God to the world herein implied is arbitrary. We say the world exhibits infinite skill, contrivance, and wisdom; but all that we show is that it is inexplicable and anomalous. Now that the world is inexplicable and anomalous is no proof that it is made by an infinitely wise and good Creator: we cannot conclude from the former statement to the latter; but did we know at starting that an infinitely wise and good Creator made the world, we might conclude that what appears to our finite minds inexplicable and anomalous is not really so. The former inference is arbitrary and unwarranted; the latter would be valid. Thus the argument from design is also inadequate. But it, too, is valuable by its failure, for it impels man to seek another and a less inade-

quate solution of the problem. Last of all comes what is called the ontological argument. The idea of God exists in the mind, therefore God is. As commonly understood, this argument is not particularly valuable. The same proof is adduced by Kingsley in favour of the existence of water babies. But by aid of a distinction not very clearly explained, and resting on a metaphysic which will not be intelligible, we fear, to most of the body of readers for whom the book is intended, this argument, Principal Caird thinks, may be saved. The distinction in question is one between the accidental existence of particular objects for sensuous perception—e.g., 500 dollars do not exist in my hand merely because the idea of them exists in my mind—and the necessary existence of other objects from the idea of them. Here, again, it must be regretted that this distinction is rather asserted or referred to than made good. However, by its help we come to the conclusion "that, as spiritual beings, our whole conscious life is based on a Universal Self-consciousness, an Absolute Spiritual Life, which is not a mere subjective notion or conception, but which carries with it the proof of its necessary existence as a reality." God is thus Infinite Mind, an Infinite that we may know, an Absolute that we may understand. "that Universal Infinite Self-consciousness on which the conscious life of all finite minds is based, and whose very nature it is to reveal Himself in and to them."

At this stage, having grasped "in an indefinite but not unreal way" what God is in the philosophy of religion, many of our readers will no doubt be wondering what may be the philosophic view of some of the doctrines deemed fundamental in Christianity. God is a Person. Our readers will perhaps be surprised, after what has preceded, to learn that this statement, though false as commonly understood, is true "in a higher sense." What, again, of the doctrines of the Trinity and of the Incarnation? All such doctrines students of the philosophy of religion will be able to explain to themselves and to maintain to the world without much difficulty, for with reference to them it places in their hands a weapon of singular philosophic power. Every man, it must be stated, has by the very idea of his nature spiritual truth in implicit or virtual possession. Now this truth may be apprehended by him in many ways. Material objects, things in space, actions and events in time, may become to him the images and symbols through which he contemplates things infinite and eternal. Thus many of the doctrines of the Church may be interpreted anew as embodying truths in expressions which are merely symbolic, "in a figurative, pictorial, suggestive manner." Or, again,

"although, literally construed, one series of facts is of no higher or more spiritual significance than another, [still,] however we may explain the process, the ordinary consciousness can and does read into such outward phenomena of human history conceptions, notions, ideas, which possess something of that universality and self-consistency, that absoluteness and necessity, which are the characteristics of truth."

For instance, to the thousands of minds for which investigations in the philosophy of religion have neither meaning nor in-

terest, "the life of Christ has been the symbol and suggestion of the richest treasure of moral ideas." Furthermore, it is shown how even popular thought may rise above the mere figurative or metaphorical reference of the signs it uses, as exemplified in the events of the life of Christ, for example, and, while using terms which at their origin were too material in their meaning, may forget their original material meaning, and may succeed in describing by them, though approximately only, spiritual acts and processes. Such terms are, e.g., repentance, conversion, regeneration, sanctification. By the aid of methods of interpretation of such power as these, the reader will be prepared to find that when he uses, as expressive of the essential nature of the Godhead, such terms as Father, Son, First-born, Only-begotten, there is in his expressions much which is perceived to belong to the domain of materialized and figurate conception. The doctrines of the Church, when approached in this way, begin to wear a new significance.

Here we must take leave of Principal Caird and the philosophy of religion. But we cannot do so without expressing once more our regret that he has not succeeded in rendering the new science more intelligible to readers who are limited to the English language for their knowledge of German philosophy and the meaning of its terms. The gate through which the uninitiated are to enter into possession of the kingdom is indeed narrow, for it appears to be neither more nor less than the Hegelian doctrine. Yet it is desirable that they should enter into possession. Indeed, the subject is the most momentous one that can occupy the mind of man; and a philosophy which can acknowledge and even adopt the arguments of sceptics like Hume and Bayle and Gibbon, as this philosophy can, and yet show that the position attacked is rendered only more invulnerable by the success of their assaults, should be made accessible to all nations and all conditions of men. It is to be feared, however, that this attempt to establish two Christianities, an esoteric and an exoteric Christianity—for such in effect it is—will soon run through its day.

The Races of Afghanistan: being a Brief Account of the Principal Nations inhabiting that Country. By Surgeon-Major H. W. Bellow, C.S.I., late on special political duty at Kabul. (Calcutta, Thacker, Spink & Co.)

"WRITTEN at Kabul, for the most part after the duties of the day were over," or "at odd intervals of leisure from official business," and never fairly revised, this volume, however useful and full of interest, is defective and disappointing. It might have been so much better if only produced in different circumstances. The introduction and four following chapters of Afghan history are good in their way, and summarize much that should be more generally known; but the political bias apparent in them is out of keeping with the ostensible theme. It is with the *races* of Afghanistan, and not with its politics, that we would have to do. It is to be hoped that before long the able and industrious author, restored to health and favourable literary

opportunities, may return to his self-allotted task. One great merit of his book is that it seeks to bring into systematic shape the chaotic information—if information it be—which has heretofore been supplied to the world on the true divisions and subdivisions of the inhabitants of an interesting but ever disturbed region. If complete success has not been attained, a step in the right direction has nevertheless been taken, for which the reader's acknowledgments are due. Chapters vi. to xiii. describe respectively the Pathan, Yusufzai, Afridi, Khattak, Dadicor, Ghilji, Tajik, and Hazarah, and under these heads interesting data are thrown together, and occasion taken for speculation, which in some cases is ingenious, but in some purely fanciful. There is, perhaps, a little confusion in the classification adopted, and the reader may naturally ask why the Khattaks should not have been labelled "Sattagyds," and the Afridis "Aparytes," as well as the Kakars "Dadicor"; or why the modern name should not have been used for the latter people if applied to the two former.

Of the "Pathan" our author says:—

"This term has a very wide application as used by the people of India, and a very restricted one as used by the Pathans themselves. In the former case it is applied indiscriminately to all the peoples inhabiting the country now known as Afghanistan, including even the Tajik and Hamrah, who are both Persian-speaking people. In the latter case it is applied to Pukhto-speaking people only, and even then with a distinction, as the proper patronymic of certain tribes who are neither Afghan nor Ghilzai, but simply Pathan or Pukhtun. In this latter case it is the name applied to, and accepted by, the different peoples or races who speak the Pukhto language and inhabit the Pathan or Pukhtun country, much in the same way as a native of England, taken in the comprehensive sense of the word, is called Englishman, and accepts the name, whether he be in reality Irish, or Scotch, or Welsh; that is to say, the Afghan and the Ghilzai are both Pathans, but the true Pathan is neither one nor the other, just as the Irish, Scotch, and Welsh are Englishmen, whilst the true Englishman is neither one nor the other of the three."

But in India the term has a peculiar signification as well as indiscriminate comprehensiveness. It is the name given to one of four great classes of Mohammedans, the others being Saiyids, Shaikhs, and Mughals. The Indian Pathan is held to be specially favoured. Descended from the prophet (our patriarch) Jacob, he inherits the title of "Khan" conferred upon an ancestor by Mohammed, the tribal designation (originally Fath-an) being attributed to the same source in memory of a victory (*fath*) over the unbelievers. How the learned Muslims in Rohilkhand and Hyderabad would receive Dr. Bellow's fiat that "Pathan" is "but the Hindustani form of the native word Pukhtun," the "proper patronymic of the people inhabiting the country called Pukhtun-khwā," it is hard to determine. They would assuredly not abandon their traditions without a struggle. But we believe that in this case the theory of Western exponents is right; and Dr. Ernest Trumpp, in putting it forward with much ingenuity some years ago, asserted with Lassen that the Illyrians of Herodotus were the forefathers of many whom we now know as Afghans. Prof. Rawlinson's treat-

ment of the subject, in a geographical sense, is most suggestive, and should not be lost sight of in any revival of these interesting inquiries. As to Dr. Bellew's notion that the Pacts and Scythas, as he calls the inhabitants of the "Pukhtún-khwá country," may be held

"to correspond with the Picts and Scots of our own country, whilst the Kamburi of the Khan of Kelat's family, and large sections of the Afridi people, called Kambur-Khel and Kamari, together with the Logari of Logar or Lohgar, may be compared with the Cambrians and Logrians of ancient Britain,"

we doubt its claim to command that serious attention of archaeologists which it is thought to deserve. Indeed, a few pages further on, in the chapter on the Yusufzais, the reader is told that "jumping to conclusions from mere names is not a safe course"; and many Israelitish names commonly found in Scripture are cited to show that a second Palestine might in this respect be readily identified in localities where collateral evidence to the same effect was wanting.

Of the people named, not the least interesting to us at the present time, from the fact of our compulsory relations, are the "Ghilzi," the plural, be it borne in mind, of "Ghiljai," or, as more often written, "Ghilzai." Dr. Bellew's remarks on them were quoted in our notice of his 'Afghanistan and the Afghans' in the *Athenæum* of the 1st of March last year. He now adds a clear and intelligent account of their supposed origin, so far as he has been enabled to trace it by the help of available data, and believes them to belong to "Turk tribes, known by the name of Khilich or Khilichi," and "said to be Christians of the Nestorian Church," who, about the beginning of the eighth century, "emigrated from their native country and sought refuge in the inaccessible mountains of Ghor." These "Khilichi"—which word, by the way, might be more correctly written "Kiliji," and if spelled "Kilijchi" means rather a "maker of swords" than a "swordsmen," as here interpreted—are supposed to have moved forward, in accordance with their nomad habits of life, and to have finally settled in the tracts now in their possession. Among the subdivisions are classed the "Povinda" soldier-merchants, notwithstanding certain remarkable distinctions between clan and clan in feature, complexion, and stature. This arrangement is worth noting, because it is customary to separate the Povinda from the Ghilzai in the classification of tribes in Afghanistan. We read:—

"Several of the Ghilji or Ghilzai clans are almost wholly engaged in the carrying-trade between India and Afghanistan and the northern states of Central Asia, and have been so for many centuries, to the exclusion almost of all the other tribes of the country. The principal clans employed in this great carrying-trade are the Nízi, Náar, Kharoti, and, to some extent, the Sulemánkhel. From the nature of their occupation they are collectively styled, or individually, so far as that goes, Povinda and Lawáni, or Loháni. These terms, it appears, are derived from the Persian words *parivanda*, a 'bale of merchandise,' and *ravandá*, a 'traveller.'"

The Tajik, we are told, has no divisions into *khal* and *zai*, like the Afghans, Ghilji, and Pathans. These affixes to a proper

name denote, it need hardly be said, followers or descendants. A very recent illustration of the term is found, writes Dr. Bellew, "in the formation of two factions at Cabul, shortly after the establishment of our Envoy.... the party in favour of the British alliance being called Cavagnarizai, and those opposed to it, Yacubzai." It may be that the fact divulged in this grammatical example will afford as much matter of serious reflection to the politician as profitable acquirement to the student of Pashtu.

NOVELS OF THE WEEK.

Beauty's Daughters. By the Author of 'Phyllis.' 3 vols. (Smith, Elder & Co.)

Pious Frauds. By Albany de Fonblanque. 3 vols. (Bentley & Son.)

In Pastures Green, and other Stories. By Charles Gibbon. (Chatto & Windus.)

Fascination. By Lady Margaret Majendie. 2 vols. (Bentley & Son.)

Red Fern. By Mrs. Robert O'Reilly. (Strahan & Co.)

The Sergeant's Legacy. By E. Berthet. Translated by Gilbert Venables. (Nimmo & Bain.)

From the Younger and Ruler the Elder. From the French of Alphonse Daudet. (Visetelly & Co.)

Margari, Junior. From the French of André Theuriot. (Same publishers.)

ONE of "Beauty's daughters," and the most amiable of a charming group of three sisters, marries a young man who is paralyzed. This is a new idea for a "society" novel, and distinguishes it from the ordinary reproductions of the lighter talk and manners of a certain section of the world. Whether the bright conception is not a little too hardly worked in the execution, and whether a little of Gretchen's affectionate demonstrativeness might not have been omitted, is another matter. One of the leading features in the book is the almost tantalizing amount of kissing which takes place between the *dramatis personæ*. The process is not always free from unpleasant consequences, as when the charming widow, Fancy Charteris, by an embrace bestowed on a domino by moonlight, raises a serious misconception between a most exemplary pair of spouses. Mrs. Charteris is more witty than her admirers; Brandy and Dandy—"fortie Gyas fortisque Cloanthus"—drivel almost unnaturally in their small talk, and the other men have not even talk to recommend them. The women are far better, and Florence Tremaine is almost a character. But it is to be feared that even fair readers in general will find the affectionate passages a little long, in spite of considerable skill on the author's part in making bricks without straw and of that artful introduction of the baby in the final chapter.

Mr. Albany de Fonblanque writes in a very lively manner; so much so that he makes it possible for a reader to get through the whole of his new book in spite of its peculiarly uninteresting story. If he could have persuaded his critics to read no more than one-half of the first volume, they would have found but little to blame in 'Pious Frauds.' But the legend of the Sinking Stones, and the revelations of wrongful possession, and rightful heirs in distressed circumstances, however interesting such

things may be to one who reads his or her first novel, if such a creature could be discovered, are, at all events, extremely tedious and irritating to the good sense of the ordinary reader, who has, of course, yawned over many such tales. It is not pleasant to find the uncle of two girls called their "mutual uncle," but it is, on the other hand, refreshing to read immediately afterwards a very clever and pointedly written account of the girls' education, and how one of them "learned that the first object was to get the advantage of your neighbour somehow, and keep it any way." And while there are to be found few things like the first, there are many like the other. The whole of chapter vi., headed "Family History," is exceedingly well done, and a chapter of such explanation is, as every novelist must know, a difficult thing to write. Among other misfortunes attending the story is that it has spoiled the characters which promised well at the beginning. Their various changes of condition in life alter them past recognition except by means of their names, and even the author's interest is shifted from what they are to what they do, or rather to what befalls them. But in spite of all this, as has been said before, 'Pious Frauds' is a readable book.

'In Pastures Green,' as the first of Mr. Gibbon's collection is called, is a prettily told story of a heroine who is misled by the mistake of two suitors. Eben Tyler the farmer is too hasty, Montague Lewis the barrister too slow, to secure the prize. Milly is a sound-hearted maiden, who puts duty above inclination and weathers a serious disappointment. 'All a Green Willow' is another comedy of errors, Jack Aylmer wasting his most ardent feelings, and a great deal of self-examination and argument, on a girl who is happily married, though the secret remains one till he has made an overt act of absolute surrender. 'Cancelled Engagements' ends very satisfactorily according to an ancient figure which used to be in vogue in country dances. The change of partners is a great relief, for one began to feel deeply for the wretched man whose Julia hurt his most sacred feelings by stuffing his pet dog as a "delightful surprise." The remaining stories are Scotch, a circumstance which will attract some readers and repel others. To the former class 'Dominie Barclay' may be recommended as a pathetic tale, and Donald's 'Paction with the Deil' as a humorous one. 'Daft Tam' is too horrible to be pleasant. On the whole, this book will not detract from the writer's reputation, though we doubt if it will enhance it.

The reader is far advanced in Lady Majendie's story before the meaning of its title is revealed to him, and then he finds that the fascination which sheds its sinister influence over the latter part of this romance is neither more nor less than the glamour that bewitched the lambs of Virgil's Arcadian, the "jettatura" which to this day is so religiously believed in by the superstitious Italians and the unsophisticated shepherds of Greece. Handsome young Paolo (a native of Rome, alternately called "Don" and "Prince") inherits from his father the family curse of the evil eye. Whosoever is loved by him falls a victim to his baneful power, exercised in despite of

himself; and the knowledge of this fact is a constant source of anguish to him. One after another he lays his best friends; and yet he is gentle, honourable, and benevolent, languishing like the spell-bound prince in the fairy tale until some one shall encounter him whose strong will and faith may triumph over the mysterious influence of his eyes. There are doubtless many readers who will expect little or nothing from a story based on such a groundwork of idle tradition as this. They may be right or wrong in their prejudice; but, at any rate, they will make a mistake if they decline better acquaintance with Lady Margaret Majendie's creations for no other reason than an unwillingness to lend themselves to a momentary superstition. Quite apart from the evil eye, its dire effects and its ultimate subjugation, we meet in this romance a great deal that is pretty, fresh, credible, and worthy of admiration. The characters of the girl-lovers, Finette and Aglae, are warmly conceived and developed with remarkable sweetness; and it is impossible not to be interested in the fortunes of these two unconventional Frenchwomen and of their married schoolfellow Martha. The men's characters are more indistinct than those of the women, but even in them there are touches which speak of considerable finish in the author's design. It would have been well if some care had been devoted to the revision of the book for the press. It would not have exacted much time or pains to read the sheets in proof; and the advantage would have been great. There was really no need why Lady Majendie's two volumes should have been marred by this slovenliness of punctuation—for that is nearly all that is amiss. The defect is mechanical, and might easily have been remedied; but, if the reader make due allowance for the drawback, the story as a whole will please him. It is pretty even when it is a trifle silly; and if it occasionally verges on affectation, he will scarcely be disposed to call it anything worse than quaint and ingenuous. It is only fair to add that the printing and binding of 'Fascination' are strikingly superior.

There is a good deal of character in the simple farmhouse story Mrs. O'Reilly has written. The natures of Kitty Deane, the active-minded, warm-tempered child, whose aspirations for something more stirring than her dull domestic life find an outlet, after all, sufficiently satisfying in the region which in her ignorance she despised; of Abel Thorne, her wise and manly brother, whose unselfishness and honesty meet the usual reward of posthumous appreciation, while in life he is thwarted and supplanted by pettier spirits; and of lame Christopher, his cousin—one of those rare souls which combine sensitiveness with the strength that influences others for their good—are completer studies than one often sees in the compass of a short story. The figures which are more sketchily treated have also their own individuality, such as the strong-minded spinster of Hillside, who rules over the large Thorne family in virtue of a short temper and a long purse, coupled with a weak heart which is the subject of many calculations; George Thorne, the sleek innkeeper, subservient and cunning; John, the weaker brother, who wins the popularity which

Abel deserves from all but the sharp-sighted Kitty; Dan and his rough sons, the unruly flock of young Christopher. Of incident there is but little: sudden deaths, with sudden consequences to all the actors in the plot, are the gravest occurrences. It is a lifelike story, but not on that account other than impressive in its sequences of cause and effect. The Reed Farm, with its treacherous ponds as the single dark feature of its peacefulness, is a typical as well as appropriate setting for a romance of common life.

The second volume of the "Modern Foreign Library" is much better than the first. Mr. Venables has got hold of a sufficiently attractive original, and has translated it very fairly, though not without some of the slips which are almost unavoidable, save by the exercise of great literary skill and care, in rendering into one another two languages so treacherously alike in vocabulary and yet so dissimilar in signification as French and English. For instance, we find in 'The Sergeant's Legacy' the words, "She was descended from the Counts de Baismes, whose manor was near the forest of that name." Now we have no doubt that the original has "manoir," which is not the equivalent of manor, but of manor-house. However, these things are apparently inseparable from translations of French novels, and they are not so frequent in Mr. Venables' work as in that of most translators. The book which he has put at the service of the English reader is lively enough and of unexceptionable morality, and has, besides, the advantage of dealing with stirring times—the end of the seventeenth century—and with a picturesque country, the Velay, that is to say, the district between Auvergne and the Cevennes, of which Le Puy is the capital.

Yet another series of translations from the French starts with M. Alphonse Daudet's masterpiece, and with not the worst work of the lady who calls herself André Theuriot. The merits of both these books are sufficiently well known, and we need only say that the translations are fair, and the volumes handy and conveniently printed and bound. We must, however, give notice that we cannot go on reviewing these books. If English publishers find it profitable to translate well-known French novels by the dozen, by all means let them do so; but they must not expect to have their versions criticized.

PHILOLOGICAL BOOKS.

The Englishman and the Scandinavian; or, a Comparison of Anglo-Saxon and Old Norse Literature. By Frederick Metcalf. (Trübner & Co.)—Mr. Metcalf has produced a readable volume, but scholars will not admire his style, which is out of keeping with the serious promises of the preface. The author says himself that in 1876 he wrote a tractate on the subject indicated by the title of the volume. It "caught the attention of persons who read it, men and women alike." But they wanted a little more—"the customs, notions, language, and literature of the two peoples, based on the most rigid research, but adapted for a wider class of readers than students only—a kind of bird's-eye view of the whole matter, but with sufficient depth and colour." In fact, the readers of the tractate required the subject to be treated with consummate scholarship in a popular manner.

So far as we can judge, Mr. Metcalf has, however, only addressed himself to the general reader, and almost totally disregarded the student. It may be a matter of opinion how far this was or was not the line to be adopted. No one will deny that the execution does not tally with the terms of the preface. But, after all, it is equally undeniable that by writing as he has done, Mr. Metcalf has made a subject in which he himself manifestly takes a vivid interest more accessible to the general public, and thereby has increased the chances of a wider interest being taken in Anglo-Saxon and Old Norse studies. At the same time it must not be forgotten that in the comparison the Anglo-Saxon gets so much the worse of it that it may be truly said that readers and students are rather warned against him than otherwise. In the main, however, Mr. Metcalf is right in his estimate of the literary products of the two peoples; but owing to the peculiarities of his style the contrast becomes exaggerated at the expense of the Anglo-Saxon, as we have said already. This could hardly fail to be the result of what is from the first a mistaken notion. The Anglo-Saxons and the Norwegians have so few things in common that they can hardly be compared except by points of contrast. The life of the two peoples was ruled by laws so widely diverging that the outcome of their mental energies could exhibit only rare and faint family resemblances, mostly, if not exclusively, confined to the language of the two races. Then, again, Mr. Metcalf chooses such a large subject for treatment that to do it full justice within so small a scope as this volume would have required the unremitting, self-criticizing labour of a lifetime. In the Norse portion of the book, although it is the larger and the more interesting, Mr. Metcalf is frequently led by guides who have already been superseded. By reason of the vastness of the subject he is obliged to refer with brevity to momentous points, while, on the other hand, he is decidedly too prolix on matters which lie outside the main issue, such as the episode relating to the copy of the Edda which Worm caused to be made for Cardinal Masarin, &c. Much of the best and most critical work relating to Norse literature is buried in *Transactions* and pamphlets which have nearly totally escaped Mr. Metcalf's notice. Had he been master of that most fertile literature his book would certainly have borne a different stamp. Mistakes in a volume of nearly 800 pages could hardly fail to occur; but we should have liked to see them a good deal fewer than they actually are. We mention, by way of illustration, the thirteen lines copied (p. 380) from Thordvald Bjarnarson's most excellent edition of 'Leifar fornra kristinna fræða skenskra':—"þær" for þar, "travar" for þegar, "Epa" for eða, "scaldi" for scöldi, "of grímleic" for af grímlac, "luti" for hluti, "latti þu" for latti tu, "illeco" for illaco, "Romuborgar" for Rumaborgar, "og" for oc, "orþum" for orþom, and "peire hluti" for þeir hluti. But there is much in the book worth reading. A second edition we feel sure Mr. Metcalf will so revise as to bring it up to the position of a standard work on the subject.

The Irish Calendar ascribed to Oengus and the Irish manuscript known as the *Book of Leinster*, two works of importance to those interested in Gaelic studies, have been recently published at Dublin by the Royal Irish Academy. The work of Oengus was some years since translated by the late Prof. O'Curry as well as by Prof. J. B. Crowe, and a lithograph of its entire Gaelic text and glosses was published in 1872. In the present issue the work is printed in Roman type, with an English version by Dr. Stokes. Of the 'Book of Leinster' no translation has yet been published, but the text in Gaelic is issued in a lithographic copy executed by the late Mr. O'Longan. Descriptions of these manuscripts, with phototypographic specimens of them, were published in the second

and third volumes of the Government series of 'National Manuscripts of Ireland.'

Collections for a Handbook of the Makia Language. By the Rev. Chauncy Maples. (Society for Promoting Christian Knowledge.)—This praiseworthy little volume is one of the presents to linguistic science made by the missionaries of the Church of England, and we cannot be too grateful for it. The language belongs to the Eastern group and Zambesi branch of the great Bantu family, which occupies the whole of Africa south of the equator, with certain reserved tracts for the remnants of the Hottentots and Bushmen. It differs considerably from the well-known Swahili and the less well known, though important, language of the Yao or Ajawa, of which Chuma, Livingstone's faithful attendant, is the representative man. The Makia are a large tribe, inhabiting the country at the back of the Portuguese colonies of Mozambique and in the basin of the river Rovuma; they are a domestic and peace-loving people, and a Christian mission is established in their midst, as an outpost of civilization, and a barrier against and check upon the slave traders from Lake Nyasa.

Giovanni Beltrame, late a Roman Catholic missionary in the regions of the Upper Nile, published some years back a grammar in Italian of the Denka language, which has passed through a second edition this year. The Denka are a large savage tribe occupying the basin of the White Nile. The author lived among them a long time; the work is therefore an original contribution to knowledge, and very painstaking. This language belongs to the Upper Nile Basin group of the pure Negro family of African language.

We are indebted to the same author for a slight but scientific sketch of the language of the Akka tribe. These are the well-known aboriginal dwarf races of Central Africa, west of the Albert Nyansa, residing in the Mombotto country, and mentioned by Schweinfurth and other travellers. Two boys were brought to Italy belonging to kindred tribes, but with slightly different dialects; they picked up a little Arabic on their road through Egypt, and by this mode of communication Beltrame at Verona was able to extract from them certain particulars with regard to their language. It appears to be polysyllabic, and has not yet been classified. The theory of a connexion between these dwarf races and the Bushmen of the extreme south has been started.

We have also on our table a vocabulary in Dutch, Malay, and Achinese by P. Arriens, an employé of the Government of Holland in the management of the newly conquered tracts of Achin, the most northern portion of the island of Sumatra, the attempt to subdue which has occupied the Dutch arms seven years. This work is in the highest degree elementary, and composed for practical wants without any scientific pretension. The Achinese belongs to the Sumatra-Malacca group of the Malayan family; the people are Mohammedan and warlike.

BOOKS FOR THE YOUNG

- Wothorpe-by-Stamford.* By Catherine Holdich. (Griffith & Farran.)
The Children's Journey, and other Stories. By the Author of 'Our Children's Story,' &c. (Strahan & Co.)
The Sea: its Starring Story of Adventure, Peril, and Heroism. By F. Whympers. 3 vols. (Caswell & Co.)
The Boy's Froisart. Edited by Sidney Lerner. (Samson Low & Co.)

A picturesque old house at Wothorpe near Stamford suggested a simple tale to Mrs. Holdich's mind, a purely imaginary tale, in no way connected with any one who has ever lived at Wothorpe. It is not only a very simple tale, but also very short and quite free from those little complications which make up a plot, and

without which a story is not a story, but a mere chronicle, and hardly an artistic production at all. There is for a moment a dash of mystery about two French ladies, who are harboured with the utmost secrecy by the owners of the house at Wothorpe; but the reader is given to understand that they are people of rank, and it is a sad disappointment to find the mystery cleared up by the statement of their names and titles and the fact that they had left France during a time of revolution. The son of the house having fallen in love with the younger lady, and being below her in rank, marriage is decreed to be impossible, and the son, who belongs to a consumptive family, rapidly declines. There is but one thing to object to positively in Mrs. Holdich's very inoffensive little book, and that is an unhealthy tendency to link consumption to goodness. If the book is, as it appears to be, mainly designed for girls, it would be far better to show the possibility of there being noble-minded, high-principled men among those who have sound lungs, good spirits, and cheery tempers.

The collection of children's stories published by Messrs. Strahan & Co. is a favourable specimen of the modern kind of nursery tales. The little ones who wander off in the first tale to escape the housekeeper left in charge during their parents' absence, the Swiss boy who loses his way on the hill and imperils the safety of his brother and sister, the Mentonnes Pascal and his donkey, the little gipsy girl, and the rest, will all be favourites among childish readers, though probably they will be inclined to skip the more sentimental passages. The author shows much knowledge of the ways and thoughts of children, but this quality possibly attracts grown readers more than the simple-minded students who are intended to be benefited. It is, in our experience, the most direct narrative that finds most favour with such readers. The charm of 'Robinson Crusoe' and the 'Pilgrim's Progress' lies in their narrative, and secondarily in the fact of the lessons to be drawn lying beyond the first reach of the childish mind. Whether introspection made easy is the best mental food for beginners is at least doubtful. But nothing can be said against the tone of the lessons conveyed in these graceful pages, and there is much skill as well as good feeling in the method of their conveyance.

Mr. Whympers' volumes are of the kind that boys like. They are full of stories of peril and adventure, and they are plentifully illustrated. The tales of pirates will especially delight boys, in whose eyes the buccaneer is always a hero. In fact, parents who do not want their children "to run away to sea" should be shy of giving them this work.

'The Boy's Froisart' is another book which will be welcomed by boys. Years ago Messrs. Burns & Oates published some 'Tales from Froisart' which were the delight of many children. The present volume will serve as a good introduction to the fascinating chronicler, who never wearies his admirers. A map or two would have been a desirable addition.

LAW BOOKS

- The French Code of Commerce and the most usual Commercial Laws, with a Theoretical and Practical Commentary, and a Compendium of the Judicial Organisation and of the Course of Procedure before the Tribunals of Commerce.* By Leopold Goirand. (Stevens & Sons.)

The French are pre-eminently an arranging nation, though, politically at least, their arrangements are liable to rather sudden fluctuations. Their first code of commerce is far the earliest in modern Europe, dating, practically speaking, from the seventeenth century, for the ordinances of 1673 and 1681 were codes in effect. But the first actual code in name as well as in fact was that promulgated in 1807 and still in force, so that our neighbours are indebted for

this, as for their general code, to their great Alexander and Justinian, Napoleon I. Prussia might seem at first sight to have the start of France, having codified her mercantile laws in 1794, but, as we have already observed, France had virtually codified her law in the seventeenth century. The code of 1807 was imperfect, containing no general provisions as to contracts; and many of the systems of continental nations, though in most instances based on the French, are more suited to modern requirements, because later in date. Hence numerous additions to and modifications of the French code have become necessary; and the importance of a commentary which, dealing separately with each article or section, shall give briefly the state and acceptation of the law as now existing, is too obvious to require argument. M. Goirand gives this in good plain English, for the benefit of English readers, and his modest prayer for indulgence in respect of supposed Gallicisms is not called for by any such phrases, so far as we have been able to discover. Indeed, taking up the book and allowing it to fall open where it may, the reader will, we think, be prepared to say that the language is sound, clear, and idiomatic, and might have been assumed to be written by an Englishman did not M. Goirand's preface assure us of the contrary. To the actual code of commerce M. Goirand adds various other laws of commercial importance, such as the law relating to commercial patterns and models, the law on companies, the law on patents of inventions, &c. Upon the whole it would be difficult to imagine a work more likely to be practically useful to English persons engaged either in carrying on mercantile enterprises or in advising those who carry them on, where the transactions are regulated by the law as existing in France. The time when such books will cease to be wanted is the time—somewhat distant, we fear, at present—when all civilized countries shall agree to a general set of rules by which their commercial intercourse shall be regulated.

A Draft Code of Criminal Law and Procedure. By Edward Dillon Lewis. (C. Kegan Paul & Co.)

Mr. Lewis in his preface informs his readers that his work was commenced a considerable time before the introduction into Parliament of the Criminal Code Bill of the late Government, and that notwithstanding the announcement of the intended introduction of that Bill he did not feel at liberty to relinquish his work, which was then far advanced towards completion. The Government Bill did not become law, and the codification of the criminal law still remains to be dealt with by Parliament. Under the circumstances, therefore, it is well that Mr. Lewis determined to complete his self-imposed task. In preparing his draft of what he conceives would be a fair code of criminal law and procedure, he has been "influenced by a desire to produce a practical measure instead of adding merely one other theory as to what should be done in that direction"; and he claims for his work "that it is the outcome of an extensive and varied actual practical experience of the subjects of which it treats." The work is divided into six parts. Part i. deals with preliminary matters, and contains, among other things, chapters on the constitution of the Supreme Court of Criminal Judicature, officers, rules of court, &c. Part ii. deals with procedure; part iii. with offences and their punishments; part iv. with juries; part v. with the protection of persons acting under the code; and part vi. relates to the repeal of existing statutes. An appendix furnishes a number of forms proper for use in criminal procedure. There is no doubt that this work will afford many useful hints to those who may be called on to draw up a code of the criminal law, and Mr. Lewis is entitled to the gratitude of the public for his labours.

The Principles of Legislation with regard to Property given for Charitable and other Public Uses. By Courtney Stanhope Kenny. (Reeves & Turner.)

THE working and results of charitable endowments give a new meaning to the old saying that the worst place is paved with the best intentions. Many readers of the treatises of Sir Arthur Hobhouse and Mr. Kenny are likely to arrive at the conclusion that on the whole these endowments have both demoralized mankind and augmented their sufferings. Mr. Kenny himself, however, does not advocate suppression, but he establishes the necessity for "supervision, restriction, and revision." "Endowed charities," in his opinion, "have done more good than harm, and should be protected, but also superintended and controlled." Mr. Kenny has condensed a library into a portable volume, which we can recommend to our readers. On two or three collateral points Mr. Kenny's arrangement and language may be found a little puzzling. It would have been better, for instance (pp. 79 and 80), to give Littré's derivation of the word "Mortmain," which Mr. Kenny adopts, last, placing Coke's and Blackstone's before it, with a plainer indication of the reasons for coinciding with Littré. Few readers are likely to receive much instruction from being told, "That this derivation is the true one seems to be shown by its being the only one which accounts for the employment of the phrase in the law of serfdom as well as in that of endowment."

OUR LIBRARY TABLE.

Holidays in Home Counties, by Edward Walford, M.A. (Bogue), treats in a pleasant, gossiping way about excursions to various places of interest in the south of England. Amongst other famous buildings and interesting places described by the author are Ely Cathedral, St. Albans and Waltham Abbeys, Leeds and Rochester Castles, Gilbert White's house at Selborne, and Burnham Thorpe, the birthplace of Lord Nelson. The book is nicely got up and prettily illustrated.

WE have more than once had occasion to remark on the astonishing progress of bibliographical studies in the United States. Another proof is before us in the masterly *Catalogue of Works relating to William Shakespeare in the Boston Collection of the Boston Public Library*, which Mr. Hubbard has compiled for the Trustees. To show, we suppose, that the race of learned booksellers is not extinct, and that there are still people who read the Fathers, Mr. Stewart, of King William Street, Strand, has begun *A General Catalogue*, of which Part I., A-C, is before us.

The Royal Navy List (Witherby & Co.) has reached its eleventh quarter. The details of services have been much increased, and the book would have delighted Miss Austen. It reflects credit on its compilers, Mr. Warren and Col. Lean.

The Harvard Register has entered on its second year. This periodical owes its existence to its editor, a Harvard undergraduate, full of energy and resource, and it is to be hoped it may succeed in establishing itself.

WE have on our table *History of Political Economy of Europe*, by Jérôme Adolphe Blanqui (New York, G. P. Putnam's Sons),—*A Winter Tour through India, Burmah, and the Straits*, by H. E. Falk (Longmans),—*Round Europe with the Crowd*, by J. Maggs (Allen & Co.),—*The History of France*, Vol. VI., by M. Guizot, edited by Madame de Witt (Low),—*Preadamites*, by A. Winchell (Trübner),—*Introduction to the Study of Sign Language among the North American Indians*, by G. Mallory (Washington, Government Printing Office),—*A Scheme of Shortened Handwriting* (Poole),—*The Origin of the Homeric Poems*, by Dr. H. Bonits (New

York, Harper & Brothers),—*Practical Photography*, Part II., by O. E. Wheeler ('The Bazaar' Office),—*The Essential Characteristics of the Romantic and Musical Styles*, by C. H. Herford (Bell),—*Rev. Joseph Cook's Monday Lectures*, Part XVI. (Dickinson),—*Extension of Empire, Weakness? Deficits, Ruin?* by F. Lloyd and C. Tabbatt (Kegan Paul),—*Life: its True Genesis*, by R. W. Wright (New York, G. P. Putnam's Sons),—*Principles and Portraits*, by C. A. Bartol (Boston, U.S., Roberts Brothers),—*Highland Legends*, by Sir T. D. Lauder, Bart. (Hamilton),—*The Political Comedy of Europe*, by D. Johnson (Low),—*Learchus*, by J. Williams (Wyman & Sons),—*Gwynedd: a Tragedy*, by the Author of 'Margaret's Engagement' (Moxon, Saunders & Co.),—*The Princess Elizabeth: a Lyric Drama*, by F. H. Williams (Philadelphia, Claxton),—*Maddonia*, by the Rev. M. Russell (Dublin, Gill & Son),—*Poems*, by Sir S. Ferguson (Bell),—*The Tiberiad*, by J. Gemmel (Glasgow, MacLehose),—*Poems in the Pulpit*, by the Rev. H. R. Haweis (Low),—*A Life's Decision*, by T. W. Allies (Kegan Paul),—*A Modern Pharisee*, by J. C. Coghlan (Kegan Paul).

LIST OF NEW BOOKS.

ENGLISH.

Fine Art.

Notes on Sketching Towns, by an Architect, etc. 2/6 swd.

History and Biography.

Borke's (S. H.) *Historical Portraits of the Tudor Dynasty*, Vol. 2, 8vo. 12/6 cl.

Geography and Travel.

Baughan's (R.) *Northern Watering-Places*, 8vo. 3/6 cl.

Hunt's (S. K.) *On the Nile*, cr. 8vo. 3/6 cl.

Le Mouster's (Major) *Diary, Kandahar in 1879*, cr. 8vo. 8/6 cl.

Science.

Dawson's (J. W.) *Chain of Life in Geological Time*, 6/6 cl.

Mitt's (J.) *Introductory Reader to Geology*, cr. 8vo. 2/6 cl.

Savage's (M. J.) *Morals of Evolution*, cr. 8vo. 5/6 cl.

General Literature.

Compaigne (C.) and Devere's (L.) *Complete Manual of Cutting*, Parts 3 and 4 in 1 Vol., 10/6 cl.

Doyle's (D.) *An Essay on Education and the State of Ireland*, cr. 8vo. 2/6 cl.

Henderson's (W.) *Notes on the Folk-lore of the Northern Counties of England and the Borders*, 8vo. 12/6 cl.

Hoppe's (E.) *Shadow of a Life, a Girl's Story*, 3 vols. 3/6 cl.

Kell's (G. F.) *The Condition of Nations, Social and Political*, translated, edited, and collated to 1890 by Mrs. Brewer, roy. 8vo. 42/6 cl.

Maudsley's (J. G.) *Woman outside Christendom*, 8vo. 5/6 cl.

Payne's (J.) *Lectures on the Science and Art of Education*, with other Lectures and Essays, edited by his son, J. F. Payne, with Introduction by Rev. E. R. Quick, 9/6 cl.

Very's (Lieut. E. W.) *Stories of the World*, 8vo. 3/6 cl.

FRANCE.

Fine Art and Archaeology.

Ausgrabungen (Die) zu Olympia, Vol. IV., edited by E. Curtius, F. Adler, and G. Treu, 600m.

Science.

Dahm (P.) *Geris, Drama on 5 Actes on Vers*, 2fr. 50.

Geography.

Civiale (A.) *Carte des Alpes*, 20fr.

Jahrbuch d. Schweizer Alpenclub, 1879-80, 11m.

Science.

Auerbach (G.) *Das Anthracen u. seine Derivate*, 7m. 20.

Gerlach (H. v.) *Beiträge zur Anatomie d. Menschlichen Auges*, 4m.

Hertwig (O. and R.) *Studien zur Ektovithorie*, Part 2, Die Chastogonathen, 6m.

Scheffer (H.) *Die polydimensionalen Größen u. die vollkommenen Primzahlen*, 5m. 50.

Uhland (W. H.) *Die Dampfmaschinen m. Schiebersteuerung*, 7m.

Wiedersheim (R.) *Morphologische Studien*, Part 1, 6m.

General Literature.

Le Bottailier de Voltaire, imprimé pour la première fois d'après le Manuscrit Autographe de Voltaire, avec une Préface par Louson le Duc, 30fr.

Vautier (G.) *Le Remords du Docteur*, 3fr.

THE BRITISH MUSEUM READING ROOM.

4, Wyndham Crescent, Junction Road, July 31, 1880.

FOR some years past readers at the British Museum have complained of the insufficiency of the number of seats. More accommodation has lately been provided by placing narrow tables between the radiating avenues, but, notwithstanding the addition, readers arriving during the afternoon—especially Saturday afternoon—can find no seat. Twenty or thirty desks—perhaps more—have either the word "Engaged" written on the blotting-pad, or they are reserved by books and papers being placed on them. Such seats are thus engaged chiefly

by men who, working until closing time at the Record Office or Somerset House, are anxious to get an hour or so at the British Museum afterwards. Knowing that it is impossible to get a seat in the afternoon, they either drop in for a few minutes between nine and ten, and secure their seats, or get some friend to do it for them. Such a practice is undoubtedly wrong, but inasmuch as I have frequently resorted to it myself, I do not condemn it, but what I do condemn is the cause that leads to it.

Every frequenter of the room knows full well that there are many so-called readers who have no right to the privileges of the Library. If they were eliminated, there is more than sufficient accommodation for literary workers. Glance over their shoulders and see the books they are reading or, on sultry summer afternoons, sleeping over. I am well aware that it is impossible to turn such drones out. Indeed, in some cases, a man may be doing literary work (of a certain sort) in reading up back *London Journal* stories. But there is a class which certainly should be excluded, and that is the adventurers. Some time ago there was a reader who had his letters addressed to a coffee-shop in Museum Street. Every morning he would come into the Reading Room with a huge parcel of letters, and occupy the whole day in replying to them. Only this afternoon I saw a reader (?) with Kelly's 'Staffordshire Directory' before him, addressing wrappers to all the hotel-keepers and publicans in that county. Has the Reading Room of the British Museum become a trade circular office, and must real workers be turned out of their legitimate nests by such wretched cacklers?

J. E. CURRANE.

EDGAR ALLAN POE.

By referring to Appendix F. in vol. ii. of my 'Life of Poe,' Mr. Joseph Gostwick will see that I have not ignored the fact that his useful little 'Handbook of American Literature' was the first English publication to throw doubt on Griswold's statements. In the *Mirror* for January, 1874, I referred more fully to the remarks of the 'Handbook's' (to me) unknown author, but had to concede to Mr. Moy Thomas the credit of having been the real pioneer of the truth in England with regard to Griswold's 'Life of Poe,' because of his essay in the *Truism Magazine* for April, 1857. JOHN H. INGRAM.

AN ITALIAN HOUSEHOLD.

OF the many grand old buildings that adorn the fair city of Florence, two of the most remarkable for architectural excellence and artistic decorations are undoubtedly the palaces that bear the names of the ancient and noble families of Strozzi and Riccardi. The honourable descent, the great actions, the former vast wealth and power and magnificence of those two illustrious Florentine houses are matter of history. In the Riccardi palace my good old friend, now, alas! no more, the Marchese Carlo Riccardi-Strozzi was born, on the 15th of June, 1801, son of the Marchese Vincenzo, who was the son of the Marchese Giuseppe Riccardi and of the Marchesa Anna, who was the daughter of Count Amerigo Strozzi. In this great palace till the age of fourteen he passed a part of every year. He must have looked often with wonder and admiration at the marvellous frescoes by Benozzo Gozzoli in the old Medicean chapel, at the gorgeous ceiling in the great gallery painted by Luca Giordano, at the Latin inscriptions and busts and sarcophagi that adorn the court, at the old books and MSS. of the famous library, which it is a pleasure to enter and a regret to leave. He must have heard that the old palace built by Cosimo Pater Patrie, where popes, emperors, kings, princes, illustrious statesmen, scholars, and artists had been honourably received, had been almost doubled in size and restored and enriched by his ancestors the Riccardis,—he must have seen the

pomp of his family, the festive meetings, the ceremonious receptions, and the thirty servants in the Riccardi livery who carried torches in the procession of Corpus Domini,—he must have been told and felt that he was heir to all this wealth and splendour. It may easily be imagined what were his feelings and sufferings when the crash of ruin came upon his family in the year 1814. The ruin was almost complete. The palace, including the library, passed into the possession of the State. The effect of that sudden change upon the boy of fourteen was seen to the last in the man. The Marchese Carlo Riccardi-Strozzi led a retired and studious life, dividing his time between the administration of the estates which came to him from his mother and his literary occupations.

Fortunately for him in his great misfortune, the property which he inherited from his mother was considerable. It consisted of a great palace, famous for its grand staircase, at the corner of the Piazza del Duomo, purchased from the Guadagni family; of an estate at Campi, comprising the old tower or fortress of Campi, and a little castle at Santa Maria di Monte Morello, like my castle of Vincigliata, but smaller; of a villa and estate at La Paneretta, a few miles from Pogibonai; of the villa and estate of San Donato in Perano, in the province of Chianti; and of the great villa and estate of Querceto, in the parish of San Martino a Mensola, near Florence. These estates he visited yearly in regular routine and at stated seasons. To the magnificent villa and estate of Salsella, near Pontedera, the last remnant of the Riccardi property, he rarely went, and only for very brief visits, as he possessed only one-half of it. It was chiefly owing to the vicinity of the villa of Querceto to my villa of Majano that I became acquainted with the Marchese Carlo Riccardi-Strozzi. The acquaintance became intimate and ripened into friendship. Ever since the year 1827, and perhaps earlier, Querceto has been a favourite villa of the Strozzi. In the chapel there is a most beautiful work of art, a Madonna and Child, by Luca della Robbia. In the great saloon are many portraits of the family, not a few of officers and generals in the service of the Holy Roman Empire, this branch of the Strozzi having adhered to that empire, as the elder branch adhered to the kings of France. My friend Marchese Carlo amongst other accomplishments was a good German scholar, and translated into Italian the life of Bianca Capello by Siebenkees, which he had the kindness to dedicate to me. As to the Holy Roman Empire, I remember an old *contadino* at Majano who would not hear of the French emperor or any other modern emperor; he always said with grave emphasis, "There is one God, one Pope, one Emperor." After many pleasant visits to Querceto and Campi and La Paneretta, I had the pleasure many years ago of staying for some days at San Donato, in Chianti. It is about thirty miles from Florence, the road passing through hilly country, and traversing Greve and Panzano, an ancient possession of the Riccardi, now belonging to my friend Alberto Riccardi, son-in-law of the well-known statesman Baron Bettino Riccardi, and skirting part of Radda, which is the chief town of the province of Chianti. The country is hilly, almost mountainous, thinly inhabited, its chief produce being its celebrated wine and acorns, on which great quantities of hogs, called in Italian, for euphony, "animali neri," are fed. The villa of San Donato stands high, commanding fine and extensive views. It is a great isolated building, like many other Italian provincial villas, with no pretensions to architectural beauty, and with none of the pleasant surroundings of an English country house—no gardens, no pleasure-ground,—nothing but the usual *prato* or lawn, but not kept like English lawns, with a well and a dwarf wall round part of it. At the back the ground rises rapidly, sheltering it from the north-east, and there are great woods of oak

and of Spanish chestnut trees. On the southern and western slopes are the *poderi* farms forming the estate, cultivated to a great extent as vineyards. The way of life at San Donato was old-fashioned and enjoyable. The family consisted of the Marchese; the present Marchesa, whom he married late in life on the death of his first wife, a Zondadari of Siena, with whom he had never lived happily, and from whom he was early in life separated; of his sister-in-law, and generally two or three priests, who lived or visited frequently at San Donato, in the hope of receiving some good piece of church preferment from the Marchese; who inherited from his ancestors the patronage of many well-endowed benefices. These priests were generally very acceptable companions, being well informed on local and family history, especially of Chianti. There were other visitors, some from the neighbourhood, and one or two from Florence. Every one rose at the hour he fancied, having coffee or a very slight early breakfast; then, if the weather permitted, little excursions were made till about half-past eleven, when all assembled at the regular breakfast, which was almost a dinner. Then came longer excursions—to Meleto, belonging to Alberto Riccardi; to Vistareni, the half of the San Donato property which had descended to Prince Ferdinand Strozzi, and where there was a modern *palazzina*, or big palace, hardly ever inhabited by the family; to the little town of Radda; to the very ancient Valmorbrosan Abbey of Coteluono, now partly the village parsonage and partly the villa and *fattoria* of the Giuntini family (this famous abbey was founded and largely endowed by the Riccardi family; there is a list of abbots from 1061 to 1808, the date of the suppression, and an inscription in honour of the Riccardi: "Cujus auctor Hieronimus, vir ille pius, potens, liberalis, qui in oppido suo Montis Grosuli et in alius compluribus ab Arno ad Arbum late quondam dominabatur," &c.); to Brolio, the stately castle of Baron Bettino Riccardi, lately restored by him at vast expense and with exquisite taste; and to many more interesting places in Chianti. At half-past seven or later came dinner, which lasted a long time, the Marchese delighting in sitting long at table and in dinner conversation. Afterwards, for those who liked it, there was some old-fashioned game at cards till about eleven, when we parted and retired to our bed-rooms. I have seldom passed a week with more satisfaction. There were pure keen air, good country fare, something new worth seeing every day, pleasant, well-informed companions, and the old-fashioned cordiality of the master of the house, that made every one feel at home and at his ease.

One day an old priest, who held one of the Marchese's benefices and often acted as chaplain at San Donato, and who seemed to know everything about everybody, told me, amongst other things relating to the Strozzi of San Donato, that many years ago, in making some internal alterations which required an opening in a very thick wall, the workmen suddenly came upon the skeleton of a man in a standing position, built into the wall. He was dressed in the costume of about 1620–40, well known from descriptions, and better from the portraits by Van Dyck, Sustermans, and other painters of the time. The dress had partly mouldered away, the skeleton had become a parched-up mummy, and only from the well-preserved teeth and light-brown hair it could be conjectured that he had died young. On the head was a broad-brimmed felt hat, like that in the well-known picture of King Charles I. of England. One of the workmen took the hat and wore it till it was worn out. There was no judicial investigation. Who he was, whence he came, and how and why he had been built into the wall, became for a time the evening talk of the priests and *contadini* in the neighbourhood, and was soon forgotten for newer subjects of village conversation. The old priest said there was a tradition of a

lover surprised by a jealous husband, a Strozzi, who had married a Genoese beauty about two hundred years ago or more, and who suddenly disappeared, and was never seen or heard of afterwards. He cautioned me not to ask the Marchese about it, as he disliked any mention of that part of his family history.

After some fine weather and pleasant excursions there came a day of continual heavy rain, so not being able to go out of doors, we went most of us on a tour through the house. There are more than one hundred rooms, some modernised and with modern furniture, some gloomy, but interesting, from being in appearance and in furniture much as they were in the seventeenth century. In one of them, having on the stone architrave of the door the date 1620 and the letters "O. S.," we found a number of old pictures resting on the floor and turned to the wall, mostly saints, landscapes, and portraits of little merit and in bad condition. One of them was, however, a really good picture, and, though damaged and torn and dark with age and neglect, made a great impression on me. It was a full-length portrait of a beautiful young woman in the picturesque dress of the seventeenth century, and from what could be distinguished of the figure, the fine features, and the singularly bright and expressive eyes, reminded me instantly of a charming portrait by Van Dyck in a Durazzo palace at Genoa. Round the fair graceful neck was a very thin silk or plaited hair chain, supporting a very small medallion of a reddish colour. The name of the lady depicted, the date, and the name of the painter had been carefully and thoroughly erased. When I called the Marchese's attention to it, he looked at it with an embarrassed air, remarked that it was probably a fancy portrait of some stranger, and immediately turned it to the wall. In a moment after he opened a cupboard full of books, and kindly told me that, as I had a liking for old books, I might examine them, and take those which I thought worth taking. Collectors and lovers of old books may imagine with what eagerness and curiosity I began my search in the cupboard. There were many volumes of theology and lives of saints and books of travels. Amongst them was the collection of voyages, in three volumes, folio, published at Venice by Ramusio, 1550–1555; also a book on cookery by Bartolomeo Scappi, cook to Pope Paul V. (Camillo Borghese), printed at Venice 1610, with a number of most interesting illustrations of every object relating to the kitchen and carrying and the service of the table; also, 'Tractatus de Venenis a Magistro Petro de Abano editus, Padue, Anno Domini MCCCCLXXXIII. Deo Gratias.' When I had arrived at this point, I was called away to dinner; the time occupied by that meal and the evening conversation seemed to me much longer than usual. As soon as possible, when it was about eleven, I rushed back to my book cupboard, and carried most of the books to my bed-room. The operation of glancing at the title-pages, selecting, and carrying the books in packets from the lumber-room to my bed-room occupied more than an hour. I then seated myself on the floor, with a couple of candles and my books, and proceeded with my inspection. The first volume was entitled 'I Donneschi Difetti da Giuseppe Passi, Ravenate in Venetia MDCL.' The heading of one of the chapters made me smile: "Delle Donne Maghe, Incantatrici, venefiche, malefiche, superstitiose, fattucchiere, streghe e strigimache." The next book was 'Tableau Historique des Russes et Subtilitez des Femmes, ou sont naïvement représentées leurs mœurs, humeurs, tirannies, tromperies et généralement leurs artifices et pratiques,' par L. S. R., Paris, 1623. Then came a thin folio, bound in parchment, 'Tychoonis Brahe Astronomi instaurata mechanica, Noriberge, Anno 1602,' with a very remarkable engraving of the great astronomer, one of Uraniburg, and several of astronomical instruments. It appears

from an inscription on the fly leaf to have belonged to "Il Duca D^e Rob^t Dudley di Northumbria," son of Queen Elizabeth's favourite, Robert Dudley, Earl of Leicester, and of the Lady Douglas Sheffield—a learned and accomplished courtier and man of science, well known in Tuscany, where he lived for many years, employed by the Grand Duke in military and naval constructions, and in designing the enlargement and improvement of the port of Leghorn. This volume was especially welcome, as I had devoted much time for many years to researches in the archives and libraries and public offices of Florence respecting this Robert Dudley and his family, and have a boxful of books, manuscripts, letters, and documents relating to the subject. Then I took up a 'Compendio dell' Arte Eoristica et Possibilità delle Mirabili & Stupende Operationi delli Demoni & de' Malefici del P. F. Girolamo Menghi da Viasana Minor Osservante,' Bologna, 1576. The headings of two chapters amused me greatly, and made me ponder on the strange things which have been believed in by mankind. First, "Come gli Demoni ai faccino Incubi & Succubi," &c.; secondly, "Che Cosa sia Straga, Overo, Strigumaga; dell' Ethimologia & Natura di Questo Nome; & delli Modi, con li quali li Demoni cercano Augmentare Questa Perfidia & scelerata setta Loro." Next came 'Les Voyages de Jean Struys en Moscovie, en Tartarie, aux Indes, & en d'autres Pays Étrangers, à Amsterdam, 1681.' This was the most modern of the books in the cupboard. On the title-page is written "Chardin," and on the margin in several pages there are notes in Chardin's small, clear, delicate handwriting, commenting on Jean Struys's marvellous narratives. One of the engravings in the book is frightful and sickening; it is in two parts. In one a Persian husband, fastened by two servants, is flaying alive his wife, who is fastened naked to a St. Andrew's cross. In the other he is exhibiting to his friends the skin nailed to the wall. Jean Struys says he was near the house and heard the wretched woman's shrieks, but no one dared to interfere.

As I was thinking over the tortures of the victim, the detestable cruelty of the monster in human shape who inflicted them, and the cowardly indifference of his neighbours, I was surprised by a very slight sound as of rustling silk, and, looking up from my books, I distinctly saw a female figure in a white dress slowly gliding round the room, feeling the wall with her hands, as if searching for some particular spot. My first impression was that it was a trick to try my nerves invented by some one of the guests. I remembered a secret passage in my villa at Majano commanding a bed-room, where tricks were practised in former times to frighten visitors, especially those coming from a distance. But then I had, according to my custom, carefully examined every part of the room, one of the great old-fashioned rooms of the house. The floor was of bricks painted like granite, the ceiling of beams in the Venetian style; there was no fireplace, according to the old fashion, which allowed generally only two fireplaces to a house, one in the great hall and one in the kitchen. There was very little furniture, and the only suspicious-looking objects were two great cupboards, not movable or projecting from the side of the room, but let into the wall, which was unusually thick, the depth of the cupboards alone being at least a yard. As usual, I had locked the door. All this flashed through my mind in an instant. Then, I confess it, there came over me that peculiar sensation called creeping of the flesh—"arrectaque horrore comæ, et vox faucibus hæsit." I felt my hair standing on end, and my voice stuck in my throat. I tried to speak, and could not. At last I moved. At that moment the figure turned towards me, and I saw at once the image of the portrait in the old room; the same white figured silk dress, the same lace, the medallion, the brown hair, and the strange bright eyes

with a feverish and melancholy expression. I started to my feet, and in so doing overturned and extinguished the candles. I had not closed either the outer or inner shutters; there was no moon, but a very dim twilight, partly, I suppose, from the stars. Unluckily I had no matches to strike a light. There was the figure, which appeared to move in a light of its own—a sort of halo, as it seemed to me. Slowly it left the wall and disappeared in the bed—a great bed of the seventeenth century, with a carved walnut-wood canopy and red damask silk hangings, of the size and form of a bed I have at the villa of Majano, except that mine is more modern, being of the last century, and having the canopy of carved wood gilt and the hangings of figured blue silk. I remained for a time, I know not how long, standing bewildered in the middle of the room, straining my eyes towards the bed. The semi-darkness and the silence became oppressive; I felt stupefied—an irresistible fascination fixed my thoughts. I undressed hurriedly and almost unconsciously climbed into the bed. I must have fallen into a trance or a deep sleep—so deep that I was only awakened by a loud knocking at my door. I jumped out of bed. It was late—so late that breakfast was ready; so the servant told me, and he had been sent by the Marchese to see if I was ill or had gone out. As I was dressing I saw something on the floor; it was a little medallion—a garnet or very red amethyst, or a carbuncle or a ruby, I cannot say positively which—with an exquisite ancient Greek engraving of a sphinx, with a very thin gold setting and a very small chain, either of silk or plated hair, with a tiny gold clasp. I send you an impression of it. When I appeared in the breakfast-room every one looked at me with a peculiar expression—at least I thought so—especially the Marchese, who, however, asked very kindly as to my health, observing that I looked pale and haggard. I thanked him, merely remarking that I had sat up too long over the books and had not been able to sleep till early in the morning. I put into his hand the medallion, telling him where I had found it. He looked at it curiously and nervously, turning very pale. He gave it back to me, saying that it had probably fallen out of one of the books, that as he had given me the books, he begged me to accept the medallion also, and to keep it carefully as a slight remembrance of my visit to San Donato. Shortly after breakfast the party broke up, as had been previously arranged, and I returned to Florence.

I make no attempt at an explanation. A quarter of a century or more has elapsed since that night. The vision haunts me to this day. Often at night I seem to be in that old bed with the apparition looking steadfastly at me with radiant eyes, and I wake with a start and in a fever, to wonder at the mysteries which perplex human reason. J. TEMPLE LEADER.

SANSKRIT MANUSCRIPTS IN JAPAN.

Oxford, August 2, 1880.

At the end of my paper on 'Sanskrit Texts in Japan,' printed in the last number of the *Journal* of the Royal Asiatic Society, and fully reported in the *Athenæum*, I mentioned in a postscript (March 10th) that I had received from Mr. Wylie a copy of a vocabulary called 'A Thousand Sanskrit and Chinese Words,' compiled by I-tsing, about 700 A.D., and brought to Japan by Zikaku, a Japanese priest, in 847 A.D. The edition of this vocabulary which Mr. Wylie bought in Japan was published by Jiakumyo in 1727, and in the preface the editor says: "In the temple Hōriji, in Yamato, there are treasured Prajñāpāramitā-hridaya-sūtram and Somaśa-dhāraṇī, written on two palm-leaves, handed down from Central India."

Hōriji is one of eleven temples founded by Prince Umayyado, who died in A.D. 621. This temple is in a town named Tatsuta, in the

province Yamato, near Kyoto, the western capital. I ended my article with the following sentence: "Here, then, we have clear evidence that in the year 1727 palm-leaves containing the text of Sanskrit Sūtras were still preserved in the temple of Hōriji. If that temple is still in existence, might not some Buddhist priest of Kyoto, the western capital of Japan, be induced to go there to see whether the palm-leaves are still there, and, if they are, to make a copy and send it to Oxford?"

Sooner than expected this wish of mine has been fulfilled. On the 28th of April Mr. Shigefuyu Karihara, of Kyoto, a friend of one of my Sanskrit pupils, Mr. Bunyū Nanjō, who for some years had himself taken an interest in Sanskrit, went to the temple or monastery of Hōriji to inquire whether any old Sanskrit MSS. were still preserved there. He was told that the priests of the monastery had recently surrendered their valuables to the Imperial Government, and that the ancient palm-leaves had been presented to the emperor.

In a chronicle kept at the monastery of Hōriji it is stated that these palm-leaves and other valuables were brought by Ono Imoko, a retainer of the Mikado (the Emperor Suiko), from China (during the Sui dynasty, 580-618) to Japan, in the thirty-seventh year of the age of Prince Umayyado, i.e., A.D. 609. The other valuable articles were: 1. Nid, i.e., a cymbal used in Buddhist temples; 2. Midzu-game, a water vessel; 3. Shaku-jo, a staff, the top of which is armed with metal rings, as carried by Buddhist priests; 4. Kesa (Kashaya), a scarf, worn by Buddhist priests across the shoulder, which belonged to the famous Bodhidharma; 5. Haki, a bowl, given by the same Bodhidharma. These things and the Sanskrit MSS. are said to have belonged to some Chinese priests, named Wai-s (Yeshi) and Nim-shin (Neusen), and to four others successively, who lived in a monastery on the mountain called Nan-ngok (Nangak), in the province of Hang (Kō) in China. These palm-leaf MSS. may, therefore, be supposed to date from at least the sixth century A.D., and be, in fact, the oldest Sanskrit MSS. now in existence.

May we not hope that his Excellency Mori Arinori, who expressed so warm an interest in this matter when he was present at the meeting of the Royal Asiatic Society, will now lead us his powerful aid, and request the Minister of the Department of the Imperial Household to allow these MSS. to be carefully copied or photographed? After the misfortune that has happened lately to Prof. Mommsen, we hardly venture to ask for a loan of the originals.

F. MAX MÜLLER.

Literary Gossip.

A COLLECTION of the 'Published Letters of John Ruskin, D.C.L.,' is to appear shortly, edited, with illustrative and explanatory notes, by "An Oxford Pupil." The first volume, which will be issued early in September next, will contain Letters on Art and Science; the second will be devoted to Letters on Politics, Economy, and Miscellaneous Matters. A fac-simile of one of the letters will be given with the first volume. As usual, copies are to be supplied by Mr. George Allen, of Orpington.

MR. WALTER BRANT has, we are glad to know, undertaken to prepare for Messrs. Blackwood & Sons a volume of 'Readings' from Rabelais. The book will be ready by the new year.

At a meeting of the Roxburghe Club, Mr. Frederic Ouvry, Fellow and late President of the Society of Antiquaries, was unanimously elected a member in the room of Sir William Stirling-Maxwell. It was resolved

to print for the Club Sir John Harington's manuscript treatise on the succession to the Crown, 1602, from the Chapter Library at York Minster.

We understand that a narrative of events in Macedonia during the last few months is about to be published in London. The facts are drawn from local sources, and the object of their publication is to show that the country is reduced to a terrible condition of anarchy.

By a recent order of the Court of Chancery in Ireland, an annual sum of about thirty-five pounds is to be entrusted to the Royal Irish Academy for the establishment and remuneration of a "Professor of Celtic Languages." This amount, it appears, is derived from a sum collected for a memorial to the late Rev. James Todd, D.D., author of a 'Life of St. Patrick,' &c. Under the Chancery order the professors are to be appointed at stated intervals by the Academy, to lecture on subjects prescribed for them in connexion with Celtic languages. It seems that some of the subscribers to the fund considered the amount available too small for a professorship, in view of what has been done in that direction in Scotland and at Oxford, and they were in favour of having the money applied to the publication of a valuable Irish manuscript, to be presented to public libraries as a memorial of Dr. Todd.

Some little time ago the new enthusiasm for Gaelic study took the form of a promise of a manual suitable for Highland schools, and now we learn that tourists during the coming autumn are to be provided with a handbook of Gaelic phrases, with pronunciation, from the pen of Mrs. Mary Mac-kellar.

The work of H.I.H. the Archduke Ludwig Salvator of Austria, 'Leukosia, the Capital of Cyprus,' illustrated by his own hand, and translated into English by Chevalier Krapf Liverhoff, the Austro-Hungarian Consul-General in London, will soon be brought out by an English firm.

That zealous antiquary, Mr. Ebsworth, is busy with another volume, to be called 'One Hundred Years of Molash Records, 1781 to 1880: being the Burial Registers of Molash Parish, near Ashford, Kent, edited by the Present Vicar.'

PROF. KNÖLL, of Vienna, the editor of Babrius's fables, is now visiting English libraries for the purpose of making a more elaborate edition of that work. He intends to bring out a complete collection of Greek fables.

The Curators of the Taylorian Institution, Oxford, decided at their last meeting that the German teachership, vacated by Dr. Hamann, should not be filled up for the next term.

PROF. PALMER's new translation of the Koran, which is to appear in Prof. Max Müller's "Sacred Books of the East," is nearly ready. Two more volumes of the same series are in the press, one containing a translation of the 'Parinibbāna-Sutta' ('The Great Discourse'), by Mr. Rhys Davids; another the 'Sutta Nipata,' by Prof. Faus-bell, and the 'Dhammapada,' by Prof. Max Müller.

DR. LANDELS, of Regent's Park Chapel, is writing a biography of his son, the Rev.

John Landels, who died not long ago at Genoa, at the outset of a promising ministerial career in Italy.

The following appointments, &c., may be mentioned. Canon Stubbs has been nominated a member of the Munich Academy. Mr. Stephen Tucker, Rouge Croix Pursuivant, has been appointed Somerset Herald, succeeding to the vacancy caused by the death of Mr. Planché. Signor Antonio Farnelli has been elected Professor of Italian at University College, Gower Street, Prof. Volpe having resigned his professorship on account of ill health.

We regret to hear of the death of Capt. E. Dyma Fenton, the author of several successful novels, 'Sorties from Gib.', in Quest of Sensation and Sentiment, 'Eve's Daughters,' and 'B., an Autobiography.' He had left the army, and had been residing quietly at Scarborough since the death of his wife, three years ago. After suffering much pain from an injury to his foot, he died on Thursday, the 29th of July. He was a great favourite with all who knew him. As an amateur photographer he had few equals, his Spanish views especially being highly esteemed.

There will appear very shortly in Germany the correspondence of Novalis with Friedrich, August Wilhelm, Charlotte, and Caroline Schlegel, edited by Dr. J. M. Raich. This is the first time that the letters exchanged by Hardenberg with his friend Friedrich Schlegel have been published to the world. Indeed, the letters were long thought to have perished, and quite lately the literary historian R. Haym expressed his regrets on this subject.

Mrs. ALEXANDER is going to entertain the public with a new novel, entitled 'The Freres,' which will commence in the *Temple Bar* magazine for 1881. Mrs. Leith Adams has again undertaken the editorship of the *Kennington Magazine*.

The College of the Teachers' Training and Registration Society will open again in September, under the superintendence of Miss Agnes Ward, late of the Notting Hill High School. Miss Ward is a sister of Mr. T. H. Ward, Fellow of Brasenose College, Oxford, editor of 'The English Poets: Selections with Critical Introductions.' The College was very successful at the last Cambridge Examination for Teachers' Certificates. Fifteen present and two former students passed in all three subjects.

DR. HARKAVY, of the Imperial Library of St. Petersburg, has discovered amongst the new collection of the MSS. of this library the greater part of B. Saadyah Gaon's Arabic commentary on Isaiah. Up to the present time we knew only of his Arabic translation of Isaiah, of which Prof. Lagarde is preparing a new edition.

The well-known Leipzig publishers, Messrs. Teubner & Co., are going to publish a work entitled 'Scriptorum Græcorum qui Christianam impugnauerunt Religionem quæ Supersunt,' edited by Prof. C. J. Neumann. The third fasciculus, which will appear first, will bear the title of 'Juliani Imperatoris contra Christianos Librorum quæ Supersunt. Insunt Cyrilli Alexandrini Fragmenta Syriaca.' The Syriac fragments with a Latin translation are by Dr. E. Nestle.

"ONE generation passeth away, and another generation cometh." The *Critical Review* of Moscow, so ably edited by Prof. Kovalewsky, has ceased to appear after a short life of eighteen months. A society of savants connected with the Berlin University is going to bring out a weekly paper with the title *Die Deutsche Literaturzeitung*, under the editorship of Prof. Max Roediger.

THE German Buchdrucker-Verein has been holding its annual meeting, under the presidency of Dr. E. Brockhaus, at Munich. It is to meet next year at Bremen.

SCIENCE

The Progress of the World in Arts, Agriculture, Commerce, Manufactures, Instruction, Railways, and Public Wealth, since the Beginning of the Nineteenth Century. By Michael G. Mulhall, F.R.S. (Stanford.)

We cannot conscientiously speak well of the manner in which this volume of statistics has been compiled. The author has gone to many authorities for information, and collected a vast multitude of figures, but he fails in numerous instances in evolving the truth from the heterogeneous materials which were at his command. That a book of this kind should furnish an abundant crop of errors is only what might be expected. The *Allgemeine Zeitung*, for instance, is not the oldest newspaper in Germany, for it was established in 1794, whilst the *Frankfurter Journal* has uninterruptedly been published since 1616, and is probably the oldest periodical in existence. The school population of Greece is equal to 5.6 per cent. of the total population. The German word *Bauer* ought to have been rendered "yeoman" or "peasant proprietor," and not "farmer." The author is mistaken when he states that "down to 1850 all the railway engines in Germany were imported from England," for Borsig in 1846 had already turned out his hundredth locomotive. The "total army and navy strength" of the United Kingdom exceeds 260,000 men, and there are certainly several European states which, proportionately to their population, do not keep an equal force under arms in time of peace. It is, however, when we come to examine some of the comparative tables furnished by the author that we have most to deplore his want of thoroughness and discrimination. The few tabular statements devoted to public finance are superficial and misleading. Instead of analysing each separate financial statement and reducing the whole to a common standard, the author is content to supply crude lump sums, which include in many instances the receipts derived from Crown lands, railways, and productive public works. He appears to think that these lump sums, divided by the number of inhabitants, ought to yield a measure of the taxation to which the nations of the world are subjected. Nothing could be further from the mark. In the United Kingdom the total expenditure for imperial and local purposes may amount to eighty shillings a head, as the author asserts, but only sixty-two shillings out of this sum are defrayed by direct or indirect taxation. Nor are Frenchmen so heavily taxed as the author believes to be the case. In comparing the educational statistics of various countries, the author contents himself with giving the proportions which the number of scholars bear to the total population. This method may suffice when tracing the progress of education in a particular country, but is not at all admissible as a measure of comparison between different states. A school attendance of 18 per cent. in France is fully equal to an attendance of 26 per cent. in the United States, for in the latter the youthful element of the population is far more numerous. If we compare the number

of scholars with the total number of children between the ages of five and fifteen, we find that they amount to 77 per cent. in Scotland and Germany, to 75 per cent. in France (which has made wonderful strides in advance during the last eight years), and to 72 per cent. in England and the United States. The United States, as a whole, do not consequently stand at the head, whatever may be the superiority of the leading members of the Union. Nor need we wonder at this, for in 1870 thousands of negroes and poor whites were still denied the benefits of an elementary education. The census just taken will no doubt exhibit a wonderful progress in educational matters. The author is mistaken, too, when he says, with reference to the large number of persons in the United States unable to read, that "they are doubtless negroes or immigrants." Had he taken the trouble to consult the census returns, he would have found that the illiterate population included 777,873 persons of foreign birth, 2,789,689 negroes, and rather more than two million whites who were natives of the United States. In other words, 74 per cent. of the native-born whites, 14 per cent. of the foreign-born whites, and 51 per cent. of the coloured persons over ten years of age were unable to read. Many of these may, however, be presumed to have acquired that accomplishment as they grew older and wiser, and, so far as a knowledge of reading and writing goes, the United States need hardly fear comparison with any state in Europe. The author's railway statistics are open to similar objections, and his figures in many instances are antiquated. The length of railways throughout the world in 1880 was certainly greater than 202,021 miles. We have taken the trouble to consult trustworthy authorities on the subject, and we find that even towards the close of 1878, or in the beginning of 1879, the railways open for traffic had a length of 215,348 miles (104,130 in Europe, 96,154 in America, 2,267 in Africa, 8,800 in Asia, 3,997 in Australia and Polynesia). This is nearly 7 per cent. in excess of the length given by the author, and assuming his figures for 1870 to be correct, the increase since then has actually been 75 per cent. instead of 64 per cent. Far more satisfactory are those portions of the author's work in which he presents us with a summary of the official statistics of separate states, though even here his services as an interpreter should not be accepted without hesitation.

Natural History Rambles.—In Search of Minerals.
By D. T. Ansted, M.A., F.R.S. (Society for Promoting Christian Knowledge.)

MR. ANSTED rightly remarks that "minerals are noteworthy for many reasons," but, nevertheless, most people exhibit invincible ignorance of the most elementary teachings of mineralogy. Neither the extraordinary beauty sometimes shown by certain species, the economic value of others, nor the quaint superstitions formerly associated with many more, have awakened any general interest in their study: they are "stones," and nothing more. Mineralogists themselves are to some extent responsible for the neglect into which the study has fallen, for the introduction to the science is made unnecessarily unattractive by the uncouth terminology and bewildering synonyms by which it is disfigured. In the volume before us the late Prof. Ansted has aimed at giving in popular form a mass of curious and interesting information about minerals, and at showing the great pleasure to be derived from the search for them. For this purpose a rough-and-ready classification is adopted, which brings together in succession groups of minerals deserving consideration for their intrinsic value, their useful properties, their industrial uses, or their rarity, curious mutual relations, and peculiarities. About each class we receive much interesting and unexpected information, given in a pleasant, chatty manner. Sometimes we learn how they were used, why they were valued, and what was thought about

them in classic antiquity; sometimes we are told of the magical qualities attributed to them in the Middle Ages, or at others we seem to be enjoying a pleasant chat about their uses in the arts of the present time, or about their "homes" in remote regions. Although the volume is full of varied and entertaining information, it is not free from certain blemishes, such as too frequently disfigure mineralogical works. We occasionally find vagueness in expression, an inexactness in the use of synonyms, and a certain want of definiteness in discussing crystallographical details, even so far as they are admissible into a professedly popular work. Thus, in the first chapter, after speaking of certain properties and uses of minerals, the author states that "other minerals are obtained and used chiefly in their condition as metals." The reader will, we think, fail to grasp the meaning of this statement. In another chapter we are told that "rock-crystal is one of a thousand forms of sandstone." Calc spar or Iceland spar is an occasional and unfamiliar result of the presence of limestone. These statements are ambiguous, or rather they are decidedly misleading. In the perusal of the book we have encountered several similar instances, which might have been rectified by the author in a second edition; but that, alas! is now impossible. Mr. Ansted's extensive travels and intimate practical acquaintance with mines and minerals pre-eminently qualified him to write a popular introduction to the study of mineralogy, and it is probable that his interesting chapters will induce many to go "in search of minerals" for themselves.

ANTHROPOLOGICAL NOTES.

SHORTLY before his lamented death the late M. Broca presented to the School of Anthropology at Paris, for the free use of all students, a register of the results of the skull measurements made by him during the last fifteen years, recently completed by M. Drouault, his private secretary. A biographical sketch of Dr. Broca has been contributed to the *Lancet* by Prof. Ball, Chevalier of the Legion of Honour, one of his pupils. He states that Broca was born in 1824 at Sainte Foy (Gironde), and was the son of a physician, came to Paris at the age of sixteen, and devoted himself to anatomy. "In 1848 he became professor of the Faculty, and gained in rapid succession the honours of the profession—a place as surgeon in the Paris hospitals, and the title of *agrégé* at the Medical Faculty. In 1866 he became a member of the Academy of Medicine, and in 1867 was promoted to a chair at the Faculty, where, as a teacher of clinical surgery, he was highly successful." Prof. Ball adds eloquent testimony to the moral and intellectual qualities of this fertile and original thinker and just and benevolent man. "From the moment of the foundation in 1860 of the Anthropological Society, the activity of Broca's intellect seemed to have found its proper channel. Anthropology is a compound of so many other sciences that the intervention of a grasping and encyclopedic mind, like Broca's, is almost indispensable to form the connecting link between so many different branches of human knowledge. An excellent mathematician, a first-rate anatomist, a good Greek scholar, Broca combined in himself that diversified knowledge which the subject requires with the synthetical tendencies which condense these disseminated forces and make them converge upon a single point." The following details are given of his death-seizure:—"On Tuesday, the 6th July, he fainted in the Senate house; on Wednesday he felt sufficiently recovered to resume his labours; towards midnight on Thursday he was suddenly seized with a fit of dyspnoea, rose from his bed, and expired in ten minutes. Upon post-mortem examination all the organs were apparently sound, and we shall probably not be far from the truth in attributing the catastrophe to cerebral exhaus-

tion, arising from too protracted a course of severe intellectual exertion."

The time for sending in memoirs (printed or manuscript) to the Paris Anthropological Society in competition for the Godard Prize of 20L, "to the author of the best memoir on any subject relating to anthropology," has been extended to December 31st, 1880. The competition is open to any person who is not a member of the Central Committee of that Society, and the memoirs may be in any language.

THE SITE OF GATH.

THE disappearance of Gath is one of the most remarkable losses in Biblical topography. The Crusaders placed it at Yebna, the ancient Jabneh, Jabneel, or Jamnia. Robinson fixed on Dair Duban as corresponding with the position assigned to Gath by Eusebius. Dr. Porter identified it with Tell es Safieh, in which Lieut. Conder also agrees. Thomson thought that Bethogabra, Eleutheropolis, Beit Jibrin, and Gath were all one and the same city. Another site, that of Khirbet Jelediyeh, on sheet xx. of the large map, is proposed by the Rev. W. F. Birch in the July number of the Palestine Fund's *Quarterly Statement*, on the basis of a remarkable collection of names.

Mr. Trelawny Saunders, who is preparing for publication for the Committee of the Fund their reduced maps of Western Palestine to illustrate the ancient geography, has now made another suggestion. In the southern part of sheet xx. is a ruin called Kh. Abu Gath. It is described in the memoirs as a "heap of ruins with the remains of a modern wall." It is situated at the head of the Wady el Hesi, here called el Muleikah, which falls into the Mediterranean Sea between Gaza and Ashkelon. The position is intermediate between Gaza and Hebron, and it commands the main route from the nomad region of the Negebor south country to the lowland hills of the Philistines Shephelah, just as Gaza protects the Philistine coast road, and Hebron guards the highway through the mountains of Judah.

Apart from the apparent identity of name, Mr. Saunders defends this position from an examination of all the passages in the Bible which bear upon Gath, especially those which make Gath the southernmost city of the Philistines, with which condition Kh. Abu Gath seems to agree very well. If, too, Shearaim (1 Sam. xvii. 52) be identified with Tell Sheerah, then Kh. Abu Gath is on the way to Shearaim.

A further suggestion has been made. Prof. Palmer, while admitting that Mr. Saunders has made out a strong case for his position, contends that the name of Gath would be preserved in the modern form of *Jatt* or *Jennet*. Now five miles to the north east of Kh. Abu Gath is a place named Kh. Jennet. It is described in the memoirs as containing "foundations, caves, cisterns, and ruined walls. Apparently an ancient site."

Mr. Saunders has also communicated to the Chairman of the Committee an important rectification of the boundary of Ephraim and Manasseh, and a new identification of Magiddo arrived at from a study of the great map.

SALE.

THE library of our old contributor the late Prof. Thomas Bell, Secretary of the Royal Society, was sold on Friday and Saturday of last week at the rooms of Messrs. Sotheby, Wilkinson & Hodge. The sale comprised 777 lots, which produced 1,191L. 17s. Amongst the more important works, Gould's *Birds of Europe*, 5 vols., sold for 86L.; Gray's *Genera of Birds*, 3 vols., 34L.; Sowerby's *English Botany*, 24 vols., 28L. 10s.; Sowerby's *Thesaurus Conchyliorum*, 25L. 10s.; Yarrell's *British Fishes*, 3 vols., 31L. 10s.; Linnean Society's *Transactions*, 30 vols., 28L.; Reeve's *Conchologia Iconica*,

69 parts, 17l.; Zoological Society's Transactions, 5 vols., 34l. 10s.; Meyer's British Birds, 4 vols., 22l.; Turner's Picturesque Views, 2 vols., 28l.; Annales des Sciences Naturelles, 130 vols., 31l.; Annals of Natural History, 48 vols., 15l. 10s.; Keats's Poems, first edition, 10l. 15s.; Ray Society's Publications, 54 vols., 22l. 5s.; Ruskin's Seven Lamps of Architecture, first edition, 5l.; Philosophical Transactions, 75 vols., 25l. 5s.; and Palæontological Society's Monographs, 33 vols., 18l. 10s.

MEETINGS FOR THE ENSUING WEEK.
TUE. SEPT. 1.—Anniversary

Science Gossip.

Two periodical comets are now approaching perihelion, but it is not likely that either of them will become visible for some weeks yet—at any rate, until after the moon, which was new yesterday morning, has waxed and waned. Faye's comet will be nearest the earth on the 3rd of October (at the distance 1.09 that of the sun), but will not be in perihelion until the 22nd of January next year. It was discovered on November 22nd, 1843, and observed at each of the subsequent returns, passing its perihelion on the last occasion on July 18th, 1873. The other, Winnecke's periodical comet, was discovered in 1819 by Pons, and not seen again until 1858, when Dr. Winnecke determined satisfactorily the circumstances of its orbit. The last passage through perihelion occurred on March 12th, 1875; the next, according to Prof. von Oppolzer's recent calculations (*Ast. Nach.* No. 2326), will fall on the 4th of next December. But the position of the comet at this return will be very unfavourable for visibility at places where there are sufficiently powerful telescopes to afford hope of seeing so faint an object. Dr. von Oppolzer consoles us with the assurance that at the next return, in 1886, the circumstances will be far more likely to give astronomers an opportunity of observing the comet. Being also unfavourably placed in 1863, it was not seen at all that year, when it passed its perihelion in the autumn.

DR. WILLIAM FARR has been awarded by the Council of the British Medical Association their gold medal for his long and valuable labours in sanitary science and statistical inquiry. The presentation will be made on the 12th of August, in the Senate House, Cambridge.

THE German Association of Naturalists and Physicians meets at Danzig from September 18th to the 24th. The Association seeks for contributions from strangers, and promises all foreigners a very hearty welcome. There are twenty-three sections, several excursions, some concerts, and many social gatherings, so that the week will be fully occupied.

PROF. LISSAJOUS, the discoverer of the beautiful figures so well known by his name, is dead. M. Lissajous was the Professor of Physics at Toulouse.

THE Perseids, or August meteors, may be looked for early next week, particularly on the night of Tuesday, August 10th. The moon, being only a few days past conjunction, will not interfere with their visibility.

THE Report of the Dearborn Observatory, Chicago, issued last May, indicates a continuation of useful activity there, especially in the observations made with the fine 18½ inch refractor of Alvan Clark's manufacture, set up in the year 1862.

PROF. ELLIS LOOKIS read before the National Academy of Sciences at Washington, on April 20th, 1880, 'Contributions to Meteorology: being Results derived from an Examination of the Observations of the United States Signal Service and from other Sources.' This paper has been printed in the *American Journal of Science* for July. It is full of information relative to the principles upon which the progress

of storms is traced from their source to their exhaustion.

DR. F. M. STAFFE contributes to the *Revue Universelle des Mines, de la Métallurgie, &c.*, a valuable memoir, 'Étude de l'Influence de la Chaleur de l'Intérieur de la Terre sur la Possibilité de Construction des Tunnels dans les Hautes Montagnes.' His studies are well deserving the attention of engineers and physicists in general.

THE Report of the Chief Inspector of Mines of Victoria for 1879 is an important document, showing very clearly the advantages in that colony of the "Regulation of Mines Statute." In 1879 there were 146 accidents in the mines; in 1874 there were 296. The number of men killed in and about the mines last year was 129 per thousand employed, as compared with 1.93 in 1874. The Reports of the Mining Surveyors and Registrars for the quarter ending 31st March, 1880, show that 66,174 ounces of gold were obtained during the quarter from alluvial deposits and 113,775 ounces by quartz mining.

THE Association Française pour l'Avancement des Sciences meets this year for its ninth session at Rheims, from the 12th to the 19th of August, under the presidency of M. Krantz, Senator, Commissioner-General of the Universal Exposition of 1878.

FINE ARTS

EXHIBITION of WORKS of ART in BLACK and WHITE. Dudley Gallery, Egyptian Hall, Piccadilly, consisting of Drawings, Engravings, and Etchings. OPEN DAILY from Ten till Six.—Admission, 1s. Cambridge, &c. R. F. M'FAIR, Sec.

DON'S GREAT WORKS, 'CHRIST LEAVING THE TOMB,' 'CHRIST RISING FROM THE DEAD,' and 'THE HEAVENLY JERUSALEM,' (the latter just completed, each 22 by 22 feet, with 'Dream of Pious Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calvary,' &c., at the DOME GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

Our Ancient Monuments and the Land around Them. By C. F. Kains-Jackson. With an Introduction by Sir John Lubbock, Bart., M.P. (Elliot Stock.)

This volume has appeared at an opportune moment, when the gifted writer of the preface has been again returned to the House of Commons, to resume, it is to be hoped, his praiseworthy efforts to obtain protection for our ancient British monuments. These monuments and the contents of some forms of them are the only materials from which the earliest history of this country may be evolved. Every year that passes witnesses the partial or total removal of some of these materials, and makes more and more difficult the completion of that history. They who have been for many years engaged in the careful survey of these monuments can testify to these injurious aggressions. Both last summer and within the past few months the mason's hammer has descended with destructive force upon highly instructive monuments on Dartmoor; and it is a regrettable and dispiriting thought that whilst our legislators are considering other questions of much greater moment, or are hesitating, or not striving to surmount the difficulties affecting proprietary rights which surround the question of monumental protection, the hammer and the chisel are unceasing in their work of demolition, and many ancient memorials are being irretrievably spoiled, and rendered useless to the antiquary and the historian.

There are two portions of this book, viz., the preface, by Sir John Lubbock, and the material part, by his friend Mr. Kains-Jackson, thus introduced, which invite comment. How far does each portion command itself?

It was an excellent opportunity for informing the public and showing, by accurate descriptions, how important are the instances scheduled, as illustrating the various branches of the entire subject. It will be sufficient if we confine our remarks at this moment to one section of the book, viz., tumuli and megalithic monuments in England and Wales, and to two or three only of the examples mentioned. Respecting such monuments in general, Sir John Lubbock remarks that they are "rapidly disappearing. They are seldom destroyed to serve any important purpose, but are utilized as manure, road metal, or building material, or perhaps levelled merely because they impede the plough." Many of them belong to the neolithic period; some, and especially those which cluster around Stonehenge and Abury, he refers to the Bronze Age, because they contain articles in that metal; and others "are certainly as recent as Saxon times." No exception can be taken to the last statement; but it is not so certain that both Abury and Stonehenge belong to the Bronze Age. It is possible that a considerable interval of time may have separated these two great structures, Abury indicating in no way whatever the use of metal tools, while the stones of Stonehenge have been chiselled. The former may therefore be referred to the Stone Age without violating any rule of sound induction, and the latter to that of Bronze. The chiselling, however, does not necessarily imply the use of metal, because there is good reason to believe that the elaborate sculpturing of the hard granite walling-slabs of the Gavv' Inis and other dolmens in Brittany was accomplished by stone implements; and by the same means the Sarsen stones on Salisbury Plain, and the Devil's Arrows, near Boroughbridge, Yorkshire, may have been artificially reduced and shaped. We admit that a large proportion of the barrows which cluster around these notable Wiltshire monuments and belong to the Bronze Age seem to support the view of Sir John Lubbock; yet it must not be overlooked that there are still, and probably were formerly other, sepulchres in their immediate neighbourhood which as clearly belong to an earlier age. We merely make these remarks to show that there is another view of the subject which is not without support.

Sir John Lubbock writes in a less positive manner of another class of monument. "Sometimes," he observes, "we find the central chamber standing alone, as at Kits Coty House, which may or may not have ever been covered by a mound." This remark raises a question which, we rejoice to know, is rapidly losing its influence with archaeologists, and most certainly in a few more years will be sunk in oblivion. Perhaps Sir John Lubbock does not know that a drawing by Dr. Stukeley is in existence which exhibits Kits Coty House in a somewhat different condition from what it is at this time. Dr. Stukeley was not a bad draughtsman, and in this respect was immeasurably superior to Aubrey, and he represents the monument as being partly imbedded in a long barrow. It is consequently a perfectly legitimate conclusion that he saw and sketched, in the first half of the last century, the remains of a great mound which

had enveloped the chamber or cist. No one who has studied the stupendous cists of Cornwall, and seen Dr. Borlase's sketch of that of Zennor while it was partly buried in the remains of a cairn, or that of Trethey, which is still in part buried, should feel any difficulty in believing that Kits Coty House, a structure comparatively so inferior, had been originally concealed in a barrow. As Sir John Lubbock specifies no other exposed chamber or cist, it is needless to fortify our view by producing additional evidence. We cannot tell what was the plan of the Kentish monument when first erected, and it may reasonably be concluded that we only gaze now upon a dilapidated building.

The scheduled monuments described by Mr. Kains-Jackson are in reality only a few widely known examples of those which should be preserved. They are far from being the most instructive and the most important in Great Britain. There are many, *s.g.*, in Cornwall and Devon, which are quite as valuable, but not one is placed in the schedule, for reasons given in Appendix E. (p. 112). Parliamentary custom is alleged for omitting the Cornish ones, but there is no justification for the remark that Devonshire contains "no monuments of at once prehistoric and primary interest," nor for the additional remark, "There are several of minor note well worth preserving." There is, in fact, no area of the same extent in Great Britain where such numerous and extensive prehistoric remains exist. They are of varied character and extreme importance to the archaeologist. Stone circles of large size, lines of stones forming avenues many hundred feet in length, cisted earthen barrows and cairns, menhirs, innumerable huts and walled villages, and a considerable dolmen at Drewsteignton,—all these are to be met with within the comparatively small limits of the moor, and, taken collectively, are of surpassing interest and value.

In the opening paragraph the author leads his readers to expect "short but distinctive descriptions of each monument included in the schedule"; and our disappointment is great when we find the description of one in particular—not the least important in the list—so exceedingly meagre that there is nothing distinctive in it. Of Wayland Smith's forge he writes:—

"A group of stones heaped into the form of a rough forge. The group of stones is made up of four large blocks, and of a number of smaller pieces, part supporting, but most merely lying on the ground in the immediate neighbourhood of the central construction."

It is impossible for any one to form an idea of the structure from this; and the difficulty is increased when it is further added, "If it is a dolmen, it is a dolmen of a different form and construction to most monuments of that description." In a subsequent paragraph Gough's account in his edition of Camden is quoted:—

"A parcel of stones set on edge, enclosing a piece of ground somewhat raised. On the east side of the southern extremity stand three aquariah flat stones, of about four or five feet either way, supporting a fourth."

It is quite clear that the plan of this interesting structure has not been discerned by any of its chroniclers. Its plan is that of a Latin cross, and consists of a central passage about

22 feet (internal measurement) in length, in a north and south direction, with a chamber on opposite sides near to the north end. The only capstone (measuring 10 ft. by 9 ft.) which was *in situ* when we planned it thirty years ago covered the eastern side-chamber. The four capstones which covered the rest of the building had been displaced and were lying near. The entrance, which was at the south end of the passage, was closed with an upright stone. The remains of the mound (about 45 ft. in diameter) which formerly enclosed the sepulchre were distinctly traceable, and a circle of stones, of which three stood on the east side, once embraced the whole. This is a very brief description of the monument as it then appeared and probably still exists, and it is sufficiently distinctive to arouse an interest in a building of a form uncommon in Great Britain.

Is the description of Kits Coty House as satisfactory as it should be? In the first place, we find a misleading observation in the opening sentence, where it is said that it is "one of the most complete of ancient British monuments." Next comes Lambard's account, written in 1570, which is useful as showing that there were then no more stones than now. After that Mr. Jackson gives the dimensions of the stones, which may pass, though they do not quite tally with our measures taken last year. But the greater part of the letter-press is taken up with local traditions, which are of no value at all, and appear to be given as though the object was to bring the monument within the range of Saxon history. As regards the ruined monument at the foot of the hill nearer to Aylesford, its overthrow was not caused, as the author says, by an "excavation carried on in the interest of antiquarian research." We have had lately in our hands an autograph letter, addressed to Dr. Stukeley, dated 1722, which informs us that about the year 1690 it was pulled down by John French and John Frankham, the then owners; that before they meddled with it its plan "nearly approached a square"; that the stones which had composed the walls, as the correspondent was told

"by some who remember it standing, did all of them joyn close together so as to touch each other; and that the dore was on the west side thereof next the road. The length of the whole run is about 28 foot, the height thereof 8 foot."

That which creates an uncomfortable feeling as we read the book is the author's association of the word "Druid" with the rude stone monuments of Great Britain:—

"Throughout the British Islands weird altars and strange tomb-like blocks of stone are even to be met with in various spots.....At the present time the number (in Anglesey) is reduced to about a dozen, and of these only one—the gigantic dolmen of Plas Newydd—has remained in such a state of preservation as to be deemed worthy of that final protection which it is to be hoped the Ancient Monuments Bill will afford to Druidical remains.....The other Druidical monuments of the island must be briefly noticed."

It is not that the word "Druidical" is here used in its popular sense, as conveying to the uninstructed public mind an idea of what monuments amongst others it is proposed should be protected by statute, because the author enters into an explanation of Druidism

and of its having had a rallying ground in the island of Mona, where so many "altar-like groups of stones" formerly existed. Moreover, we thought the altar theory was exploded. It would certainly be an advantage to science if its advocates would inform us where these "weird altars" are situated, for in our many archaeological rambles we have been so unfortunate as to have never seen one. At p. 30 the reader begins to obtain an insight into the author's opinions. When describing the chambered tumulus at Stoney Littleton, he finds no difficulty in affirming its sepulchral character:—

"The monument enjoys a special reputation as one of the few British remains of which the purpose is clearly discoverable.....Stoney Littleton is a place of interment. Its form admits no doubt upon the subject.....It may be described as a covered dolmen."

It may be inferred that the author cannot have seen and studied many of these monuments.

After this, as might be expected, with the exception, perhaps, of Abury, the stone circles are also called Druidical, and Stanton Drew derives its appellation from "steintown Drew, or the Druid's town of stone." Canon Jackson, F.S.A., Rector of Leigh Delamere, some time back so satisfactorily disposed of this derivation, for which there is not a shadow of reason, that its revival is surprising.

These criticisms may rightly be closed with the expression of a hope that the work, notwithstanding its defects, may serve to secure the scheduled monuments from further injury, and "lead to the preservation of many others in various parts of the United Kingdom."

Leonardo. By J. P. Richter. Illustrated. (Samson Low & Co.)—This little book is one of the series styled "The Great Artists," of which we have reviewed several. It professes to contain the results of researches in incited MSS. of Da Vinci preserved in London and Windsor, without, it would appear, reference to records in other places, Italian and French, which deal with the career of the great and, after all, almost unknown master. For these we must wait another occasion. It might have been well if Dr. Richter had been at the pains of informing his readers where the results in question are stated. It is difficult in such a book as this to detect what data have already been published and what are new, Leonardo literature being extensive, if not rich in biographical details. On the other hand, this book is welcome because it fulfils its pretensions, and offers in a compact form all the old and most important facts about the artist, and, so far as we can discover, some comparatively trivial though novel details, the value of which is overrated by Dr. Richter. We have found little worth speaking of which is new. Apart from this Dr. Richter's lack of critical power is obvious; he is ready to produce the conclusions of his fancy instead of trustworthy evidence, and indulges in the hardy assumption—a failing commoner in Germany than in this island—that he alone is master of his subject. In dealing with such a theme as the life of Da Vinci these shortcomings are peculiarly unfortunate. For example, on the strength of a memorandum without a date of the costs of the funeral of one "Caterina," paid by Da Vinci, our author (p. 87) jumps at the conclusion that the woman in question must have been Leonardo's mother, who, after her great son's birth, married a certain Accattabriga di Piero del Vaco di Vinci. "Thus [Caterina] was

the name of his unfortunate mother, and Leonardo was, without doubt, the only one of her relations who paid her the last tribute of respect." The idea is pretty, but it is without a shadow of foundation beyond the fact that a Caterina died in a hospital, and was decently buried at Leonardo's cost, after he had been to see her there, on which occasion he was at the pains to note that "Giovannina, viso fantastico, età anni [sic] chetatina allopedale," i.e., the Giovanna who lies near Caterina in the hospital has fantastic features. A touching note to make at the bedside of a dying mother! who, by the way, was, if our author's guess be correct, allowed to die in a hospital. There is no evidence that Leonardo's mother was "unfortunate," or that Leonardo alone attended the deathbed of the Caterina who died in the hospital. Again, the reader is told (p. 94) that Da Vinci was at Milan in October, 1508, because there is a note in one of his MSS. that a certain thing was "bought at Milan on the 12th of October, 1508." On this memorandum is built the assumption that the artist witnessed festivities in that city in honour of victories of Louis XII.: "in these Leonardo probably took part." P. 83 tells us that "perhaps, when in Northern Italy, Leonardo may have been present at more than one battle-field." It may indeed be so, but one might as well conjecture that elephants were employed in such a battle because Da Vinci delineated them. Nor is Dr. Richter to be trusted when Leonardo makes a statement about himself. On p. 40 we are told, "It is probable that so long as Da Vinci remained at Milan in the dukes service, his talents and activity were more directed to engineering than to art." This is exactly what the master has told us, without a "probability." Again (see p. 36), we are told that the famous "horse," of which a model was set up at Milan, 1493, was twenty-six feet high, and this inexplicable caution is added—"but in the face of this fact it is utterly impossible for us to imagine that the horse can have been represented as galloping, as has been hitherto supposed." We may ask, What has the attitude of the horse to do with the bulk of the statue? The authority is Luca Pacioli, a contemporary, in his treatise on proportion, published in 1509, or eight years after the last mention of this mysterious sculpture. Dr. Richter rightly opposes to the tale of Vasari, that when Milan was sacked in 1499 the model was destroyed by Gascon archers, the letter of Ercole d'Este, dated September, 1501, begging the model as a gift for Ferrara, and the reply to him, which states that the French king had seen the statue, so the request could not be granted without that monarch's knowledge. Our author is apt to discover marvellous nests. Vasari says that Leonardo painted an angel in Verrocchio's 'Baptism of Our Lord,' which is in the Academy at Florence, in such a manner that Verrocchio thenceforth abandoned painting. Dr. Richter disbelieves the tale, because he recognises in the picture more of Da Vinci's work than the angel; in fact, he believes the figures of Christ and a second angel to be Leonardo's. This is surely a strange kind of criticism. What shall we say for the sentence on p. 73, which describes the 'Virgin and St. Anne' thus: "The conception is a thoroughly mediæval one; the figure of the Virgin, who is shown resting in St. Anne's lap, seems a return to the traditional symbolism of genealogical trees." Why, on p. 3, are we told to remember that early Florentine painters knew nothing of antique Greek art? No one ever said they did. If they had they would have done better than they did. Trivial remarks of this kind are too common. "Sumptuous costume and magnificent colouring" (p. 88) are not characteristics of the portrait of La Gioconda. What does Dr. Richter mean by "frescoes which were done in oil." (p. 43)? Is this an error of the translator's? On p. 16 it is said that Da Vinci's MSS. are "far from easy to decipher"; the fact is that, as

he wrote from right to left, a mirror is useful in reversing the script; but, apart from that, the memoranda are unusually clear and quite legible to any one acquainted with manuscript of the sixteenth century.

Lectures on Art delivered at the Royal Academy, London. By Henry Weekes, R.A. Illustrated. (Bickers & Sons.)—Mr. Weekes, the Professor of Sculpture in the Royal Academy, was an able, intelligent, and diligent pupil of Boehm. He was for many years Chantrey's chief "assistant"—scandal said his duties deserved a higher name—and he became heir to the business of that maker of monuments and busts. He executed some creditable portrait statues, including those of John Hunter and Lord Auckland, and among his works which were more or less ideal are an acceptable figure of Cleopatra, and a statue of Sardanapalus which is not quite so good. This volume contains eighteen discourses, which respectively treat of "Composition," "Beauty," "Taste," "Style," "Colour in Sculpture," "Sir Joshua Reynolds as a Critic on Art," and "The Early History of Sculpture." Like Weekes's artistic productions, these lectures are thoroughly intelligent, clear, and compact. They have been conscientiously thought out, and the book reflects credit on its author. On the other hand, these lectures are so little inspired by the fire of genius that it is easy to conceive how favourable to repose of mind and body the students of the Royal Academy must have found the hours of their delivery. In truth, they lack hardly anything but fire; acumen, fidelity to convictions which were courageously formed and freely expressed, and power to take a large survey of the themes within purview, distinguish nearly every page. Great names did not overawe the honest instincts of the Academician who, in the discourse on "Style," ably criticises the defects of M. Angelo's 'David' and 'Moses.' Indeed, he dissected these celebrated statues as frankly as the works of Gibson, his contemporary, in "Colour in Sculpture." The latter is a capital piece of criticism. Not less excellent are the elaborate notices of Reynolds, which contain a careful and far, but surely supererogatory, defence of the P.R.A. against the shallow animadversions of Cunningham, who even as a gossip has passed out of count, and who was never regarded as a critic. Fall as these pages are of by no means tender criticisms on modern English sculptors and their works, it is noteworthy that not a word is said about Wyatt, one of the best of them.

Views of Ancient Buildings illustrated by the Domestic Architecture of the Parish of Halifax. By J. Leyland. (Halifax, Leyland.)—Halifax, which has lately distinguished itself by "restoring" its historic church, must formerly have possessed many domestic buildings of a valuable architectural character. Mr. J. Leyland is hardly a good draughtsman, even of buildings, and makes bad work with figures and landscapes. He is, however, leadably anxious to preserve records of these structures, and, notwithstanding technical shortcomings, has succeeded in delineating the general appearance of the relics to which good taste directed his attention. They were nearly all erected during the seventeenth century, some of them on the verge of the next age, but not a few of them prove the justice of a remark of ours, that Gothic architecture continued in vogue long after the Court had introduced incongruous elements into the practice of English builders. In districts remote from London, especially where stone abounded, it would not be difficult to find an unbroken series of domestic Gothic, beginning with the end of the thirteenth century and continuing to the present revival, thus overlapping the Elizabethan, Jacobean, Caroline, debased Renaissance, Dutch, "Queen Anne," Georgian, and pseudo-classic fashions. Barkisland Hall is dated 1638. It has a Perpendicular plan, porch, mullions, hood mouldings, and a pretty Geometrical

rose window; but there is to the porch a frontispiece which is as false as anything erected in France at the time. The great house at Ervington might have been built in 1325, and so might Clay House, Greetland, yet both are doubtless only about two hundred and fifty years old. A stone house, formerly on the Bowling Green, Halifax, with cross-gables, we presume not to be earlier than 1600, and, although the chimneys are not shown here, it is very interesting as a type of its kind, fit for modern use at a small cost. Many half-timber examples in this book are noteworthy, and, although not displaying very extraordinary specimens of design, the book is rich in good and characteristic remains.

THE ROYAL ARCHEOLOGICAL INSTITUTE.

GAINSBOROUGH is notable as having been at one time the dwelling-place of King Alfred and afterwards the headquarters of the Danes in one of their most memorable incursions. The fine half-timber mansion known as the Old Hall was visited by the Institute on Wednesday, the 28th ult., and the somewhat long journey was well repaid. A castle or fortified house had existed here from early times. In March, 1470, Sir Thomas Burgh was its owner, when it was attacked by Lord Willoughby, taken, and destroyed. No fragment of this building remains, unless it be the picturesque tower which stands at the north-east angle of the present fabric. This Mr. Somers Clarke, who explained the building, thinks may have been a fragment of the earlier house. The present building occupies three sides of a square. It was almost certainly erected immediately on the destruction of the older one, and is an extremely interesting example of a fifteenth century house of the larger sort. It was occupied until the middle of the last century by the family of Hickman, and there is evidence that John Wesley, when a boy, used to stay with Sir Nevil Hickman. Some time about the beginning of the reign of George III. the family moved to their present seat of Throck, and the Old Hall was permitted to fall into decay, many parts of it being let out as colleges, and buildings of the most unsightly description being allowed to attach themselves to its sides. A lamentably injudicious attempt was made some thirty years ago to restore the eastern wing and the great hall, which seems to have obscured or obliterated many interesting features. Sir Hickman Bacon, the premier baronet of England, is endeavouring most successfully to repair the damages done by neglect and restoration. The fabric is in most cases strong and sound, and the structural repairs that are needed seem to be executed in a most satisfactory manner. The great timber hall, with its stone bay window, looking to the north, is one of the finest apartments of the kind in existence, and the kitchen, with two huge fireplaces, and little den-like rooms in the angles high up in the wall—probably servants' bed-rooms—is a remarkably good example. The western wing, which is at present under repair, has a series of massive and highly picturesque chimneys in its western wall, which have a remarkably fine effect when seen from the outside of the building. Mr. Clarke mentioned the fact that Thomas, Lord Burgh, entertained Henry VIII. here in 1541, and drew attention to an inscription scratched on one of the walls, "Trust truth only. P. Tyrwhitt." The person who has left this memorial of himself was most probably the third son of Sir Robert Tyrwhitt of Kettleby. He was one of the members for the city of Lincoln in 1554.

From Gainsborough the party drove to Stow. The Lincolnshire peasants to this day call Stow "the mother of Lincoln Minster," and there is some meaning in the traditional phrase. Stow may have been the site of Sidnecaster, and thus the see of the oldest Lincolnshire, or rather Lindsey, bishopric. The present cruciform church is one of the most interesting examples of Saxon architecture in England. This Saxon

work is evidently of two periods. A fine Norman choir was built soon after the Conquest. It has an arcade with stone seats running round it, even behind the altar, which must have stood at some distance from the eastern wall. About forty years ago this church had fallen almost into ruin, and it was seriously proposed that it should be pulled down and a small modern edifice "in the Gothic style," suited to the wants of a small rural congregation, built on its site. This would have really been done had not the then vicar (the late Rev. George Atkinson) happened to be a man of great general culture, and much in advance of his time in most things relating to art and history. Under almost every possible disadvantage he undertook to see to the preservation of the fabric, and an almost complete repair was carried out under his direction. Every angle of this restoration would not, perhaps, bear criticism, but viewed as a whole it was of a conservative and genuine character, and much superior to what commonly goes by that name at the present time.

In the evening Mr. Peacock, of Bottesford, read a paper on Lincoln during the great civil war, in which he denounced as a calumny the statement that Oliver Cromwell was responsible for the destruction of the tombs, brasses, and stained glass in Lincoln Minster.

On Thursday, the 29th, the annual meeting of the Institute was held in the Lincoln Assembly Rooms, at which none but members of the body were present. Afterwards the cathedral was described by the Rev. Precentor Venables, and Mr. John Henry Parker, C.B., made some remarks on that portion of it which was built under the direction of St. Hugh of Avalon. There is good reason for believing that this is the oldest specimen of the Early English style that has come down to us, and it is certainly one of the most beautiful. Mr. Parker said that the double arcade, which adds so much to the richness of this part of the church, was probably not due to design, but that when the walls had risen above the single arcade which was built at first, the bishop determined not to have a wooden roof, as had been intended, but to cover his building with a stone vault. For this purpose it became necessary to make the walls more massive, and instead of pulling them down a double and intersecting arcade was resorted to. Some persons present, who had also carefully examined the masonry and the details of the sculpture, maintained that this was not the case, but that the double arcade was a purely decorative feature.

After the minster had been examined, the Rev. Owen W. Davis read a paper on the west front of St. Albans Cathedral, in which he tried to defend the alterations now being made by Sir Edmund Beckett. Mr. Peacock spoke in condemnation of so important a monument being entrusted to any one except a properly qualified architect. Mr. J. T. Micklethwaite also objected to the work.

In the afternoon the old palace of the Bishops of Lincoln, on the south of the minster, was inspected, under the guidance of the Bishop of Nottingham. The palace was probably begun by Bishop Bliot early in the twelfth century. Bishop St. Hugh of Avalon commenced the great hall, which was finished by Bishop Hugh of Wells. The gateway tower, which is now used for the lecture-rooms of the theological schools, was built by Bishop Alnwick in the middle of the fifteenth century. Except this tower, all the rest of this once magnificent building has been reduced to ruin. It seems to have been perfect till the time of the great civil war of the seventeenth century, when it was at times used as a prison; indeed, a little before that time Bishop Williams, the Lord Keeper, had spent some money in repairing it. Major Barry, the Parliamentarian, is said to have lived here for some time and to have built some stables; but at the latter end of the Commonwealth period the lead is reported to have been sold.

In the last century it began to be used as a stone quarry for the repairs of the minster, and, as we have heard, for other and more unworthy purposes.

After the palace had been examined, the party again visited the minster, and examined some of the tombs, under the guidance of the Bishop of Nottingham, who pointed out on one of the monuments, which is attributed to a member of the family of Burghersh, an interesting piece of sculpture, representing a mound, with rabbits running into and out of the holes which they had burrowed in it. His lordship suggested that this might possibly be a symbol of the resurrection—life springing from the grave. It was pointed out, however, that the portion of an iron hearth, formerly in Snarford Church, Lincolnshire, but now in the South Kensington Museum, has on the brass label which runs along its front the figure of a lion holding a rabbit in one of its paws. There is strong reason for surmising that this grille was once an adjunct to a tomb of some member of the family of St. Paul, whose arms were a double-queued lion, and this bearing is found on the sculpture of the tomb. It is at least possible, therefore, that the rabbit may have been an heraldic badge of that family. It was stated during this second visit, though we believe not by any one in authority in the cathedral, that the grey marble columns of the Lady Chapel were very shortly to undergo the process known as repolishing, which seems to consist of coating with a thick and very shiny varnish. The marble shafts in the clearstory have been so treated with most unhappy effect. It is to be hoped that this visit of the Archaeological Institute may have the result of saving these grand pillars from a similar calamity. The opinion of all present seemed to be that the proper course was the simple one of leaving them untouched.

The proceedings of this day terminated by a reception given by the Bishop of Lincoln at Riechole Palace.

The church of Grantham, dedicated to St. Wolfran, Archbishop of Sens, is one of the largest churches in eastern England, and its spire among the most graceful in the kingdom. It was described on Friday, the 30th, to the Institute by Mr. Fowler, of Louth, who pointed out the remains of the original Norman church in the fragments of clearstory windows over the nave arcade. These arcades are transitional Norman, with many of the caps highly ornamented; the two eastern ones, however, form an exception, as they are Early English. The church was greatly enlarged in the end of the thirteenth century, and much beautiful Decorated work remains to testify to the magnificence of the plan which it was intended to carry out. It was, however, never fully executed. The north aisle of the choir, which, if we are not mistaken, replaces earlier work, is of good Perpendicular character. It is said—we did not gather on what authority—to be due to Fox, Bishop of Winchester. The tower and spire belong to the fourteenth century, and seem to be in much the same state as when the builders removed their scaffolds. The roofs are new and highly ornamented. On the south side of the choir is a curious crypt containing a stone altar, which seems to have come down to our time entirely unaltered. There are no consecration crosses on its slab, which renders it probable that it is of the reign of Mary I. and that it has never been consecrated. To this fact, if fact it be, we may, perhaps, owe its preservation. When, in the early part of the reign of her successor, the altars were ordered to be removed, it is possible that this one was spared because it did not come within the meaning of the term, as the local authorities at the time chose to understand it. In this crypt are stowed away two benefaction tablets, painted in black letter. They are interesting and in good condition, but want a little repair, not repainting; one of them records gifts to the town of Grantham, the other subscriptions for

the repair of the tower and spire in the thirteenth year of Charles II. Together they furnish a not uninteresting list of the old families of the southern part of the county. Among them we noticed that of Dr. Robert Sanderson, the Bishop of Lincoln. We were told that they were suspended in the church until the period of its restoration. It is high time that they were brought back again. In a chamber over the south porch are many books with chains attached, though they are now no longer fastened to the shelves. Several of them seemed to be early and curious, but in a state of decay. It occurred to us, while hastily examining them, that if some of the money which has been expended on the ornaments of the new roof had been devoted to the preservation of these books a more satisfactory work would have been accomplished. St. Wolfran is an exceedingly uncommon dedication in England. Grantham church had this foreign archbishop as a patron because it possessed, or was reputed to possess, some of his relics. A silver and copper shrine, called "sacred Wolfran shrine," was sold by the churchwardens in 1565, and communion plates bought with the money. The Angel Inn is an ancient and picturesque hostelry. There appears to be evidence that Richard III. stayed there, and the room which he is said to have occupied is still shown.

Steeleford was the next place visited. The church of St. Denis is one of the finest in the shire. The tower is transitional Norman and the spire of the same date, or Early English of the oldest character. A Perpendicular west window and other additions have been made. The nave, north transept, and aisles are flowing Decorated, melting into Perpendicular. There is a fine Perpendicular clearstory to the nave, and the chancel is of the same style. The altar rails are of wood, seemingly of the time of Charles II., and are fine examples of carpenter's work of the period. We observed three dedication crosses painted on the inner walls of the chancel, and were told of others which we did not see. The rood-screen is one of the finest late examples we remember to have seen. Its date cannot, we think, be much earlier than A.D. 1500. It has a bold projection towards the nave in the middle, opposite the place where the crucifix once stood. We imagine that this place was at one time occupied by a desk, and used as a lectern or pulpit. The churchwardens of 1566 gave a singular reason for preserving this screen. They said they had taken down the rood-loft "all save the north, which remaineth standing, which we cannot take down, for that is a wise frame one house to another, so that we have noe passage but that wais." The meaning of this is by no means obvious. There are stairs and doors at both the northern and the southern ends. The roof, which is a good modern one, is said to be a copy of the old one, which was much decayed. This church has been restored, but care seems to have been taken not to remove or to replace the tombstones and monuments, among which are fine seventeenth century examples, in memory of members of the family of Carre.

Heckington, the next place visited, is remarkable for its fine church, nearly the whole of which seems to have been built about the middle of the fourteenth century. In the north wall of the chancel is a noble Easter sepulchre, among the finest, if not, indeed, the very best, in England. Opposite it, on the south, are sedilia of similar character, which were, there can be little doubt, executed by the same workmen. There are also sedilia of a less ornate character in the south transept. The rood-loft would seem to have been a very wide structure. The chancel arch is not at the end of the nave, but there is before it a wide space, lighted by two windows on either side, one above another, between which the upper stage of the rood loft seems to have been placed, the upper one lighting the gallery and the lower one the space beneath. The

rood-loft doorways remain. It is much to be regretted that the lower portion, at least, of this structure has not survived. Judging from the highly ornamental character of much of the church, we cannot doubt but that it was a magnificent specimen of woodwork. The church has undergone the process known as restoration; the joints in the masonry of the nave are pointed with black mortar, which has a most evil effect. There is an hexagonal font of the Decorated period, with niches in its sides which seem to have contained images.

Boston Church was explained to the visitors by Sir Charles Anderson, Bart., who knew it well in its unrestored state. It is entirely Decorated work, except the tower and eastern part of the chancel, which are Perpendicular. It is probably the best known of the great Lincolnshire churches, and is supposed by strangers to be the most beautiful church in the county. This is, perhaps, true of the exterior, but the work in the interior is poor when compared with that of many of its smaller neighbours. We observed on the door of the north stair of the tower a knocker of bronze, which is pretty certainly Italian work of the fifteenth century. As it is not a modern addition it is not a little strange to find it here. The altar-rails are good ironwork of the early part of the eighteenth century. There is also a good Jacobean pulpit. The vaulting of the church is of wood, put up in 1662. It is not beautiful, but we are most thankful that it has been preserved. In the hall of the guild of St. Mary of Boston, now used as a town hall, are some fragments of old stained glass, which seem interesting. This guild was a wealthy corporation. An inventory of its goods taken in 1534 is in the possession of the Corporation, and is a most instructive document.

The church at Tattershall was built about A.D. 1500. It is fine and stately, but the windows lack beauty, from the fact that cusps have been omitted in the tracery. Nearly all the windows were rich with stained glass which had passed unscathed through the political and religious tempests of the sixteenth and seventeenth centuries. It was removed to Stamford Baron, in Northamptonshire, about a hundred years ago, and we understand that much of it has perished. There is a massive stone choir-screen, with a projection on the eastern face, in which we believe there is still a stone desk, but it is so encumbered with modern timber-work that we could not obtain conclusive proof of the fact. There is in the nave a wooden pulpit of the date of the church, with black-letter inscriptions on the panels. Tattershall Castle, which stands a little to the west of the church, is a well-known building, and has been engraved again and again. It is one of the best specimens of mediæval brick architecture that have come down to us. It was built about the middle of the fifteenth century by one of the Lords Cromwell. The chimney-pieces are remarkably rich in heraldic ornaments. If we mistake not, there are casts of them in the museum at South Kensington.

The first place visited on Saturday last was Southwell Minster, in Nottinghamshire. Tradition assigns a fabulous antiquity to this grand old church. The nave and transepts, which are the earliest part of the existing building, are of the twelfth, and the choir of the thirteenth, century. The chapter-house, which is one of the loveliest buildings in England, is of early Decorated character. The great west window is Perpendicular. Newark, also in Nottinghamshire, was the next place at which the party arrived. Mr. J. T. Micklethwaite made some remarks on the church, which is very large and interesting. Its most noticeable feature is a lofty tower, crowned by a spire rivaling Grantham in beauty. The lower part of the tower may have been built about 1230, but it has Perpendicular insertions which do not add to its beauty. The spire is of a little later character. The rest of the church

is almost entirely of Decorated and Perpendicular date. Under the choir is a crypt, which, from the very little we saw of it, we conjectured to be transitional Norman. It is used as a burial vault, and is nearly full of modern coffins (there are twenty-eight of them, we were told). This being the case, we did not think it prudent to remain long below. It may be satisfactory to some people to know that the ventilation of the place has been carefully provided for. The doors by which it is reached are at the back of the reredos, and there are two modern pierced iron plates, through which the poisonous gases, if there be any, escape into the church. We were informed that several of the authorities, ecclesiastical as well as lay, had on various occasions objected to these arrangements, but that it had been found that it would be contrary to law to remove the bodies and bury them in the earth. If this be so, it causes a doubt to occur as to whether the English statute book has yet reached absolute perfection. The wooden screen which cuts off the nave from the choir was originally carried across the whole church. It has long been removed from the front of the arches of the aisles, but before the restoration of the church evidence of this was afforded by the two ends, which were rough, showing the marks of the workmen's axes who performed this barbarous act of mutilation. Now this evidence has been improved away, and some modern ends fastened on, which are so deftly carved and stained that it requires a practised eye to find out that they are a falsification of history. The date of this screen, which is a magnificent work, is uncertain; it falls, however, somewhere between A.D. 1480 and 1520. The east window of the south aisle contains some good stained glass. It is made up of fragments gathered from various windows in the church. The arms of Deyncourt occur several times, and there are some fragments of a series which must once have represented the seven deadly sins; Lust, Gluttony, and Anger yet remain pretty perfect. Gluttony is a most quaint figure of a man with a bone in his hand and a beer-jug—a leathern jack probably—attached to his belt.

On Monday, the last day of the Congress, an excursion was made among the village churches on the south of Lincoln. Navenby was the first place visited. The nave is Early English; one of the pillars of the north arcade has a stone seat around it. This is an unusual arrangement, but may be seen in several churches in Nottinghamshire and Lincolnshire. The church of Bottesford, near Brigg, furnishes good examples of these seats, where the pillars of both arcades have them; they are circles on the south and octagons on the north. The north and south aisles at Navenby are of Decorated character, and there is a peculiarly richly Decorated chancel, containing an Easter sepulchre, sedilia, and credence table, the sculptures of which reminded us of the beautiful works of the same kind at Heckington. There is preserved loose in the chancel a stone, said to be marble, but which we took for Lincolnshire limestone, with an early French inscription in memory of its uncommon shape, which is that of a half quatrefoil. There is a coffin-lid in Scotton Church, near Kirton-in-Lindsey, made of precisely the same material, and inscribed in French with letters of exactly the same type.

At Wellingore the nave is Early English, and the aisles Perpendicular. There are transition Norman sedilia and fine alabaster figures of a knight and a lady, which are said once to have been ornamented with the arms of Dymoke, Houghton, and Disney.

Welbourne Church, we were told, "is still awaiting a restoration." The tower is transition Norman, or perhaps Early English, and is surmounted by a very clumsy Decorated spire. There is a fine Decorated porch, with two niches, from which the figures have been removed;

there is a mutilated representation of the Holy Trinity over the apex of the arch. A Sanctus bell-cote is bracketed out from the east end of the nave; the bell which belongs to it is preserved in the church.

In the wall of an outbuilding of a cottage on the north side of the churchyard is some masonry which might be taken for early Norman, if it be not recent imitation work. We were assured by an inhabitant of the village that it had not been built during this century.

At Brant Broughton the columns of the nave are octagonal Early English work. The aisles and clearstory are Perpendicular. There is an extremely fine painted timber roof of the date of the clearstory. The chancel is new. It replaces a miserable erection of the early part of this century. It is of Decorated character, and is a really noble specimen of modern work. The carved stalls and screen have not been added as yet. There is some of the best modern stained glass in this church that we remember to have seen. Somerton Castle must have been, when perfect, one of the noblest fortifications in the eastern shires. It is surrounded by a vast entrenchment and moat, which have been pronounced, somewhat too confidently, to be of the date of the castle. This is probably an error; they bear strong marks of an earlier antiquity, and there can, we believe, be but little doubt but that they were made by the Northern invaders in one of their numerous descents upon Lincolnshire. There is a work of much the same sort at Thonock, near Gainsborough, which it is almost certain was a Danish stronghold. We believe that the original fortification at Somerton consisted of a stockaded embankment, and that Anthony Beck, Bishop of Durham and Patriarch of Jerusalem, selected it as a site for his castle because he found this vast earthwork ready to his hands. Beck's castle consisted of a quadrangular enclosure, said to be 330 feet from north to south, and 180 from east to west. The remains have been so much mutilated that it is not easy to make out how many towers there were when the building was perfect. Its general character may, however, be so far read from what remains that we can see that it must have presented much the same general appearance as the Paris Bastille does in the engravings issued at the time of its destruction. But one tower now remains perfect. This is of distinctly Early English character; the base of another remains, with a vaulted chamber in it of rather later date. To the tower, which is yet perfect, has been added, some time in the seventeenth century, a house of moderate size, and this has caused a small fragment of the curtain wall to be preserved. Somerton must have been a place of very great strength before the use of gunpowder became common. The chief, though not the only, historical interest connected with the place is that it was for a long period the prison of John, King of France.

ST. HUGH OF LINCOLN.

I NOTICE at p. 153 a reference to a paper read by Bishop Trollope at the recent Royal Archaeological Institute's meeting, "on Little St. Hugh of Lincoln, the child who was falsely said to have been crucified by the Jews." That the accusation was false is highly probable, but it would be interesting to know what evidence there is on the subject similar to that I adduced on the Jurnepin affair, which took place fifteen years before at Norwich, in 1230 (*Norfolk Antiquarian Miscellany*, vol. i. p. 312). There is no doubt, however, that certain Jews were actually tried and executed for the crucifixion of a boy named Hugh at Lincoln, for the occurrence is referred to on the Patent Roll for 40 Hen. III., mem. 18 and 19.

WALTER RYE.

PROPOSED SOCIETY OF PAINTER-STICKERS.

A STRONG and growing feeling has been for some time manifested that the efforts made

during the last twenty years to restore the art of original, or "painter," engraving to the position it occupied in the time of the great masters only require "proper representation" to render them effectual. To put this feeling to the test Mr. Seymour Haden, a practical etcher, whose views on the subject have long been known, issued last week an invitation to a meeting, at which resolutions were passed to the following effect, namely, "That, in promotion of original engraving in all its forms, and in the material interest of painters practising that branch of art, a Society of Painter-Engravers, with a provisional committee charged to draw up laws and negotiate a *locat*, be herewith formed; the committee to report its proceedings to a body of fellows in November next, and, on approval, to exchange its provisional for permanent powers." Letters, in cordial approval of the proposal, from the President and several eminent members of the Academy were read at the meeting, and there is little doubt that before the close of the year we shall see the new society, to which we wish every success, firmly established.

Five-Act Sensig.

DR. SCHLIEMANN intends to dig at Orchomenus next winter, having received permission to do so from the Greek Government. The doctor has been hard at work for the last four months on his new book 'Ilion,' which is to be an elaborate work, illustrated with a large number of cuts.

FURTHER arrangements tending to enlarge the usefulness of the National Gallery are desirable, but the authorities are to be congratulated that the Treasury officials have made provision in the estimates of this year by means of which the gallery will no more be closed during the month of October.

THE Fine-Art Society, New Bond Street, intends during the month of October to exhibit a collection of the works of Bewick, comprising many of the sketches from which he executed his drawings on the block, some of the blocks themselves, and other objects of interest connected with his professional career.

AT the Doré Gallery may be seen "new pictures," which were at the *Salon* this year, by M. Gustave Doré, entitled 'A Day Dream' and 'The Rainbow Landscape.'

THERE is at present on view at Bruges, in the Halles, an interesting collection of old pictures, chiefly of the Flemish School. The first object of the committee which got them together has been to illustrate the architectural history of the city; so that almost every background contains some view of Bruges as it was in the fifteenth, sixteenth, seventeenth, or eighteenth century. There are, however, many pictures of independent merit, especially an early 'Martyrdom of St. Lucy.' The exhibition is well worth seeing.

AN exhibition of works of art has been opened at Ancoats, comprising a great many excellent examples of antique, Renaissance, and modern productions, casts, drawings, pictures, photographs, and prints.

A LOAN exhibition of the works of the late Sam Bough, R.S.A., and G. F. Chalmers, R.S.A., opens this week in the galleries of the Glasgow Institute of the Fine Arts, where an exhibition of works in black and white, the first that has been held in Scotland, will be opened.

THE sale of the Earl of Hardwicke's collection has been postponed.

MUSIC

THE WEEK.

COVENT GARDEN.—The Promenade Concerts. ST. JAMES'S HALL.—The Brunswick Pianoforte Recital.

WHATEVER may be the growth of sound musical taste among the general public—

and we do not wish to deny that a great improvement has taken place and is increasingly apparent year by year—it is impossible that concerts arranged after the manner of those at Covent Garden can ever be entirely satisfactory to musicians, or conduce beyond a certain point to the advancement of art. The gradual abandonment of those sensational features calculated to attract thoughtless crowds of persons who would probably be impervious to any artistic influences, is a movement in the right direction. Great credit is due to Mr. Arthur Sullivan, who, although he displayed no great vigour as a conductor, reformed the programmes to a considerable extent, and his example is being followed in the most exemplary manner by his successor, Mr. F. H. Cowen. The scheme of the opening night of the present season, which may be considered as fairly representative, included the overtures to 'L'Étoile du Nord' and 'Guillaume Tell,' the *scheros* from the 'Midsummer Night's Dream' music, Beethoven's 'Ruins of Athens' March, Rubinstein's ballet music from 'Feramors,' Mendelssohn's Serenade and Allegro Gioioso, and Weber's Polacca in π , played by Miss Bessie Richards, and an *entr'acte* from M. Massenet's 'Don César.' There is little fault to be found with this selection, and the remainder of the programme, though of a lower type, did not contain one item to which objection could reasonably be made. Mr. Cowen had a better opportunity of displaying his skill as a conductor to advantage on Wednesday, the first of the so-called classical nights. On this occasion the performance included Haydn's Symphony in c (No. 1 of the Saloman set, according to the old numbering), the second and third movements of Chopin's Concerto in π minor, Wagner's 'Walkurennit,' the overtures 'Leonora,' No. 3, and 'Euryanthe,' and the Chaconne and Rigaudon from Monsigny's opera 'Aline,' which were revived last season at the Crystal Palace. The orchestra of eighty performers is generally of very fine quality, with two or three exceptions in the wind contingent. Regarding the performance generally there was no ground for either hearty praise or severe blame, a lack of precision in attack being the chief defect. Mr. Cowen leads with obvious care and intelligence, but his manner is cold and his method of holding the *bâton* peculiar, so that, even to the attentive observer, there seems to be an uncertainty now and then as to his intention. This was the impression made by one performance, but it would be premature as yet to pronounce a definite opinion. The vocalists at this concert were Miss Annie Marriot, who should be reminded that a *scena* from 'Lucia' or any kindred opera is not suitable for a classical programme, Madame Antoinette Sterling, and Mr. Frank Boyle, who has a well-trained and pleasing light tenor voice. The modesty which induced Mr. Cowen to exclude his own name from the list of composers represented is deserving of warm recognition, but this reticence may be relaxed without fear of giving offence.

A concert was given by Messrs. Brinsmead, the eminent firm of pianoforte manufacturers, at St. James's Hall on Wednesday afternoon, for the purpose of displaying the instruments intended for the forthcoming

Melbourne Exhibition. As the entertainment was given by invitation, criticism of the performance is, of course, out of the question. The programme included Mendelssohn's Trio in ν minor, Op. 49, the *andante*, with variations, and *finale* from Beethoven's 'Kreutzer' Sonata, Op. 47, and Weber's Sonata in λ flat. The violinist was Miss Brouail, the violoncellist Mr. G. Brouail, and the pianist the Chevalier Antoine de Kontski. Miss Helen D'Alton sang three songs, in place of Miss Anna Williams, for whom an apology was circulated. The concert seemed to yield considerable pleasure to an audience completely filling the hall.

NEW MUSICAL PUBLICATIONS.

Anthologie aus Opern und Oratorien von Georg Friedrich Händel. Für eine Singstimme mit Begleitung des Pianoforte bearbeitet, von Robert Franz. (Leipzig, Fr. Kistner.)

Eighteen Petites Preludes, Fifteen Two-Part Inventions, Fifteen Three-Part Inventions. By Johann Sebastian Bach. Edited by John Farmer. (Augener & Co.)

Old English Composers for the Virginals and Harpachord. Revised and Edited by E. Pauer. (Same publishers.)

Robert Schumann's Complete Symphonies. Arranged for Piano Solo by E. Pauer. (Same publishers.)

Robert Schumann's Complete Symphonies. Arranged for Piano Duet by E. Pauer. (Same publishers.)

Ode to the North-East Wind. The Poetry written by the Rev. Charles Kingsley; the Music composed for Chorus and Orchestra by Alice Mary Smith (Mrs. Meadows White). (Novello & Co.)

Of the prominent German musicians of the present generation there are few of whom less is known by our average musical public than Robert Franz. Dr. Hueffer, in his book on 'The Music of the Future,' has, indeed, rendered a just tribute to the merits of, perhaps, the greatest living song-composer; but to most concert-goers, and even to a very large proportion of professional musicians, he is little more than a name. Of some hundreds of songs which he has published, many of them of rare beauty, hardly a dozen have probably been heard in this country, though in his own land his name is a household word, and he ranks by the side of Franz Schubert and Robert Schumann. Here he is best known by his additional accompaniments to the works of Bach and Handel, and we imply no disparagement to his creative powers when we say that it is as an arranger of the old masters that he has conferred the greatest services on his art. In this particular branch he may be described as *facile princeps*. He has, so to speak, impregnated himself so thoroughly with the spirit of the old masters as to be able to fill up the mere outlines of their design, which they frequently left in their scores, with the most complete unity of feeling. How this is accomplished Franz has himself explained in his well-known 'Offener Brief an Eduard Hanslick,' and in his introduction to his edition of 'Thirty-six Airs and Duets by G. F. Händel,' published in 1869 by Fr. Kistner. A quotation from the latter will be of interest.

"The chief question is always whether such a task (i.e., the reconstruction of the accompaniments) be accomplished in an artistic manner, that is, with a sense of artistic form, with artistic freedom, and, if possible, with such artistic success as to produce an organic whole of perfect unity. Only in this way, whatever view critics and historians may take of the question, can these now forgotten works be restored to their rights.....My conception of a proper accompaniment aims at perfection of style; the addi-

tional parts must adhere closely to the principal polyphonic ones; they must draw their life from and blend with the motives of these; they must subserve the sentiment of the whole, and must help to intensify the expression of its poetic idea. Every note of the scores of the masters themselves, in pieces that have been fully written out and completed by their own hands, testifies to the truth of this statement; and in such pieces alone do we possess authentic models to which we can refer. We must try in good earnest to emulate the masters themselves, and to finish their sketches in accordance with the examples they have left us."

How admirably Franz has put into practice the sound principles laid down in the above remarks may be seen by an examination of his scores of Bach's 'Passion according to Matthew,' 'Magnificat,' and various church cantatas, or of Handel's 'L'Allegro' and 'Utrecht Jubilate,' for all of which he has written additional accompaniments for the orchestra. The special qualifications which he brings to his task are, first, a perfect sympathy with, and appreciation of, the style of the authors; and, secondly, a mastery of counterpoint and of polyphonic writing, which enables him so to assimilate his additions to the originals that in general nothing but a comparison of the two scores will show how much is the work of one author and how much of the other. The same features characterize the present collection. Here it is not a question of additional orchestration, but simply of an accompaniment, arranged for the piano from the score, with such additions as are needed to supplement and complete Handel's sketches. The 'Anthologie' contains twenty-three numbers, of which nine are from the oratorios, and the remainder from the Italian operas and cantatas. So perfect is the unity of style maintained throughout that even in some of the songs which were most familiar to us (e.g., "O Lord whom we adore," from 'Athalia,' and "Regard, O son, my flowing tears," from 'Belshazzar') we have found it impossible to tell, without a collation with the score, where Handel leaves off and Franz begins. Higher praise than this it would be impossible to award. It would be useless to enter into a technical description of the manner in which the editor has achieved this success, and it would, moreover, be only partially intelligible without the aid of illustrations in music type; but about the results obtained there cannot be two opinions. A great drawback to the enjoyment of many of Handel's songs at the present day is that, in accordance with the custom of the last century, the composer frequently repeats the whole first part of an air—often two-thirds, or even more, of the whole piece. In the present edition Franz, while marking the place of the repeat as indicated by the composer, has also added a compressed version of the first part, which, if preferred, may be substituted for the more tedious repetition of the whole. The entire collection will be found well worthy the attention not only of amateurs, but of professional singers, who will meet with many numbers which they may advantageously introduce into our concert rooms.

Those teachers who wish to introduce young pupils in the pleasantest and easiest way to the study of the works of Sebastian Bach will find the three books of his short pieces just reprinted by Messrs. Augener & Co. admirably adapted to their purpose. The preludes were written for the use of the composer's son, Friedemann Bach, and the 'Inventions' in two and three parts were also designed for the old master's pupils. They will be probably so well known to most musicians that it will suffice to say that they are equally valuable for training the fingers and for improving the taste. The present edition has been carefully and judiciously prepared by Mr. John Farmer, who has not only fingered it, but added marks of expression which will considerably assist the student

in giving an intelligent reproduction of the music.

Herr Pauer's selection from the works of the old English composers for the virginals and harpsichord is a volume which will delight the heart of musical antiquaries. The composers of whom illustrations are given are six in number—William Byrd (1546–1623), Dr. John Bull (1563–1628), Orlando Gibbons (1583–1625), Dr. John Blow (1648–1708), Henry Purcell (1658–1695), and Thomas Augustine Arne (1710–1778). This arrangement, it will be observed, is chronological, and it thus gives an opportunity of noticing the gradual development of instrumental composition in this country through a period of nearly two centuries. In the works of the earlier composers we find chiefly dance measures and variations, of which latter the "Ground in a minor" (i.e. ground-bass), by Dr. Blow (p. 80) is one of the most characteristic specimens. Here a simple theme of eight bars only is varied in twenty-eight ways, the harmony being scarcely changed throughout. The amount of invention and resource shown in the embellishments is remarkable, considering the comparatively primitive state of music when the piece was written. To Henry Purcell a considerable space is justly devoted. The selection from his works includes eight "Suites"—a name, by the way, which does not occur among the works of his predecessors. In these, as in many of his other compositions, we find a remarkable foreshadowing of the style of Handel, and it is scarcely too much to assume that the old German, who was never scrupulous about appropriating the ideas of others, took more than one valuable hint from the works of our countryman. In the case of Arne, on the other hand, it is easy to trace the direct influence of Handel. The greater part of the 'Eight Sonatas; or, Lessons for the Harpsichord' here reprinted might readily pass for a selection from Handel's 'Suites de Pièces.' It is not that passages are actually borrowed, but that the general character of the music shows unmistakably who was Arne's model. The sonatas are very pleasing music, but of no great originality. Herr Pauer has done his editorial work with great care, and has added marks of expression which would have been useless on the older instruments, on which, as the editor remarks in his preface, no gradations of tone were possible beyond a very limited extent. All such marks are enclosed in brackets, the original text thus being not interfered with. The paper, printing, and binding of an elegant volume leave nothing to desire.

Few symphonies lose less than Schumann's by transference from the orchestra to the piano, because instrumental colouring was the composer's weak point. We therefore cordially welcome Herr Pauer's transcriptions of Schumann's four symphonies for piano solo and duet. The arranger's task has been by no means an easy one, but it has been excellently performed, and students who have but few opportunities of hearing these great works in the concert-room will be glad to make their acquaintance at home. It goes without saying that the solo arrangement is more difficult than the duet, but, while both require good playing, neither is beyond the reach of fairly advanced performers.

Miss Alice Mary Smith has already made a name among lady composers by her two overtures (to 'The Masque of Pandora' and 'Endymion'), which have been played at the Crystal Palace. We are inclined to consider her 'Ode to the North-East Wind' the best of her compositions that we have yet met with. The selection of Kingsley's words for musical purposes appears at first sight rather strange; but their spirit has been excellently caught. There is a rough vigour about the chorus which suits the text perfectly. With an adequate performance the work would be very effective.

RELIGIOUS VERSES PRINTED IN THE 'SPECTATOR' FOR 1712.

THE claim put forward (*Athen.* No. 2750) to the authorship of the beautiful hymn commencing "When all Thy mercies," &c., on the part of a person named Richmond, can hardly stop there, for there is a peculiarity in the mode of publication that defines the owner.

In No. 378, Wednesday, May 14th, 1712, appeared Pope's sacred eclogue, 'Messiah.'

In No. 388, Monday, May 26th, appeared a contributed poem, commencing "As when in Sharon's field," &c., the number being signed "T," i.e., Steele the Tatler.

In No. 419, Friday, June 20th, 1712, appeared My son, th' instruction that my words impart,

signed "T," as before.

In No. 441, Saturday, July 26th, appears

The Lord my pasture shall prepare.

It is to be noted that these Saturday numbers, all on moral subjects, were by Addison; this one, signed "C.," for Clio, is on reliance upon God's providence; and the writer, a man of high character, calls Psalm xxiii. "a kind of pastoral hymn.....As the poetry is very exquisite, I shall present my reader with the following translation of it." Then follows "The Lord my pasture," &c.; this, I take it, is Addison's own positive claim to the authorship of it.

In No. 453, Saturday, August 9th, appears "When all Thy mercies," &c., signed "C."

In No. 461, Tuesday, August 19th, Steele introduces Dr. Watts's well-known version of Psalm cxiv.—

When Israel freed from Pharaoh's hand.

And Steele, in apparent anticipation of conflicting claims to authorship, writes:—"It is no small satisfaction to have given occasion to ingenious men to employ their thoughts upon sacred subjects from the approbation of such pieces of poetry as they have seen in my Saturday's papers. I shall never publish verse on that day but what is written by the same hand." It follows then that these two pieces, viz., "The Lord my pasture," &c., and "When all Thy mercies," &c., were both by the same author.

Again, on Saturday, August 23rd, appears

The spacious firmament on high.

And on Saturday, September 20th, appears

How are Thy currents blest, O Lord!

On Saturday, October 18th, appears

When rising from the bed of death.

So that this Mr. Richmond must also claim three other pieces, five in all, which Steele states to have been all by one writer, viz., "Clio," Joseph Addison. A. HALL.

Musical Gossip.

THE autumn season of Italian opera at Her Majesty's Theatre, under the direction of Messrs. Armit and Charles Mapleson, will commence about the middle of October.

THERE is said to be a possibility that the next visit of Herr Richter to London will be signalized by a series of performances of standard German operas from Mozart to Wagner. At present, however, it would be premature to speak with confidence as to the scheme.

HERR WILHELM is now on his way to Europe, after a sojourn of several years in the United States.

It is now definitely stated that Madame Patti has accepted an engagement in America, to last for eighteen months, and for which she is to receive 3,000,000 fr. (120,000*l.*). This is to commence after the Royal Italian Opera season next year, and at its conclusion Madame Patti will at once retire from the profession. There are one or two points in this intelligence which must be received with due caution.

MILLES, KRAUSS AND DARAM, with MM. Lausalle and Sallier, are the artists named to

create the chief rôles in M. Gounod's new opera, 'Le Tribut de Zamora.'

THE St. Petersburg Italian opera season will commence on October 4th with Glinka's 'La Vie pour le Czar.'

Messrs. NOVELLO, EWER & Co. inform us that they will shortly publish English translations of Herr Spitta's 'Life of Bach' and of Otto Jahn's 'Mozart.' The first volume of each work will, it is hoped, be ready early in 1881.

FROM the same source we learn that M. Gounod has accepted a commission to compose an oratorio, to be entitled 'The Redemption,' for the Birmingham Festival in 1882. The French musician has written his own libretto and desires that the work shall be his crowning effort.

MR. J. SPENCER CURWEN has in the press, nearly ready for publication, a volume of 'Studies in Worship-Music,' on which he has been engaged for several years. The "Studies" bear chiefly on congregational singing. The first part of the book is historical, and relates the growth of the old parochial psalmody of the Church of England, and of Methodist, Independent, Baptist, New England, and Presbyterian psalmody. The second part is practical, and includes chapters on the use of the organ, the harmonium, and the American organ in accompanying the service; on chanting; on the style of harmony suited for congregational music; on the rhythm and notation of hymn tunes; on the old fugal tunes; on the training of boys' voices; on the training of congregations; and on the argument for congregational singing. The third part is descriptive, and includes some eighteen sketches of services of every kind in London. The work of Mr. E. J. Hopkins at the Temple Church, Mr. W. H. Monk at St. Matthias's, Stoke Newington, the late Mr. Henry Smart at St. Pancras, Dr. Allon at Islington, and Mr. Barnby at St. Anne's, Soho, is described, as well as the service music of the Jews, Roman Catholics (Brompton Oratory), Catholic Apostolic Church, Gordon Square, and many others. The work is designed as a handbook for church musicians, especially for those working for congregational music.

WE have received the *Proceedings* of the Musical Association for the sixth session, 1879-1880. A glance at the papers read is sufficient to prove that the society has taken to heart the strictures passed upon it in its earlier stages, that the discussions were too much confined to technical matters of little practical import. Mr. Emil Behnke's paper 'On the Mechanism of the Human Voice,' Mr. Orlando Stead's 'On Beauty of Touch and Tone,' and Mr. Blackley's 'On Quality of Tone in Wind Instruments,' are in the highest degree suggestive and instructive; while of more general subjects we have Prof. Macfarren 'On the Lyrical Drama,' Mr. E. J. Brookes 'On Musical Aesthetics,' and Mr. Salaman 'On Music as a Profession in England.' A word of acknowledgment must be given to Mr. G. A. Osborne for his chatty and agreeable paper on Chopin. The meetings of the Association may not bear immediate fruit, but it is a distinct advantage for musicians to take counsel together respecting points of interest in connexion with their art, and we are glad to see in the list of members several names eminent in science and belles-lettres.

THE WEEK.

HAYMARKET.—'A Bridal Tour,' a Comedy, in Three Acts. By Dion Boucicault. Revival of 'A Pair of Encounters,' a Comedietta. By C. M. Bar.

DRURY LANE.—'The World,' a Sentimental and Realistic Drama, in Five Acts and Nine Tableaux. By Paul Maritt, Henry Pettitt, and Augustus Harris.

LYCEUM.—Benefit of Mr. Irving. Revival by Miss E. Terry of 'The Captive,' a Poem, by "Monk" Lewis.

WHATEVER may be the defects of Mr. Boucicault's new play at the Haymarket—

and they are not few—they do not interfere with its claim to rank as a comedy. Its plot is based upon improbable suppositions, and its incidents scarcely escape the charge of extravagance. Still, in conception and in execution the whole belongs to the domain of mirthful comedy instead of that of scarcely concealed farce. Into the latter category comes the mass of modern comic effort. Not a dozen genuine comedies of home birth can be counted among the productions of as many years. That many of Mr. Boucicault's characters are conventional types must be granted. He dresses, however, afresh the puppets that he employs, and he succeeds in making not a few of them pass for real beings. His dialogue meanwhile is witty and natural, and his plot is not more intricate than amusing. Among modern plays of English manufacture 'A Bridal Tour' may take a high rank. That it will suit the general public is not certain. None the less it is a delicate piece of work, and deserves to outlive most of the adaptations which constitute its sole rivals.

Under its previous title of 'Marriage' it failed to find favour in the United States. Undismayed by its reception, Mr. Boucicault, it is said, maintained that it was one of the best of his works, and spoke of it as his point-lace comedy. In spite of lending itself to the waggishness of detractors, who declare that Mr. Boucicault means his pointless comedy, the epithet awarded the piece by the author fits it. It is delicate enough and old-fashioned enough in some respects to suggest point lace, and it is a masterpiece of constructive ingenuity. That the principal incidents are altogether satisfactory on the score of probability cannot be maintained. The complications, moreover, are sufficiently intricate to puzzle those who do not pay close attention to the development of the plot. These things may and ought to be forgiven by those who note how stimulating is the action, at least in the two later acts, what droll situations are brought about in legitimate fashion, and how characteristic is the dialogue even when it is wittyest. One very stupid scene at the close of the second act needs to be excised, and 'A Bridal Tour' will then commend itself to a large class of playgoers. There will even then be a class whom its imbroglia will leave dissatisfied, but this will not consist of those with most dramatic insight or knowledge.

It is pleasant to be able to say that, profiting by the tuition Mr. Boucicault supplies, the actors play with an ensemble and intelligence rarely seen on the London stage. The sympathetic characters, chief among which are those presented by Miss Gerard, Mr. Conway, and Mr. Howe, and the comic characters assigned Mrs. John Wood and Mr. H. Beckett, are rendered in satisfactory fashion. Mr. Beckett, who comes from America, though he is, we believe, of English birth, is a low-comedy actor of distinct ability. Mrs. Wood is delightfully comic and wholly free from extravagance, and Miss Gerard evinces the possession of much tenderness and pathos. The entire performance has qualities not often seen on the English stage. 'A Bridal Tour' is well mounted. With it was given Mr. Ras's agreeable comedietta of 'A Fair

Encounter,' in which Miss Winifred Emery, who took the rôle at shortest notice, played with much grace as Lady Clara, and was supported by Miss Edith Bruce as Mrs. Greville.

That the great houses which were once the only homes of the legitimate drama will ever again, except for brief periods and under exceptional conditions, be used for that class of entertainments may now be doubted. More and more clearly it is shown that the prevailing mode of acting is suited only to a small stage, and that an amplitude of style and a capacity of voice which seem to be things of the past are indispensable to the presentation of Shakespeare on such boards as those of Covent Garden or Drury Lane. Under these conditions the public must reconcile itself to seeing the "patent houses," when they are not occupied with the lyric drama, devoted to a species of spectacle in the preparation of which dramatic and literary considerations are dismissed. 'The World,' produced on Saturday last, is a piece of this class. It is so far dramatic that it contains dramatic scenes and situations, and that these are linked together and form a species of whole. If these things constitute a play, however, a cento may claim to be a poem. Practically the piece now holding possession of the stage of Drury Lane is a species of serious extravaganza, in which details possible enough in themselves take place under such conditions as put them outside the range of the conceivable. It is possible that every incident depicted in 'The World' has, in fact, occurred under conditions not widely different from those now depicted. A ship is believed to have been sunk by the agency of an infernal machine, connected with a clock that at a certain hour fired a charge and blew out the bottom of the vessel. A hero may accordingly be supposed to suffer shipwreck under such conditions. As he is the hero of a piece, he may escape by means of a raft, and may be the only one of some hundreds of people who does thus escape, except those who are to be indispensable to him in his subsequent adventures. When, from a source altogether independent of the first calamity, he is drugged with chloroform, when his brother attempts to murder him, and when in a solicitor's office in Lincoln's Inn he is seized and borne off to a lunatic asylum, whence he has to escape, it is vain to tell us that men have been drugged, to point to the first great Biblical record of fratricide, or to summon up from fiction or from the police records instances of people really or avowedly sane who have been imprisoned as mad.

Improbability of incident is an unimportant accusation to bring against a melodrama. Not on the ground of improbability, then, nor indeed on any ground at all, do we condemn 'The World.' There is a large class of people who like coarse fare. The tastes of such are gratified in the Drury Lane spectacle. Somebody is perpetually being killed, and generally under conditions which are fairly novel or striking. At times, as in the wreck scene, a hundred or two go down at once. This method of despatch is not, however, quick enough for our authors, and the hero, drawing his revolver, expedites therewith the departure of one or two who are pressing before the ladies to the boats.

Another scene, again, is really ingenious, since in this a man who enters a room in an hotel, and all but murders its occupant, takes upon himself the individuality of his victim, whom a stranger comes to visit, and is himself murdered for the man he personates by the new-comer, whose purpose has been the same as his own. De Quincey could scarcely have invented anything better in the way of murder than this. Even here the list of fancy murders is not complete. We draw breath, however. To that general public to which the play appeals it is wholly suited, and it is therefore a distinct success. It is provided with an excellent moral, since everybody who is wicked is brought in the end to confusion, and the glimpses it affords us into a world to the existence of which we are supposed to close our eyes are not unduly stimulating. There are some good scenery and effects, and some fine dresses. Nothing is wanting except that with which criticism is called upon to deal.

At the performances for the benefit of Mr. Irving, which elicited a display of enthusiasm altogether indescribable, Mr. Irving played Charles I., and Miss Terry Henrietta Maria. The last-named artist gave a recital, in costume and in presence of scenery, of Monk Lewis's poem, 'The Captive.' The action with which she accompanied this showed the possession of powers more nearly approaching tragic than any she has yet exhibited. It is to be regretted they were wasted upon so unsatisfactory a poem.

Dramatic Gossip.

THE Hon. Lewis Wingfield is engaged in rewriting for Madame Modjeska the last act of an adaptation of Schiller's 'Marie Stuart,' in which that actress is to appear. At the time of the execution of Mary, Queen of Scots, Sir Richard Wingfield, a cousin of Lord Burleigh, was appointed by that statesman to watch the proceedings and report upon them to Queen Elizabeth. His report, which has been recently discovered in the library of Sir John Sebright at Beechwood, casts a new light upon the execution, and has supplied details of which dramatic use is now being made.

MADAME MODJESKA's first appearance in 'Adrienne Lecouvreur' will take place in Liverpool, in the course of her country tour.

MR. IRVING's announcements of pieces in preparation revealed little that was altogether unknown. That the opening piece of the new season was to be 'The Corsican Brothers' and that Mr. Wills had prepared a version of 'Rienzi' had been stated. New plays by the Laureate and by Mr. F. A. Marshall are promised, but their character is not indicated.

'SHE STROOPS TO CONQUER' was revived at Sadler's Wells on Monday, with Mr. Chippendale as Hardcastle, Mrs. Chippendale as Mrs. Hardcastle, and Miss Virginia Bateman as the heroine. With this performance the series of classical representations recommences.

MR. BRONSON HOWARD is engaged in writing a new farcical comedy for the Criterion.

MR. CHARLES COOHLIN has commenced a country tour, with a version, by himself, of the play of 'La Morte Civile,' in which Signor Salvini is accustomed to appear.

THE first appearance of Mr. John McCullough at Drury Lane is fixed for the spring, when he will play in 'Virginus,' which is to be revived with elaborate surroundings.

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SATURDAY, AUGUST 14, 1880.

CONTENTS.

LE MEASUREUR'S DESCRIPTION OF KANDAHAR ...	198
A JUVENILE WORK OF LEOPARDI ...	200
CURTIS ON THE GREEK VASE ...	201
ROUND ABOUT A GREAT STATE, BY JEFFERSON ...	202
MAX MÜLLER'S TRANSLATION OF THE UPANISHADS ...	203
VAN LAUW'S MEMOIRS OF MOTTEUR ...	204
NOVELS OF THE WEEK ...	206
THE LITERATURE OF PALÆOGRAPHY ...	207
SCHOOL-BOOKS ...	208
LITERARY TABLE—LIST OF NEW BOOKS ...	209
THE BRITISH MUSEUM READING ROOM; "THE MERRIAM-CHOLY JACQUES"; LITTÉRATURE NOUVELE; MR. W. H. O. KINGTON ...	209-211
LITERARY Gossip ...	212
SCIENCE—HEATH'S SWISS SPRINGS; THE ROYAL SOCIETY; AN ASTRONOMICAL INSTRUMENT; GOSSEP ...	212-214
THE ARTS—HAYARD'S L'ART ET LES ARTISTES HOLLANDAIS; LITERARY TABLE; THE PRIVATE COLLECTIONS OF ENGLAND; GOSSEP ...	215-218
MUSIC—NEW SHEET MUSIC; GOSSEP ...	219-220
DRAMA—GOSSEP ...	220

LITERATURE

Kandahar in 1879: being the Diary of Major Le Mesurier, Brigade Major R.E., with the Quetta Column. Reprinted, with Corrections and Additions, from the Royal Engineers' Journal. (Allen & Co.)

THIS lively record of recent campaigning experiences can hardly fail to interest members of the military profession, owing to the detailed information which it supplies on matters affecting the well-being and efficiency of a Field Force. Equally strong should be its attraction for all Englishmen who follow the course of events in Afghanistan, because of the light which it throws on the daily camp life of our gallant countrymen suddenly transferred from Indian cantonments to a position west of the Sulaiman Mountains. The writer may be safely accepted as the type of a class of officers, not necessarily confined to the scientific branches of the service, active and manly in professional work, warm-hearted in domestic relations, genial and popular in social intercourse. Yet with all this in its favour the narrative has more weight as a contribution to the journal in which it first appeared than as an addition to general literature. Considered as a book it is somewhat wanting in arrangement and solidity; while to the critical eye the personal items are superabundant, to say nothing of the palpable drawbacks to popularity presented by the adoption of the diary form.

In November, 1879, Major Le Mesurier was appointed Brigade Major, Royal Engineers, to the Field Force moving on towards Kandahar under Major-General (now Sir) Donald Stewart. Hurrying down from Simla to Ambala in the plain country, he passed through Lahore and Multan to Sakhar, thence proceeding through Shikarpur and Jacobabad to the dreary desert which separates Sind from the Bolan Pass. The time of the year and particular route chosen enabled him to avoid the deadly risks incurred by so many of his predecessors in traversing this tract; and he reached Dadar, *vid Bashori* and Bāgh, six days after leaving the chief station of the Sind frontier. Here arose one of those *contingents* of which so little is remembered in after years, but the recurrence of which should be prevented by all available means, on the score of policy

if the claims of philanthropy be found insufficient. It appears that some one on our side—individual or department—committed a breach of faith towards the camel-men engaged to forward the objects of the expedition. The story is significant, and it is sympathetically told by Major Le Mesurier:—

"Whether wittingly or not, every man with his camels was given to understand that when he left Sukkur he was to go to Dadar, and no further, and that at that point the transport would be taken up with hill camels; but, although I believe the Politicks had promised hill camels at Dadar, none were forthcoming. All sorts of manoeuvres, persuasions, and promises had to be resorted to to get the camel-men to agree to go on with their camels into a pass and up to lands of which they daily received adverse accounts from the *hiflas* (caravans) on their way down to the Indus with their yearly produce for sale. Now we all know that a native will stand by the *Sikhar* (Government) because he believes its word, but here at the outset was a distinct breach of faith. Perished with the cold and no clothing to be had, a certainty that many of their beasts would die, and a great doubt as to compensation ever being paid, and, above all, the men themselves going into a country they knew nothing of beyond the fact that it was peopled by out-throats and robbers," &c.

The state of things exemplified in this painful disclosure can only be appreciated by those to whom the people concerned and their surroundings are in some sort familiar. Tyranny in the abstract is hateful to an Englishman; and resort to compulsion in emergencies such as these, however defensible in a patriotic sense, would be pronounced by many judges, arguing on broad principles, to be nothing less than tyrannical. We are not told of the sequel to this misadventure, though it may be inferred that it was far from satisfactory to the camel-drivers or their hirers. Major Le Mesurier managed to thread the Bolan in safety, and reached Quetta on the 18th of December. On Christmas Day he joined his general's head-quarters at Kala Abdulla, about fifty miles further, a locality well known to our troops more than forty years ago, when Nott was in Kandahar and we were in frequent communication with that city from Upper Sind. Beyond Chaman, which has become quite recently a name of special interest, some portions of the advancing force fell in with parties of Afghan horse, and particulars are given of an encounter in which cavalry, artillery, and eventually infantry were engaged, ending with a loss to the enemy of about one hundred killed and wounded. Singularly enough, on this occasion similarity of dress and equipment caused our men to mistake their fellow soldiers for Afghans; while the latter, in their turn, set down the 15th Hussars and Panjab cavalry for their own men. It is said that, under the strange delusion that foes were friends, "one man of the 15th was out as a scout, and eventually, for a time, did left flanker to a party of the enemy." On the 8th of January the newly arrived troops entered Kandahar by the Shikarpur Gate on the south. Moving through the streets or "covered-in cross roads" to the citadel square, they passed thence out by the Kabul gate to take up a position on ground to the north-east of the city. "The whole place was shut up, no shops open, and there was little to impress one in any way."

It may be inferred that the description of the fortifications, as found in January last, cannot apply to the present state of the Kandahar defences. A six months' occupation by British troops of all arms should have sufficed to prepare a more formidable and substantial barrier to assailants from any quarter. Leaving, therefore, the discouraging sketch of the city and citadel drawn by Major Le Mesurier as of something bygone and obsolete, we turn with satisfaction to his notes on the *basar* and its inhabitants. His account of a bakery and cookshop is brief but vivid, and the reader will revert with pleasure to these delineations of Afghan life after wading through the hundred and more pages which separate them from the companion pictures of "the blacksmiths and the coppermiths, the post-makers and the shoe-shops." Let us see what is said of the second in order:—

"The coppermiths are just as busy, and rather more noisy; the open shops are crowded with men, some knocking the pots into shape, others engraving, some eating, others idling, while the front of the shop is choked with vessels for sale; and outside, on the ground, one or two men are occupied in cutting out different patterns from copper sheets. Huge open cooking-pots piled one upon the other, salvers of all sizes, portly samovars or tea-urns with curved spouts, brass handle and charcoal-burner complete. Long-necked water bottles with spouts a foot long, washing basins with top-strainers, hookah stands shaped like our Indian water-serais, and tall light-burners, arranged both for candle and oil. These candlesticks are curious, and at first you cannot quite make out what they are intended for; the pedestal stands on a dish and takes to pieces, one part being joined by a screw, which works the wrong way as a matter of course. The stem rises from the centre of the dish and carries a fair-sized bowl; reversed on this bowl rests a large open vase, and the top of the stem is made to carry a candle; but if oil is to be burnt, the stem is prolonged to carry a smaller bowl reversed, from which the open oil-dish springs. Another was on quite the same principle, except that the vase was omitted and the bowls were fashioned like palm-leaves, bending over. The object of the bowls being reversed is to reflect the light. The whole of these utensils, with the exception of the cooking-pots, are engraved in different flower patterns, with texts from the Koran interspersed, and the whole is tinned over."

A minute description of the manufacture of felts will well repay attentive perusal. How difficult it is for an English traveller in Persia to procure the better class products of the country at a reasonable charge is a fact long established, and can be certified by many. But it would appear that the dealers go to greater lengths in Afghanistan, and sometimes decline to sell at any profit. Major Le Mesurier was told that the price of a "very pretty prayer-carpet" was seven rupees; but when he stated his willingness to purchase, he was informed that the figure would be ten rupees. He agreed, and brought out the money; still, however, the carpet was withheld, on the plea that he was not a Mussulman!

The news of the murder of the British envoy at Kabul reached Kandahar on the 5th of September, at which period the troops were preparing for a general start on the 8th of the month; while Major St. John, the Political Officer, was on the point of leaving for Persia. The whole

programme was necessarily changed, and orders issued to stand fast; but about four weeks later the writer of the volume under notice was summoned to India to take up a special appointment. At Simla, "7,954 ft. above the sea," he tells us, he closed the entries of his journal. Whether or no there be attraction for everybody in its pages, his readers cannot but acknowledge that the Major of Engineers has observed much, during his nine months' experiences at or in the neighbourhood of Kandahar, which he has done wisely to put in print.

Apprendimento della Morte. Cantica inedita di Giacomo Leopardi, pubblicata dall'Avvocato Zanino Volta. (Milan, Hoepli.)

LEOPARDI'S ardent desire for fame, which made him utter in many different notes the cry,

Ahi mio nome morrà,

would be satisfied, and perchance more than satisfied, could he return to earth. He has obtained fame in every form, desirable and undesirable; nor has he escaped the doubtful kindness shown by over-zealous admirers, and every scrap of his writing that he left unpublished, every memorial of him, however trifling, has found its way into print. We have before us to-day a youthful poem by the great poet, a poem he had himself suppressed as unworthy of publication, and of which only a brief and much revised fragment has been embodied in his collected works (No. xxxix.). It was known among Leopardi students that before he was eighteen the young poet had submitted to Giordani the MS. of a poem on Death, which this true friend advised him not to print because, though it contained many signs of power and even genius, it was yet too verbose, too crude, too obscure. This poem it has long been the desire of Leopardi's admirers to recover, Leopardi's brother Carlo in particular having spoken of it from memory as a work worthy to rank beside the well-known 'Canti.' Signor Volta has been among those who have sought for the MS. most assiduously. After a vain quest of many years, he unearthed it in 1862 at Como, in the lumber room of the house of his illustrious grandfather, Alessandro Volta. From that time to this he has given to the precious autograph the most searching attention, and has endeavoured to trace its history. He proves its genuineness beyond dispute in a preface prefixed to the poem, a preface written with the verbosity of his countrymen, and elaborated with a minuteness and diffuseness pardonable only from the conscientiousness and enthusiasm it reveals. The matter as explained by Signor Volta really lies in a nutshell. The poem was never returned to Leopardi either by Giordani or the publisher Stella, to whom it was shown, and since Leopardi had abandoned all idea of publication, he probably did not demand its return, and attached no value to it. Alessandro Volta may have acquired it with a number of MSS. and books which he bought when Stella's stock was sold by auction after his death, or he may have been one of those friends to whom Giordani showed it, and have forgotten to return it. This matter is of trifling importance, seeing that Signor Volta has firmly established the genuineness of the document. The poem

itself consists of five cantos, written in *terza rima*, and, like the early attempts of most young poets, is of an imitative character, resembling the 'Divina Commedia,' as well as Petrarch's 'Trionfi,' which themselves had been suggested by Dante's poem. It is an allegorical vision in which the poet sees a phantasmagoria of life pass before him, wherein reality, mythology, and religion are strangely commingled. The first canto embodies that portion of which we already possessed the fragment. It differs not only in wording, but in the circumstance that the longer poem is throughout written in the first person, while in the fragment the poet speaks in the third person feminine. In the opening lines the poet, plunged in thought, is looking across a moonlit landscape. The serenity of the night becomes overcast, and with it his thoughts. Doubts are borne in upon him. Terrified at his own reflections, he seeks to escape, when there appears to him his guardian angel and announces to him his approaching death. He endeavours to submit to God's will, yet finds it hard. But the angel comforts him and bids him not regret this sad world, where all is struggle, dolour, and vanity. He will reveal to him, he says, a marvellous vision:—

Perchè gir di qua lunge non t'incressa.

E poi soggiunse: Mira, ed i' mirai.

With these words ends the first canto. The second appears to adumbrate a vengeance against love, whose works and triumphs it vilifies by holding up to view this feeling in its basest or most pernicious manifestations. There pass before the poet's eyes the figures of Appius Claudius; of Lucretia; of Paris, who caused the sack of Ilium; of Turnus, whom it brought to ruin; of Samson, who could not resist Delilah; of Henry VIII. of England, whom love, according to Leopardi, made an apostate and a tyrant; of vestals faithless to their vows; and, above all, of King Solomon, who found

Che sapienza contr' Amor non basta.

To this vision the angel supplies a commentary, reasoning upon love, styling it cruel, and yet difficult to evade. Then follows an amorous episode, which faintly recalls the sublime story of Francesca da Rimini, the melancholy tale of Ugo, his mother-in-law, and his father's jealousy. Then, by a sudden transition, the poet recalls the sufferings of his countrymen and his fatherland, and breaks out into a strain that foreshadows the grander lines of his poem to Italy:—

O Italia mia dolente, o patria lassa

Che quant'alta a' bei giorni tanto cruda
Poeti a' più neri, e tanto ora co' banni,

Ben sei di luce muta e d'onor nuda,

Che tigre fosti quando era tua posa,

E or se' pietosa ch' uom per te non suda!

The third canto is the longest and most poetical as regards language. Allegorical and historical personages pass in review; the poet sees Avarice, War, Tyranny, and Error assuming actual shape. He is also present at a meeting of the great philosophers of old, a scene that recalls the Limbo of Dante and the third portion of Petrarch's 'Trionfo della Fama.' The fourth canto continues the imitation of the 'Divina Commedia.' It is a brief vision of Paradise, into which the angel introduces the poet after passing in review this sort of Hell,

for Leopardi paints no intermediate Purgatory. There intervenes between the two only the figure of Oblivion, and the angel points out how this personage trails behind him the melancholy legion of those who hoped to win fame, but who, by reason of this malignant genius, have not attained it. Here is a touch reflected from Leopardi's inmost soul, ceaselessly tormented as a youth with the thought that he should never acquire glory:—

O sventurata gente, e che ti muove
A ricercar quel che da Oblio si fura,
Sì che giace tua fama entro tue fove?

Oh vita trista, oh miseranda cura!
Passa la vita e vien la cura manco,
E l'frutto inanim con lor passa e non dura.

Misera gente, ah non vivesti assai
Per trionfar d'Oblio che tutto doma:
Invan per te vivesti e non vivrai.

Then steals in as comfort the thought of a future life, and he invokes

Colui che tutto move,

whereupon the angel reveals to him the beauty of Heaven. Seeing him confounded with awe and delight, his guardian once more announces that he has but a brief space to remain upon earth, and asks if he still fears death. Having thus spoken, he vanishes, and the vision is ended. Not so the poem; the fifth canto, though the briefest, is intended to be the philosophical conclusion of the work. The poet feels an increasing physical languor, together with

Del pensiero l'immense pondo,

thus revealing his own marked characteristics of bodily weakness and intellectual strength. He mourns over his brief and sad life, and utters a plaint that years after he condensed into the bitter cry, bitterer and sadder in its very brevity,

Mai non veder la luce

Era, credo, il miglior (*Sopra un basso rilievo*).

And yet he feels, had longer life been granted him, he could have deserved fame; he feels within his breast a spark of Apollo's sacred fire:—

Ahi mio nome morrà.

* * * * *

Sarò com' an de la volgare schiera,

E morrò come mai non fossi nato,

Nè saprò il mondo che nel mondo io m'era.

O durissima legge, oh crude fato!

Meanwhile Death approaches, and he calls upon God to receive his soul and forgive his sins. The poem ends with these fine lines:—

O Padre, o Redentor, se tuo perdono

Vestirà l'anima, sì ch'io mora e poi

Venga timido spirito anzi a tuo trono,

E se il mondo caglierà co' premi tuoi

Deggio morendo e con tua santa schiera,

Giunga l'aspir di morte, e poi che l'vuol,

Mi copra us samo, e mia memoria pera.

Here, as in his 'Essay on the Popular Errors of the Ancients,' written about the same time, Leopardi ends with an appeal to orthodox faith, showing that he was not yet wholly estranged from traditional belief, though doubt had entered his soul. The poem reflects the troubled state of his thoughts, and shows the painful struggle between faith and scepticism that rent his being in those days. The end, which gives the triumph to faith, has not, however, the full ring of deep conviction; it attests rather the desire to be convinced; it is an effort of traditional precepts to

overcome the logic of the intellect. And this fluctuation between two extremes pervades the whole poem and enhances its immaturity. As a psychological revelation of Leopardi's mental state the work is of extreme interest and value; it helps towards the comprehension of this sensitive suffering soul. But we still ask ourselves, Is it kind to the author's memory to have published a poem he had himself suppressed? It has many beauties, it is true; it contains lines that remind us of later productions in which they have been elaborated and embellished; but for all its beauties it is full of youthful crudities, and Giordani's verdict remains just. Leopardi's poetic legacy to the world is slender in bulk, but all is perfect, all is carefully finished; each poem is a gem, exquisitely polished, delicately wrought and chiselled. It may be interesting to the student to look into the workshop of such a mind; the lover of poetry, the true admirer of the poet, should remain content with that which has received the master's finishing touch and has by him been pronounced to be good.

Since, however, Signor Volta has thought fit to publish this poem in lieu of depositing it as a precious relic in some public library, we can but admire his rare zeal, energy, and critical perseverance.

Das Verbum der Griechischen Sprache seinem Baue nach dargestellt. By Georg Curtius. Vol. I., Second Edition, Leipzig, 1877; Vol. II., 1878. Translated by A. S. Wilkins, M.A., and E. B. England, M.A. (Murray.)

THE first glance at this volume is calculated to impress the aspiring student of comparative philology with a profound sense of his individual insignificance and the shortness of life. He notices with dismay that Prof. Curtius, who is for a German very methodical and not conspicuously prolix, devotes 550 pages, large octavo, to a treatise on one corner of one special field in the Aryan department of his science. A moment's reflection and the perusal of just a few pages show him that the subject is really the structure of the Aryan verb with special reference to the Greek dialects, and involves excursions into the corresponding corners of the fields of Sanscrit, Latin, Gothic, and other European languages. Further consolation is yielded by the important fact that the work is made easily available as a book of reference by excellent indexes and a full table of contents. Prof. Curtius may be said, with slight reservation, to have treated his subject exhaustively, notwithstanding his modest consciousness of incompleteness, and upon examination the size of the work proves to be a matter for thankfulness rather than reproach. It is astonishing what a large amount of order Prof. Curtius succeeds in eliciting from the seeming chaos of the Greek verb. The introduction contains a masterly "sketch of the gradual genesis of Greek verbal forms," in which the following account is given of "the germ of the verb":—

"When once a root like *da* was united to a pronominal stem like *ta* in such a way that this combination *da-ta* meant *that man gives* or *he gives*, and nothing else, a verbal form had been made, and when presently corresponding forms

were made for the other persons too, . . . there existed a set of forms, a little paradigm, with the consciousness of their interconnection as a necessary consequence."

Prof. Curtius's views on the "stratification" of the verbal system of the Aryan languages are already well known from his earlier work, 'Zur Chronologie der indogermanischen Sprachforschung' (second ed., Leipzig, 1873), but his clear restatement of the theory of "agglutination," and his defence of it against the attacks of Westphal and Merguet, will give the *coup de grâce* to the ingenious fallacies according to which the primitive independence of most of the elements of inflectional speech is denied. The Westphali *de grege porci* cannot fail to forswear their fanciful tenets unless they be beyond the influence of rational argument. Prof. Curtius makes a few good-humoured hits at what we may call the priggishness of sundry junior philologists to whom the opinions of veterans are foolishness, but he is never needlessly controversial, and expresses dissent in the quietest and most cautious manner, being clearly more ready to dwell on points of agreement than on differences.

In regard to details we generally find ourselves able to admit Prof. Curtius's conclusions, and when we cannot do so we must still be grateful for the abundant materials which he has collected for the elucidation of the multitudinous questions which arise. Thus in attacking Schleicher's assumption that the third singular indicative active termination *-ei* is from *-esi*, from *-eti*, from *-iti* (while Curtius proposes *-ei* from *-ei*, from *-eti*, from *-iti* by epenthesis), he asks (p. 142), "How are we to think that the same stems which produced *φα-τε*, *ἰσταν*, and the like were faithless to their *τ* here?" The Doric retention of *τ* where Ionic altered it to a stable *σ* does not prove that both Doric and Ionic did not at an earlier stage change the *τ* of other forms to a *σ*, which at a later period got lost. The *Æolic* forms *τιθῶ*, *ἰσταν*, *δίδω*, even if they preserved the consonant of the personal termination as *τ* until it disappeared, prove no more than the Doric forms in *-σι*. By the way, "since the consonant *σ* is not in the habit of disappearing" is too loose a rendering for "Das schliessendes *σ* dem Abfall weniger oft unterliegt," and Curtius goes on to say these forms are *gewiss* (surely, probably, not "undoubtedly") to be referred to **τιθῆν*, **ἰσταν*, **δίδω*. The Argive *σοί* for *σοῖ* and the Lesbian *γίλας* are very properly noticed, but they do not materially help the argument. We think the apparent loss of *τ* in the inflection of *κίπας*, *κρίας*, &c., should be taken into account. We would ask whether Greek offers a single safe instance of epenthesis over any momentary (explosive) consonant. Nearly all the cases proposed by Curtius in his 'Grundzüge der griechischen Etymologie,' § 608, can be easily disposed of. As to the best examples, e.g. *γυναικ-*, *ἱερίφνης*, *αἰφνίδιος*, *κρείσσω*, *μειζω*, by-forms without the *σ* are found, which fact suggests that at any rate the process was a comparatively late one. The *-ει* of the second person early follows on the analogy *-εις* : *-ει* : *-σι* : *-ει*. We have not space to discuss the hard sayings as to the *σθ* of personal terminations, including the alleged transformation of *τα-τα-τες* into *σθ* and

Sct. *dhre*; we may, however, call attention to the *-sta-* of *iste*, the demonstrative of the second person, as possibly akin to *-σθα*, and *-σθ* of *vidisti*, *vidistis*. We quite agree that the problems offered by the personal terminations of the middle, dual, and plural are not yet finally solved, and we suspect that the dual and plural terminations involving *θ* may be found to be a reflexive pronoun identical with the *-θα* of the infinitive middle. The second aorist passive stems are not satisfactorily explained. They are said (p. 496) to be *nothing but stems expanded by the addition of a and inflected in the Æolian fashion* (Curtius has given up the root *ja* theory which he used to hold), i.e., like primitive forms in *-μυ*. This theory involves the assumption that "at a time when the process of creating these *σ*-stems was at its height, the *Æolic* method of inflexion, characterized by the long *ε*, prevailed in Greece." Now the scarcity of these forms in Homer argues that the time of their formation was comparatively recent, so that it would be strange if no independent traces of such a prevalent method of inflexion could be found in Ionic dialects. Indeed, we should not expect to find any uncontracted forms at all any more than we do in Latin. On p. 247 we find "there is no way of getting from *φιλέωμεν* to the *Æol.* *φίλημεν*, or from *φιλάμενος* to *φίλημενος*." Perfectly true, and fatal to the hypothesis of the early prevalence of *φίλημεν*. May not this passive aorist have been formed by altering the active terminations on the analogy of those of the so-called first aorist? Prof. Curtius never leaves a stone unturned to avoid the assumption of an analogical formation—a caution which ceases to be wise when it leads to overboldness in other directions. Another trait to which we venture to take exception is the tendency to lavish multiplication of primitive forms in preference to assuming phonetic changes, e.g., proposing an original stem *γγων-* as well as the admirably established *γγων-*, and taking the *ι* of *vidimus* to be original. A third failing is too implicit a faith in the genuine character of epic forms, involving a too uncompromising disbelief in the modifying influence of metrical exigences. Prof. Curtius assumes, for instance, that none of the Homeric conjunctives with short stem vowels was based on false analogy, fortifying himself in his position by taking sundry futures to be conjunctive aorists (p. 446). In so extensive a work we are not surprised to find a few inconsistencies, e.g., *γλίχεται*, *εἰχεται* inserted (p. 143), though *ἔρχεται* and others are omitted because their *χ* has apparently arisen from the *σκ* of the inchoative class (cf. p. 198).

What is said (p. 146) on the weakening of the root vowel of presents like *φίρω*, *λίγω*, *πέτωμαι*, stands in need of some reconciliation with the qualified admission (p. 550) to the doctrine that the Greek *alpha* is not everywhere the same sound, seeing that the "weak" *alpha* of the root is found in connexion with this *ε*. The double character of the Greek short *alpha* and the analogy *αρ* (*αλ*, *πα*, *λα*) : *ερ* (*ελ*, *πε*, *λε*) : Sct. *ρ* : Sct. *αρ*, were pointed out, about eight years ago, in a paper read before the Cambridge Philological Society—a fact of which Prof. Curtius does not seem to have been aware. We are disposed to demur to the view that

the thematic *a* belongs especially to the present stem (p. 10), and we do not regard it as certain that it is a suffix. The true way of describing primitive Indo-Germanic roots is to say that they were monosyllabic and dissyllabic, the second syllable always terminating with the vowel.

The signs of *ἀέψω* is in one place (p. 144) classed as a root extension, in another (p. 445) regarded as a *primarium* of the compound sigmatic aorist. Clemm's theory of *primaria* for past tenses, i.e., that there was originally a present indicative corresponding to each tense, is ingenious and interesting, but open to grave objections. The notion that conjunctive and optative forms cannot come from, or spring up simultaneously with, past tenses arises from a misconception of the original function of those moods, and from ignoring the strong probability that, when those moods were first developed, the essential use of the aorist was to denote momentary action, no more necessity being as yet felt that the verb should distinguish past tense from present than is now felt as to near past being formally distinguished from remote past. *Ἐ-λαβόν*, then, is the direct descendant of a *primarium* "*labhāmi*" with a prefixed movable augment.

It is scarcely going too far to say that such a momentary present as *I snore* is a mere grammatical figment, as the statement cannot be made at the time of the action. And so in many cases. We may say generally that *labhāmi*, for instance, was past or future, not present, and that in the indicative it got gradually relegated to the past by the use of another form to express the future, while the specific sign of past time, the augment, became adherent. The participle followed the fortunes of the indicative, while the other moods remained truly aorist as to time. A few omissions and errors are to be found, e.g., the omission of the pres. *οἶσιν*, Pyth. iv. 102, from the section on *οἶν*, &c. (p. 461). On p. 351 the penultimate syllable of middle infinitives in *-οῦν* is explained as the nominal suffix *-as* without any mention of Max Müller, who proposed this solution in his fourth volume of 'Chips.' On p. 224 *βρίψω*, *ἀποβρίψω* are said to have guttural stems; on p. 454 this view is given up in the heat of argument. On p. 239, in disputing the connexion of *δωρόψω* with the stem *δωρεσ-*, it is said, "There is not a single one of the innumerable *r*-suffixes which has a derived verb in *-ω* corresponding to it." An opponent might surely cite *χαίρ-*, *χαρίζομαι*; *ἐννύπν-*, *ἐννύπνω*; *κρίτ-*, *κρίνω*. Prof. Curtius is very eager to defend forms of verbs in *-ω* from the imputation of being constructed on analogy, but his adversaries seem to have the best of the argument as to aorist forms in *-α*, and we do not think that it is absolutely safe to account for all epic forms in *-οῦν*, *-οῖν*, *-οῖν* by construction, without considering such a form as *νεμέσσομαι*. We much question the idea that the Thucydidean Argive form *ἐσσεύεσθαι*, epic *ἐσσεύεσθαι*, Latin *esse*, &c., contains the sibilant of the root *as* twice. On p. 513 *ἡγάθη* is said to be related to *ἀγαθός*, as *δαδάλαος* to *δαίδαλος*; but *ἡγάθη* is proved by its usage to be for *ἀγαθός*. Lastly, *κίρπαχθε* is regarded as an aorist on p. 290, as a perfect with present force on p. 376. Considering the nature

and extent of the subject there is remarkably little to find actual fault with. It is gratifying to find that Curtius has changed his views for the better on several subsidiary points. For instance, he now admits that such forms as *θεῖω* contain the suffix *ω*, and has advanced some way towards the settlement of the terminations of the infinitive. His doctrine of the perfect is certainly "stated here in a manner which in many respects is new." When so keen a critic of the theories advanced by others shows himself able and ready to bring his own published views under the microscope, he merits a very high degree of confidence, and does much to ensure the permanent establishment of the fundamental principles on which his science is based. To do justice to such a work or even to one's own appreciation of the handling of a single point is impossible within the limits of a review. Fortunately students of comparative philology will need no recommendation from us to induce them to study so important a work by the highest authority on Greek etymology and morphology.

We wish rather to draw the attention of ordinary students in "pure" classics, even of such as affect to despise scientific etymology, to Prof. Curtius's full, well-classified collections of verbal forms, including many rare and newly discovered dialectal specimens, which make this work of his a most valuable supplement to grammar and lexicon. For instance, he recognizes *έόλε* (Pind., Pyth. iv. 233) as a pluperfect form. He throws welcome light on the Dor. subj. *ἐπαρε*, on the forms *ἐτίγνυλος*, *δωρεῖμυλος*, *ἐκφρε*, and countless others. To this monument of erudition, industry, and judgment Prof. Curtius's own closing words apply with conspicuous propriety: "Wherever the realm of caprice and chance in language is limited, we have to regard this as a gain."

The translators deserve a word of praise for their creditable performance of a laborious task.

Round About a Great Estate. By Richard Jefferies. (Smith, Elder & Co.)

MR. JEFFERIES'S new book is of a piece with his old ones. It may be regarded as an appendix to 'Wild Life' and the 'Game-keeper,' as an additional chapter in 'Greene Ferne Farm' or the 'Poacher'—as one of a series of documents, that is to say, illustrative of the open-air history of pastoral and rural England, and of the sociology of her Flora, wild and tame, and her Fauna, human and animal. Its title is fairly descriptive. Mr. Jefferies introduces his readers briefly to Okebourne Chase, and the introduction is pretext enough for going on to tell what he knows of the tenants and hamlet folk abiding in its shadow, and what he saw in his walks among its meadows and copests. His English is the picturesque and homely tongue we know; his style is the plain, useful style of the books that won him his reputation; as before, his talk is all of birds and beasts, of hedgerows and brook-sides, of yokels and keepers and farmers, of alehouse and dairy and barnyard. And though his matter has not now the novelty it had for his admirers a year or two ago, their interest in what he has to say is well-nigh as fresh and keen as ever. He has

elected to report the proceedings of Nature; and as Nature's proceedings are interminable and infinitely varied, his reports are always worth reading.

The people of Okebourne village—where the cobbler has been known to sole and heel his customers with hard, high-dried, Adamantine bacon—are tolerably unsophisticated still. Steam has ruined the miller and the millwright; turnips have spoiled the look of the land; foreign wheat has brought down the pride of the British farmer; and the schoolmaster and the agitator have roused the bumpkin considerably. But in Okebourne the old order has not yet given place to the new. Here the ploughboys kill their warts with juice ofcelandine, sharpen their knives on crabs, make apple-banks in hayricks, call the arum berries "snakes' victuals," cover their eyes from the moon with their counterpanes, and hear distinctly in the yellowhammer's song the mournful plaint, "A little bit of bread and no cheese." At the Sun the labourers play "chuckboard," call for "tangle-legs," and toast cheese at the candle. When in drink they pick out a nice heap of hints to lie upon; there they can sleep their fill, nor dread rheumatics, the fall diseases against whose approaches they are wont to fence themselves with the charm occult in canker-roses plucked and carried in the pocket. They use bushes for clocks, make wine of poppies, and dye their ribbons with furze blossoms. Their talk is still of "crazy Betties" and "moon daisies," of "latter-math" and "turvin"; they are as adept as ever at learning new words, and can get no nearer to "reservoir" than "tensieroy," no nearer than "meojick" to "menagerie"; they "uck" they "ted," they "caddle"; they are "contrary as the wind," and you may hear among them of motion "like shot from a showl," and lumpishness so near ideal perfection that its incarnation is only to be described as "gurt hummocking noon-naw." They see good luck in a single magpie, and ill luck in a pair. In the farm-houses you taste black-currant gin, home made, and drink strong ale out of brown jugs adorned with sportmen in relief—with sportmen complete down to the buttons on their coats, the birds to be brought down, the dogs and guns that are to perfect the act! To hear Mr. Jefferies talking of this delightful pottery is to catch conflicting echoes from the land of song—echoes of Keats and his "still unravished bride of quietness," and of the immortal author of "Dear Tom, this brown jug."

"To me," says Mr. Jefferies, with feeling, "these old jugs and mugs and bowls have a deep and human interest, for you can seem to see and know the men who drank from them in the olden days. Now a tall Worcester vase, with all its elegance and gilding, though it may be valued at 5,000*l.*, lacks that sympathy, and may please the eye, but does not touch the heart. For it has never shared in the jovial feast nor comforted the weary; the soul of man has never communicated to it some of its own subtle essence. But this hollow howl whispers back the genial songs that were shouted over it a hundred years ago. On the ancient Grecian pottery, too, the hunter with his spear chases the boar or urges his hounds after the flying deer; the woman is dancing, and you can almost hear the notes of the flute. These things were part of their daily life; these are no imaginary pictures of imaginary and impos-

sible scenes: they are simply scenes in which every one then took part. So I think that the old English jugs and mugs and bowls are true art, with something of the antique classical spirit in them, for truly you can read the hearts of the folk for whom they were made. They have rendered the interpretation easy by writing their minds upon them. The motto, 'Prosperity to the Flock,' for instance, is a good one still; and 'Drunk fair; don't swear,' is yet a very pleasant and suitable admonition."

Much of Mr. Jefferies's information, it appears, came to him from Hilary Luckett, called "Old Hilary," the lord of the manor's pet tenant. Old Hilary is worth knowing. He is an incarnate Farmers' Guide, a very mine of saws, a walking pariah register; he has eighty or ninety years of 'Old Moore' in his oaken cabinet, and can "tell you the very day cow 'Beauty' calved twenty years ago." Once he could lift a sack of wheat in his teeth, and write his name on the brewhouse ceiling with a fifty-six pound weight along to his little finger. He remembers "Old Jonathan" of the Idovers, a venerable churl who always went to market in top boots, and had his hair, which were "so hard and stout that he could sit on them," made specially for him. Old Jonathan could recall the time when wheat was selling at 11s. a quarter, and the farmers, in pure joy of heart, would shutter themselves in and drink strong beer and gin for days and days on end. Of Hilary himself we are told that he has the right to shoot over Okebourne Chase, but

"with all that great estate to sport over, he cannot at times refrain from stepping across the boundary. His landlord once, it is whispered, was out with Hilary shooting, and they became so absent-minded while discussing some interesting subject as to wander several fields beyond the property before they discovered their mistake."

This humour notwithstanding, Hilary hates poachers, and is more hated of them than the gamekeeper himself. It is an axiom of his that "God made nothing tidy." Whether, in addition to his other talents, he has the woodman's craft as well, is not told of him. Mr. Jefferies himself is an ardent axeman; he confesses the taste with an enthusiasm which to the landscape painters who read his book will seem vicious even to devilishness:—

"Much as I admired the timber about the Chase, I could not help sometimes wishing to have a chop at it. The pleasure of felling trees is never lost. In youth, in manhood—so long as the arm can wield the axe—the enjoyment is equally keen. As the heavy tool passes over the shoulder the impetus of the swinging motion lightens the weight, and something like a thrill passes through the sinews. Why is it so pleasant to strike!.....Then, as the sharp edge of the axe cuts deep through the bark into the wood, there is a second moment of gratification. The next blow sends a chip spinning aside; and by-the-bye never stand at the side of a woodman, for a chip may score your cheek like a slash with a knife. But the shortness of man's days will not allow him to cut down many trees. In imagination I sometimes seem to hear the sounds of the axes that have been ringing in the forests of America for a hundred years, and envy the joy of the lumbermen as the tall pines toppled to the fall."

With this extract we must take our leave of Mr. Jefferies and this pleasant book. We should have liked to tell, after Mr. Jefferies, of the pack of stoats he met, and

of old Aaron's bevy of fourteen weasels, of the wasps that carry away oaken fences to build their nests with, of Locketta's Place, and Uncle Bennett, and the water-mill—the last especially. But our space is exhausted, and our readers must seek out these things for themselves.

The Sacred Books of the East. Vol. I.—The Upanishads. Translated by F. Max Müller. (Oxford, Clarendon Press.)

About three years since Prof. Max Müller announced his intention to provide for the use of students literal translations of the principal Sacred Books of the East. We have now before us the first volume of the series, of which some others have also been published, translated by himself. From some remarks in the preface we gather that several unforeseen difficulties have occurred in the execution of his plan, but it is pleasant to find that they are not of so grave a character as to interfere with its completion. Indeed, such difficulties will always arise in undertakings of this sort. No one can foresee, when he sets about translating a new text, what difficulties he will have to encounter; misprints, lacunae, crabbed passages, occur in the most favoured of Oriental books, and where there is no possibility of comparing texts, these have to be carefully considered and adjusted as well as may be. And then, again, there are the accidents common to human life, of which the editor speaks; death, sickness, family afflictions, all these may occur and put an end to the work in hand, or, at any rate, put a stop to it. It is, therefore, agreeable to find that, notwithstanding some few failures, the editor is sanguine in the hope of carrying out his purpose, and that "the limit of time which had been originally assigned to the publication of twenty-four volumes" will not be much exceeded.

Prof. Müller begins his preface with three cautions—first, lest we should suppose these sacred texts to be in themselves profoundly wise and full of sound moral teaching. We do not know exactly to what books he refers when he says that "such a belief has been raised" by their publication, but undoubtedly many persons do expect to find simplicity and plain teaching in these ancient works. Perhaps this hope is due partly to the simplicity of the Christian Scriptures, and partly to the opinion that the infant races of mankind, being free from the subtleties of "religious systems," would speak right out from the heart what the heart felt. This is a natural opinion, but a delusive one. For, in truth, the very first religious utterance of the human race of which we know anything, the cry after God, has ever been involved in mystery, and the examination of it occupies considerable space in the Upanishads first translated in the present volume. We refer to the *adgittha*, the mystic syllable "Om." If this first religious utterance is so obscure we cannot expect the rest to be simple. The editor reminds his readers, however, that these Scriptures are not in themselves embodiments of religious thought first written down and then perpetuated without interpolations, but that they are of a mixed character, containing real treasures of thought commingled with passages and whole chapters that have come down to us without

any meaning or any life at all; much as if the Talmud had become mixed up with the New Testament Scriptures. It cannot, therefore, be deemed surprising that obscure or even unintelligible passages are scattered through the books now brought to notice, nor must such a circumstance shake our belief in the antiquity of the books themselves.

The second caution is lest we should examine these translations with haste, and suppose we can find out their meaning without study. This, of course, holds good in all cases, but the danger is especially to be feared in the case of religious books. There is nothing so tempting to a dogmatic person as this indulgence of a hasty judgment. What others fear to think persons of this class are sure of. Hence the mistakes which, having first of all arisen from careless or hasty study, have been perpetuated, and are now so widespread as to defy contradiction. As the editor says, it is a common belief amongst us that none but Brahmins are allowed to read the Vedas, that the Parsees are fire-worshippers, and, we may add, that Buddhists are Nihilists, all which opinions are simply erroneous, and are due to our imperfect examination of documents (very often faulty ones) bearing on these questions, but chiefly to that inherent fault of our nature, an unbridled caprice of judgment in matters called religious.

Another and a third caution is this. "Let it not be supposed," the editor says, "that a text three thousand years old, or even if of a more modern date still widely distant from our own sphere of thought, can be translated in the same manner as a book written a few years ago in French or German." It requires the utmost care, first of all on the translator's part, to detect the meaning of many expressions used in these old books, and then to put it in a modern dress; whilst, on his part, the reader also must consider and ponder well the translator's words and study his language. For instance, the word *divan* constantly occurs in Vedic literature, and the dictionaries are profuse in their explanations of it, but yet neither our word "mind," nor "soul," nor "spirit" is adequate to express the idea which lies under the original word, and so the editor tells us that in his own translations he has adopted the only intelligible method of conveying to us the sense of the original, by using "self" and "Self"—that is, "our own self" and the "supreme Self"—as a translation of the word in question. Indeed, nothing can be more correct than the statement made elsewhere by the editor of the present volume: "Words without definite meaning are at the bottom of nearly all our religious and philosophical controversies."

Prof. Max Müller, in selecting the Upanishads as his share in the promised translations, tells us that he has but returned to his first love in the way of Sanscrit literature: "My real love for Sanscrit literature was first kindled by the Upanishads"; and this so long ago as 1844. "Having put aside the Upanishads, convinced that for a true appreciation of them it was necessary to study first of all the earlier periods of Vedic literature, as represented by the hymns and Brāhmanas of the Vedas," the editor, after more than thirty years' earnest work, returns now to these same Upanishads as to the fountain-

head of all "Hindu theology," and places before us his translation of them. We have, therefore, every assurance that this part of his work will be as perfect as it can be.

The first version of these treatises made into any European language was by the famous traveller Anquetil Duperron, from the Persian; he seems to have made both a French and a Latin translation, the latter alone having been published (A.D. 1801-1802). It was written in a style utterly unintelligible except to the most lynx-eyed of philosophers. Amongst these the celebrated Schopenhauer distinguished himself by his open avowal: "In the whole world there is no study, except that of the originals, so beneficial and so elevating as that of the 'Oupnekhat.' It has been the solace of my life, it will be the solace of my death." It is difficult to understand how the translation of Duperron could provide this double solace. The opening words of his translation are these: "Oum hoc verbum (esse) adkit ut sciveris, sic rō maschghouli fac (de eo meditare) quod ipsum hoc verbum adkit est; propter illud quod hoc (verbum) oum, in Sam Bed, cum voce altā, cum harmoniā pronuntiatur fiat." This abstruse sentence does not appear to promise well for the whole treatise; yet doubtless Schopenhauer studied and mastered the subject to his own satisfaction, and found solace in the study. He placed the pantheism taught in these "products of the highest wisdom" above the pantheism of Bruno and even of Spinoza; this alone, as the editor remarks, "may secure a more considerate reception for these relics of ancient wisdom" than anything else that could be said in their favour. Our attention, however, is more likely to be drawn to the importance of the Upanishads as religious treatises by the opinion of the enlightened Rammohun Roy, who laid his finger on these as containing "the true kernel of the whole Veda." He tells us that "the adoration of the invisible Supreme Being is exclusively prescribed by the Upanishads or the principal parts of the Vedas, and also by the Vedant," and this adoration he regarded as a proper foundation for a new religious life in India. This new life was illustrated in himself, for "he would tolerate nothing idolatrous, not even in his mother, poor woman, who, after joining his most bitter opponents, confessed to her son, before she set out on her last pilgrimage to Juggernaut, where she died, that 'he was right, but that she was a weak woman, and grown too old to give up the observances which were a comfort to her,'" and therefore we can understand why his influence, indicated by the existing widespread theistic movement in India, has been so marked and lasting; it springs from his bold assertion of this eternal principle, "that God alone is worthy of our worship," and he seems to have found the seeds of this eternal truth in the Upanishads. He translated them into Bengali, Hindi, and English.

The first germs of Upanishad doctrine go back at least as far as the Mantra period, generally fixed between 1000 and 800 B.C., whilst those that occupy a place in the Samhitās, Brāhmanas, and Aranyakas must be older than the rise of Buddhism. As for the rest, they are some of them quite modern. Their number is very large; fifty were translated into Persian by Dārī Shukoh; Weber

thinks their number may be placed at 235; the editor himself makes the number 170, although he purposes "to add a more complete list in a later volume." With respect to the meaning of the word "upanishad," the editor concludes "that besides being the recognized title of certain philosophical treatises, it occurs also in the sense of doctrine and of secret doctrine, and that it seems to have assumed this meaning from having been used originally in the sense of 'session' (*upa-sad*) or assembly, in which one or more pupils receive instruction from a teacher." "To sit at the feet" of a teacher is a recognized expression in most languages.

The editor before entering on his own work (he gives us translations of five Upanishads) alludes to the labours of others in the same field. These references are welcome to the student, for they enable him to enter on an intelligent investigation of the subject. We observe amongst other works cited that of Weber, 'Die Vagrasūci des Asvaghosha.' This is the well-known essay against "caste" composed by Asvaghosha, and answered by Śubagee Bapoo, pandit, in 1839. Why should this work be included amongst the Upanishads? We can hardly doubt, notwithstanding Burnouf's dissent, that the author named was the celebrated Buddhist patriarch Asvaghosha, and if this is so the 'Vagrasūci' is a Buddhist work and not a Upanishad. Our reason for this opinion is first drawn from the title 'Vagrasūci,' which is eminently Buddhistic. The Vagrasūci was Buddha's "imperishable throne," the *sūci* were the needles (pillars) surrounding the throne, as General Cunningham has fully shown in his 'Report on the Stūpas of Bharhut' (Simla, 1877, p. 14); the 'Vagrasūci,' therefore, represents the environments of Buddha's doctrine, figured under the emblem of one of the pillars surrounding his throne or *stūpa*; and as the abolition of caste was the keystone of his doctrine, a treatise composed with this purpose in view might well be styled, as this is, "a pillar or needle of diamond." Then the refutation of it by Śubagee Bapoo, called 'Tanka' or "hammer," is just the title we might expect for a work intended to destroy a "stone pillar." Moreover, the character of this work is entirely in agreement with what we know of Asvaghosha, the Buddhist patriarch, and his other writings, and it may, therefore, in the absence of any disproof, be justly referred to him. The Upanishad written by Sankarācharya, bearing the same title ('Vagrasūci'), as noted by Weber, can hardly be the one he has translated.

The 'Kāndogya-Upanishad,' which is the first translated by the editor, is occupied by a consideration of the meaning of the syllable "Om," on which a man is bidden to meditate. There is much that is inexplicable in this mystical symbol, but it would seem, after all, that the secret of the word "Om" is that it is an equivalent of one's apprehension of the "upper world." It used to be written with the long *s* and from the *chandra-vinda* above it, as is plain from the inscription at Keu-yung Kwan (J.B.A.S., vol. v. pt. i.). Now if the *chandra-vinda* represents the crescent of the moon and the star above it, as would appear from its name, we have probably in the ex-

pression "Om" a symbol for the sun, moon, and stars, or "the upper world." It would seem, therefore, that this mysterious utterance was intended to be expressive of homage paid to the Supreme under the resemblance of the upper world. This is again exhibited in the Buddhist symbol of a circle surmounted by the same crescent and star, which was afterwards called *mani-padma* when the lotus was substituted for the sun. So that we may even now venture to penetrate into the "arcana" of this remote period, and suppose that the Upanishad in question is simply an exegesis of this idea, "Reverence to the Supreme."

The other Upanishads translated by the editor are the 'Talavakāra-Upanishad,' otherwise known as the 'Kena-Upanishad' (from its first word), the 'Aitareya-Aranyaka,' the 'Kaushitaki-Upanishad,' and the 'Vāgasaneyi-Saṁhitā-Upanishad.' We do not intend to enter on a consideration of these treatises; the translations are to be studied; and as we are satisfied respecting their complete faithfulness, they offer to students of comparative religions a rare opportunity for making an exact inquiry into the genius of the early philosophical or religious systems of India which have made its literature ever valuable.

A Short History of the late Mr. Peter Anthony Motteux. By Henri Van Laun. (Privately printed.)

MR. VAN LAUN, the industrious compiler of this short history, informs his readers that it is "reprinted by the permission of Messrs. J. C. Nimmo & Bain, for whom it was written as an introduction to their new edition of Motteux's translation of 'Don Quixote,' illustrated by sixteen beautiful etchings, made purposely for this work by the celebrated Spanish artist R. de los Rios." The subject is full of interest on account of its peculiar character, but more especially because it is connected with the name of another edition of the "Ingenious Hidalgo," to be illustrated by a Spanish artist whose name is well and favourably known among painters and lovers of art.

The singular gentleman whose name is at the top of this article was born at Rouen, February 18th, 1660, and, at the age of twenty-five, came to England "on the revocation of the Edict of Nantes"; lived at first with a relative, one Paul Dominique, a merchant of considerable standing in Leadenhall; mastered the English tongue so well as to be able to write in it comedies, operas, epilogues, prologues, poems, and works of even a graver kind; was also a merchant, tea-dealer, clerk in the Post Office—like other men of letters of a later time; was editor and proprietor of a monthly magazine, possibly a bookseller, certainly a publisher, and some say an auctioneer, but this is doubtful—a man who was, like Mr. Barnum, for ever advertising himself; was also, like the great American showman, a teetotaler, but unlike him made no pretence to a life of piety. In some of the poems of the day—1703—Motteux is alluded to as "famed Motteux" and even the "divine Motteux," just as D'Urfey was called by the same writers "tuneful Dufrey"; and if this be a proof of excellence Peter Motteux may be said to have achieved it, at least in the

estimation of the wits of his own circle and the public who were pleased with their wares. It would seem that Motteux could touch nothing—and he touched much—without doing it damage. He was a prolific and rapid writer, and there is little doubt that he did more harm in his day than falls to the ordinary lot of men. During the first ten years of his life in London he wrote many plays, squibs, poems, prologues, and prefaces, and in 1694 published his edition of Sir Thomas Urquhart's *Rabelais*, writing a preface and adding some verses in praise of the Pantagruelian philosophy by Nahum Tate, Pittis, Oldys, Drake, and himself, which are not now fit to print. The damage Motteux did by that evil work was sufficiently great, nor has it as yet been repaired. The work cannot at present be reproduced except with risk to the bookseller who might dare to offer it for sale. In 1701 he published the translation of the 'Don Quixote,' and it is owing to these two works that the name of Peter Motteux is known at this day.

It will be well to let M. Motteux speak for himself, for he will not fail to give an example of his powers that shall also reveal to us the quality of his mind. He writes in the *Spectator*, January 30th, 1711, No. 288, as follows:—

"Since so many dealers turn authors, and write quaint advertisements in praise of their wares, one, who from an author turned dealer, may be allowed, for the advancement of trade, to turn author again. I will not, however, set up, like some of them, for selling cheaper than the most able honest tradesman can; nor do I send thus to be better known for choice and cheapness of China and Japan wares, tea, fans, muslins, pictures, arrack, and other Indian goods. Placed as I am in Leadenhall Street, near the India Company, and the centre of that trade, thanks to my fair customers, my warehouse is graced as well as the benefit days of my plays and operas, and the foreign goods I sell are no less acceptable than the foreign books I translated—'Rabelais' and 'Don Quixote.' This the critics allow me, and while they like my wares they may dispraise my writing."

This is the true spirit of that trade which Motteux adorned: let the book sell, its quality is matter of little moment; better be a rich seller of wares which excite the scorn of critics than a poor author whom the critics can praise. And this may be said to be the great offence of Motteux: he made believe to sell *Rabelais* while he sold an abominable mixture compounded chiefly of himself and of another of like stuff; to offer for sale at a fair price a production which he called 'Don Quixote,' and which is no more 'Don Quixote' than sloe leaves are tea, although they can be made to look like tea by one versed in the mysteries of the trade. It was regarded by melancholy moralists of Motteux's time as a greater crime to steal dead men's labour than their clothes; perhaps it is a sign of progress on our part to regard the man who defiles the labour of another as worse than he who steals it; and it was the singular infamy of Motteux to have been an adept in both crimes. It is this which calls him into notice at the present time, making good the saying that "the evil that men do lives after them, the good is oft interred with their bones." It is of no importance to any one that Mr. Peter Motteux published the *Gentleman's Journal*,

parodied Boileau, wrote a number of plays and some acceptable verses in praise of William III.; it does not even concern us to know that Dryden wrote of him as being
So great a poet and so good a friend.

But we are very much concerned in this man's translation of the 'Don Quixote' being revived and brought out under the recommendation of such names as those of Lord Woodhouselee, Prescott, and Ticknor. Mr. Van Laun thinks that the praise of these favourite authors is sufficient guarantee for the quality of the work, and adds:—

"Unless proofs to the contrary be brought forward, we must ascribe chiefly to M. Motteux the merit of having written the easy, idiomatic, and spirited translation of a work which is perhaps more difficult than any other to render in a foreign tongue."

Mr. Van Laun proceeds:—

"J. Ozell, a great friend of Motteux's, and who was considered to be well acquainted with the language and literature of Spain, brought out in 1719, one year after Motteux's death, a revised edition of this translation, but only states in the preface that he has compared it with the original Madrid edition, printed from the author's own manuscript, whereby many misrepresentations have been rectified, and not a few omissions supplied."

We feel sure that Mr. Van Laun is quite unconscious of the error into which he has here fallen, and that it is an error that he will correct at the earliest opportunity. It is true that about Ozell's time a society was formed with the object of searching for the original MS. of Cervantes, and learned men went from France to conduct the quest. They spent pains and time and money in their pursuit, but they never found the hidden treasure, nor has it been discovered to this day. But Mr. Van Laun has evidently misunderstood Ozell's words. Ozell is speaking, not of the MS. of 'Don Quixote,' but of the manuscript of the 'Life of Cervantes,' written by Don Gregorio Mayans y Siscar, which Ozell translated and Toneson published.

That to which Motteux's translation has been most indebted is not the praise of Prescott or Ticknor or Lord Woodhouselee, but its republication by Lockhart in 1823, which, as we have before remarked, remains one of the grossest of literary impostures that the booksellers of this century have committed. Lockhart's name in that day was a tower of strength to the trade; his work was looked upon at the time as a triumph of learning, literary skill, and taste; and Motteux's translation became the standard English 'Don Quixote,' without which "no gentleman's library could be complete." It is a great disgrace to Lockhart that he revived the imposture of Motteux, and published as his own two or three hundred "notes" taken from various Spanish authors, and which he himself did not translate. The two or three notes which Lockhart did write are full of unpardonable errors, which no one acquainted with the language of Cervantes could possibly have made. The 'Spanish Ballads,' unquestionably the work of Lockhart, greatly added to the success of this edition. They are full of spirit, are justly admired, and held in esteem by all who are unacquainted with the originals. But they are not Spanish ballads; they are simply metrical versions of certain traditions

which abound in the various *cancioneros* published between 1500 and 1605. It is no pleasure to say these things, but they must be said in the interest of literature and those who find much profit in its pursuit. We cannot guard against adulterated wines, sanded sugars, and alkis weighted with soluble alkalis, but we can guard against spurious books, which are now conscious, and now unconscious, impostures of diverse kinds of men. But for Lockhart, Motteux's 'Don Quixote' would never have received any attention from the publishing trade: it is not only gross in spirit, it is ludicrously incomplete, more than a dozen pieces of important prefatory matter in the form of imitation sonnets, full of Cervantine humour, being omitted. "Of all the translations of 'Don Quixote,'" exclaims Richard Ford, in his too brief essay on the "Ingenioso Hidalgo," "that of Motteux is the worst." This can be explained in a few brief words. Cervantes divided the treasure of his mind between the two great creations of his brain, Don Quixote and Sancho Panza: upon the knight he lavished his own courage, his vast reading, his purity of heart, and his passionate love of truth and freedom; upon the squire he bestowed his singular and most excellent humour, which till then had no existence, and which can no more be imitated than the rarest scent can be described. Motteux had no courage, little or no learning, no love of truth or honour—probably he cared little for purity of heart—little common sense, and therefore no fine humour; and what Motteux was himself such is the translation that goes by his name. But Peter Motteux did not make that translation; it was filched chiefly from Shelton and Philips, aided by Ozell, who wrote for Motteux; in brief, in the words of the title-page, it was "done by several hands." These are some of the hands that did it, the proof of which is very easy to give, and when it is called for shall be forthcoming. What remains to be told of Motteux is very brief. One night, February 18th, 1718,

"a gentleman in a scarlet cloak with a sword, in company with another person, was carried to White's Chocolate House, St. James's, and here the coach waited from between 9 o'clock to near 11, and then carried him and the other person and let them down at Star Court, in the Butcher Row, behind St. Clement Dane's Church, and the gentleman being found dead there the next morning, it was violently suspected that he was murdered."

This is the statement of Mrs. Motteux, of the Two Fans. The journals of the day tell us that

"five persons were tried for the murder of M. Motteux. It appeared that M. Motteux on his way to White's picked up Mary Roberts, and carried her thither, and staid two hours, leaving her in the coach, and she sending for him he went in the same coach with her to Star Court, where it appeared he went in, and was seen to kiss the said Roberts in the kitchen, and then was lighted with her up the stairs, the others being present. At one of the clock a surgeon was sent for, who was told that a gentleman was.....dead in a fit, &c. The jury brought them in 'Not guilty.'"

Such was the end of Peter Motteux—China man, poet, dramatist, and publisher—who had the singular audacity to disfigure the works of two of the world's greatest writers, and the fortune to become

famous by his infamous deed; who died a shameful death in a shameful house, and was buried in a church at the corner of Cornhill and St. Mary Axe, called St. Andrew Undershaft. For further unimportant particulars see the *Weekly Journal*, April 26th, May 13th, 1718; *Saturday's Post*, March 8th, 1719; the *Original Weekly Journal*, April 26th, 1718; the *Gentleman's Magazine*, 1741-1753; the *Biographia Dramatica*, Chalmers's *Biographical Dictionary*, Cibber's *Lives*, &c., to all of which Mr. Van Loan is indebted for his *'Short History.'*

NOVELS OF THE WEEK.

Forestalled; or, the Life-Quest. By M. Betham-Edwards. 2 vols. (Hurst & Blackett.)

Hartleigh Towers. By Mrs. Milne Rae. 3 vols. (Isbister & Co.)

Winged Words. By Henry Spicer. 2 vols. (Tinsley Brothers.)

A Female Nihilist. By Ernest Lavigne. Translated from the French by G. Sutherland Edwards. (Allen & Co.)

THE eminent *sevent* whose life-quest, whatever be the meaning of that rather barbarous term, is so much disturbed by the claims of his secretary, seems to the lay and grovelling mind but a selfish and disagreeable person. Not all the appropriate language expended by the author on the glories of abstract truth, the philanthropy of men of science, the effiteness of existing superstitions, can reconcile the uninitiated to the gloomy "scientist" who accepts without emotion the tender services of a loving young wife, and in a passion of injured self-love drives her from his home, the scapegoat of his suspicions. Could the author have contrived to invest the character of this machine-like calculator with more manly qualities, it must be admitted that, so far as the plot goes, the story is both ingenious and novel. When Norland has perfected the mysterious discovery which he hopes will render his name immortal, he finds on going to his secretary's room not only the same conclusions embodied in that gentleman's MSS., but several of his own calculations in possession of the plagiarist. As his wife alone beside himself had access to his papers, he believes her to be in league with the treacherous Felix, a golden-haired youth of her own age, to whose society Norland's neglect had practically confined her. But Nella is, in fact, absolutely true to the husband to whom she looks up as to a father, and in spite of his cruelty retains her affection for him. Norland at last discovers the innocence of both his friends, and though the process by which he attains certainty in the matter seems more elaborate than would be required by ordinary mortals, it has the merit of proving his thorough sincerity. Norland's death is more noble than his life, and the study of his character is instructive, though the moral we should draw differs somewhat from that suggested by the author.

Mrs. Milne Rae's book is difficult to criticise. Except one or two errors in spelling, which are probably the fault of the printer, there is nothing exceptional in the style of this evenly-flowing narrative. The story would have been the better for compression,

but holiday-makers may find it convenient to have a rather lengthy book of which the interest is not so engrossing as to prevent its being frequently laid aside. There are a multitude of personages, but not many characters, those in humble life—old Betty, the Scotch servant, Caleb, the converted miner, and Farmer Warren—being the most lifelike. Mrs. Hartleigh seems to us unnatural. It is almost impossible to believe that a mother would resign her child even for the sake of separation from a mad husband, and quite impossible that, having done so, she would stick to her bargain. Still more unusual, we hope, is the character of Frank Carew. Of course, many a youth has played fast and loose with the ceremony of engagement, but few, we should think, are brought to a sense of their misconduct in so remarkable a manner. Frank being engaged to Muriel, and flirting with Louise, is insulted in a tavern by a fellow who brings both ladies' names into his aggressive speech, and this in the broadest way. Instead of knocking down the offensive Mr. Johnson, the hero requests the party assembled to forgive him, and "walks slowly towards the door, bent like an old feeble man." His repentance is too late as far as Muriel is concerned, for she dies from his neglect, though they are reconciled, and Frank lives a bachelor for her sake. The philanthropic Hugh Hartleigh and Margaret Carew are a happier couple, and there is much subordinate matrimony among their friends of all sorts and sizes, compensating the sympathetic reader for the amount of tearfulness, "quivering lips," and the like, which has mildly racked his feelings.

Neither at the beginning nor at the end of Mr. Spicer's two volumes of stories is there a word to show whether any or all of them have been printed before. This is a point on which it imports the general public to be informed, in view of the disappointment occasionally caused by meeting an old acquaintance under a new name, in circumstances when only new acquaintances are desired. From the critic's point of view it of course matters little whether his opinion is challenged by entirely fresh creations, or whether the collected efforts of several years are brought for the first time under his notice. Our impression is that we have seen two or three of Mr. Spicer's sketches in another form; but they are equally welcome in any case. Another doubt is raised by the title which is given to this collection. It may be that these twenty studies of character and description are brought together under the common label of *'Winged Words'* for the very reason that they were originally fugitive contributions to the pages of a weekly or monthly periodical. There is, indeed, some internal evidence of this; but, if it be so, neither critic nor casual reader can be expected as a matter of course to recognise the fact at a glance and without special information. If the title is to be thus explained, it cannot be deemed particularly felicitous, now that the stories have ceased to be fugitive in the original meaning of the phrase, and have secured such immortality as may be given to them by a niche on a library shelf and a notice in the newspapers. Mr. Spicer would scarcely claim that his stories are "winged words" in any other sense; but they are certainly bright, clever,

and entertaining words, charged with an overflowing humour, considerable shrewdness, and a good deal of practical wisdom. Of the numerous school which Dickens left behind him to carry on his genial and humanizing work, Mr. Spicer is one of the most successful. There are few of these brief sketches which did not deserve to be included; and several of them, like *'Sent to Gran Morfew,' 'My Innings,'* and *'It,'* are specially attractive and satisfactory. In spite of some looseness of style, and a chronic tendency to force the fun and strain the satire, these stories are admirably calculated to please an appreciative reader.

M. Ernest Lavigne's *'Roman d'une Nihiliste'* contains much that will interest readers who know nothing about Russia, and still more that will amuse those who are acquainted with that country. The story is rich in sensational incident, one of its heroes being murdered, and one of its heroines being driven to commit suicide. Its tone is pure throughout, and its purpose is distinctly moral. These are merits which will recommend it to the majority; but it is only by the small class of persons who have lived in Russia, and who have studied the Nihilist question, that its particular vein of humour will be appreciated. It forms a valuable addition to the store of books about Russia written by foreigners, which can always be relied upon as being capable of making the saddest Russian smile.

It is unnecessary to give more than a very brief outline of the story. Vladimir, a half-hearted Nihilist, marries the rich and noble enthusiast for all that is excellent, the Countess Stasia. He afterwards avoids his revolutionary friends, who retaliate by putting him to death. A trial ensues, and most of the persons of the drama are sent into exile. Eventually they return and devote themselves to good works. All this appears to be sufficiently sensible. The author has borrowed his incidents and many of his characters from the published reports of the Nihilist trials in Russia. But it is evident that he has only the faintest idea of what that country is like, and that he knows scarcely anything of the Nihilists whom he professes to describe. The following is one of the best specimens of his really amusing ignorance. After the marriage has been arranged between Vladimir and Stasia, the leading "female Nihilist" of his revolutionary circle, Pavlovna, comes to him one day, and says, "You must marry me." He is obliged to obey, and there takes place what the author is pleased to call "*le mariage réel et légal*," performed by Nihilists in a private house. The only reason which the author gives for this extraordinary proceeding is that Pavlovna "insisted on it in order to bind Vladimir more surely to the cause and to herself." The real truth about such Nihilist marriages is this. A revolutionary young lady often wishes to subscribe money to the funds of the secret society of which she is a member, but she has no available cash. She is, however, entitled to a dowry when she marries. To obtain it she marries some bachelor Nihilist, the marriage being solemnized legally and in a church. At the church door, when the service is over, the newly married couple separate, and perhaps never

see each other again. The dowry is paid into the society's treasury. The practice is not to be commended; but it is perfectly reasonable from the Nihilist point of view, whereas the wedding described by M. Lavigne is utterly unreasonable.

So little attention has M. Lavigne paid to the details of the Nihilist trials which he has introduced into his book, that he has represented the jury (p. 419) as not only giving their verdict, but as altering the sentence passed by the court: "Le jury consent à commuer la présente condamnation en une prison perpétuelle." How little he knows about Russia in general may be learned from his description (p. 256) of the Gulf of Finland in the middle of the winter, as seen from the islands at the mouth of the Neva: "Flocks of birds flew through the clouds, and at the horizon might be seen sails scudding before the wind, ships like halcyons skimming the water with their wings." At p. 5 we find a dying man holding in his hand "un tricycle." The author meant to say "un triptique." Littré defines a triptique as a "voiture qui roule sur trois roues." The Russians may be imperfectly civilized, but they are not in the habit of holding three-wheeled carriages in their hands when dying. At p. 19 we find the waiters at a restaurant spoken of as "Tartar princes," and their titles are accounted for by the fact that, "since the conquest of the Caucasus and the wars in Asia, a good many dispossessed princelets who came to St. Petersburg for justice were soon reduced to misery, and forced to serve, in black coats of course, their hated conquerors, even of the lowest rank"; the truth being that the waiters in question are highly respectable, but by no means princely, Tartars from Kazan. It is considered a joke among Russians to apply to a Tartar the title of *Knyaz* or prince; whence arises, in all probability, M. Lavigne's unintentional jest. He has not often attempted to introduce a Russian word into his pages. But on one occasion he represents a hall porter as saying, in allusion to the lady's-maid of the house, "Frantsoudza"! meaning that she was a Frenchwoman. M. Lavigne probably knew that *Frantsoudza* might be taken as Russian for a Frenchman, so he coined a feminine form of the word, "Frantsoudza." Unfortunately, the right form is *Frantsoujenska*, probably pronounced by the porter as "Frantsouzenka."

The pagination to which we have referred is that of the translation. But the translator must not be held accountable for the mistakes which render the book so amusing. Mr. Gilbert Edwards seems to judge from the passages in which we have compared his version with the original, to have done his work remarkably well, translating faithfully and with spirit.

THE LITERATURE OF PALEOGRAPHY.

THE twenty-five beautiful photographic reproductions which form the ninth part of the *Fac-similes of the Palæographical Society* may be truly said to forward the proposed work of the Society in many important particulars. Nine plates show Greek writing of various dates from the second or first century B.C. to the beginning of the fifteenth century A.D. The remainder are devoted to Latin manuscripts of various styles, countries, and dates.

Of these the first (plate 126) is derived from the Harris papyrus of the Oration of Hyperides in defence of Lycophron, which was obtained at Alexandria in 1847, another portion of the roll having been fortunately purchased in the same year by Mr. J. Arden from Arabs, who alleged they had found it in a tomb at Gournou (not "Gournou"), near Thebes. The writing is of the fine, elegant, but small uncials so well known to Greek palæographers through the labours of the Society and such laborious writers as Gardthausen and Wattenbach. It is curious to note even here, at a date antecedent to the Christian era, the oldest of all literary contractions—a fine horizontal line, waved slightly, in use to mark the omission of *v* at the end of the line. In this plate we have probably the oldest specimen of a Greek classical text, pure uncial Greek characters and peculiarities of forms in use at the classical period.

Plate 127 is from the Pauline Epistles in the library of Trinity College, Cambridge, written in double column: the first has the Latin text, with Carolingian minuscules of the ninth century; the second the Greek text in uncials of a bizarre character, with a middle point used as a stop after each word. This MS. was written in the monastery of Augia Major, or Reichenau, an island in Lake Constance, and hence derives the title of *Codex Augiensis*. The text was edited by Dr. Scrivener in 1859, and, apart from its value as a Biblical manuscript, is of great interest as showing the peculiarly limited knowledge of the Greek language possessed by the learned of the Western world in the ninth century. The library of St. Nicholas of Cusa contributes a Greco-Latin MS. of the Psalms, arranged in three columns, the first of which has the Greek text in Roman letters, the second the Latin text, the third the Greek text in a hand which is a rough imitation of uncial characters by an unpractised writer, formed upon the formation of the Roman alphabet. The interest of the plate lies not only in the expression of Greek letters in Latin characters, but also in the fact that the then current pronunciation of the Greek language is plainly manifested by the transmutation in the Latin alphabet. The gradual progress of Greek minuscules is exhibited in the five following plates (129, 130, 132-134). Plate 131 is a good specimen of the Greek illuminative art of the eleventh century, and curious as showing how photography translates a picture bright with blue, green, red, violet, and brown in large masses, upon a gilded background, into what looks at first sight like a mezzotint engraving.

The Latin MSS. begin with a page from the celebrated "Terentius Bombinus." It is written in rustic capitals, and is one of the manuscripts so frequently referred to by writers and critics in the controversy which arose respecting the age of the Utrecht Psalter. St. Hilary's work on the Trinity, a MS. of the year 509-10, in the archives of St. Peter's, Rome, shows the earliest minuscule hand; the Ambrose, of the Ambrosian Library, the half uncial or early minuscule of the Irish type, about the seventh century; the same richly endowed library contributes a page from Josephus in Latin, of about the same date and much the same characters. Both these manuscripts belonged to the monastery of Bobbio, and were, perhaps, produced there by Hiberno-Scottic inmates.

The works of Bede give two plates from the University Library, Cambridge, and one from the well-known copy in the Cottonian Library. Though both MSS. are of the eighth century, and valuable for the light they shed upon, and receive from, Anglo-Saxon charter hands, the former is written in the old Hiberno-Saxon minuscules, the latter in Poinsett Saxon minuscules, except in the opening passages of each book, where round minuscules are used. The Duke of Devonshire's "Benedictionale," written by Godemann, Abbot of Thorney, 983-984, so beautifully illustrated in the *Archæologia*,

vol. xxiv., contributes a page of set minuscules of the foreign type, and a page of rustic capitals of a late time for this style—the end of the tenth century. Saxon drawing in tinted outline of green and red, a favourite vehicle of illustrative art with this nation, is shown in a page from a Cottonian MS. of Paschal tables; and, finally, two plates from the late fourteenth century Italian treatise on the Vices give photographs of the paintings of objects of natural history, of great variety and very accurately delineated. These works show all the characteristics attributed to the Genoese miniaturist of the family of Cybo known as the monk of Hyères, and, indeed, the connexion of the treatise with the city of Genoa favours the probability of their being by the hand of that artist. These plates are the production of the Autotype Company, who work by a process which has been unhappily in some quarters rejected in favour of photo-zincographic and other manipulatory processes.

The tenth part of the *Fac-similes* issued by the Palæographical Society may, without hyperbole, be declared to be of transcendent merit. Two specimens of Greek uncial writing of the first century of the Christian era, upon papyrus, show the character of the script in use at the time of our Saviour. That these tattered and mouldering fragments of a once mighty literature have survived for eighteen centuries is alone sufficient to render fac-similes of them attractive. The Homer papyrus of the second century is one of the most elegant objects of its kind known to students of Greek palæography. This classic treasure was probably written at no great distance from the site of its purchase by Mr. Bankes, whose name is associated with it, the island of Elephantine in Mid-Egypt. A break of nine hundred years separates us from the next plate, a fine copy of the Gospels in large uncial Greek, dated A.D. 980, written for a bishop of Caisarea, a see of Cappadocia. The narrow upright forms of these letters contrast badly with the pure uncial forms of the preceding examples. The Vatican Library contributes a delicate illustration from the works of Johannes Climacus, of the eleventh century, where the panel, with its golden background and the richly coloured vestments of the somewhat stiff, conventional figures of Greek art, is translated by the sun into a vignette shaded in various depths of grey and brown. The quadripartite Psalter of Tournay, now in the Bibliothèque Nationale, is, like the *Codex Augiensis*, of value for the light it sheds upon the question of critical knowledge of the Greek language in the West during the Middle Ages. Those who have maintained that Greek was practically unknown in Western Europe, and the ability to read or write the language correctly extremely rare, will find in this manuscript, written in the abbey of St. Martin of Tournay in 1105, a strong proof of their case, for we must acknowledge that the scribe who writes "rise tin phcin mu" as the Greek equivalent of "eripe animam meam," in place of *ῥῖσα τὴν ψυχὴν μου*, cannot claim a very extensive acquaintance with the language he is committing to his page. The Gallican, Roman, and Hebrew versions of the Psalter in this MS. are of considerable importance to the Biblical antiquary, and would repay collation with the Utrecht, Harley, and Cambridge Bede Psalters. Other Greek hands, dated 1261 and 1431, complete the set of Greek given in this part.

Of Latin styles we have to begin with the mixed uncial and minuscule characters upon the waxen tablets from Pompeii, a form of record answering to our memorandum books. The method of making these is as follows. Three small tablets of wood are fastened together in form of a book, by means of two holes pierced in the margin; one side of each tablet is countersunk within a marginal frame, and the sunken part covered with a thin film of wax. The

tablets are so arranged that of their six sides, 1, 4, and 6 show a wooden, 2, 3, and 5 a waxen surface. When the entries were completed seals were affixed within a groove chased down the centre of side 4, the side reserved for names of the witnesses to the document. The palimpsest Cicero (Bibl. Vatic. 5757) is a splendid example of large uncial of the fourth century, which reminds us of some of the magnificent MSS. in Lord Ashburnham's collection. Saxon handwriting is represented by MS. Harl. 2965, a splendid volume of the eighth century, the Durham Cassiodorus of the same age, and the Cottonian Bede, 811-814, this last MS. affording two plates of Caroline minuscule of the middle of the ninth century, which may be instructively compared with the plate from the Rabanus Maurus from Munich of a few years later date.

The Canterbury deed relating to the supremacy of that province over York professes a date of 1072, and is fortified with apparent signatures or subscriptions of attesting parties, but there is much internal evidence in this document, both historical and diplomatic, as well as external paleographical evidence, that throws considerable suspicion upon it. The style of the writing looks more like that in use at the middle of the twelfth century than during the reign of William the Conqueror. Like the manifestly forged charters of this monarch in Westminster Abbey, this deed probably owes its existence to a well-meaning fabricator of a later age, perhaps a Canterbury monk of the twelfth century. The splendid pages of fifteenth century illuminated service-books, shown in several plates in this fasciculus, demonstrate how curiously the brilliant colouring of gold, bright reds, blues, and secondary tints is translated by the agency of the sun into sober greys and shades which at first sight seem to belong to a finely executed engraving. But the experienced eye soon learns to comprehend the general appearance which the original picture possesses, and can point out with little difficulty the colouring which belongs to the various tones and depths of the monochrome photograph.

The fourth part of the 'Fac-similes of Ancient Charters,' only issued late last year, although printed in 1878, completes the British Museum series of English charters—that is, of charters relating to English history and written in the Latin or Anglo-Saxon language, the dates of which precede the Norman invasion—and includes four Latin documents of early date connected with foreign countries. Of these four, one, of a very rare class, is a deed of sale of land in the territory of Rimini, dated A.D. 572, in Roman cursive characters, on papyrus; another, of somewhat similar purport, dates between A.D. 616 and 619, and is from the archives of Ravenna; the third is a decree of Louis le Débonnaire, dated May 12th, 840, on vellum, in cursive characters; the last, a charter of Odo or Eudes, king of the French, dated June 18th, 889, formerly in the possession of the cathedral Chapter of Chartres. The entire number of documents contained in this series of fac-similes amounts to a hundred and forty; and although they consist for the most part of grants of territories or privileges, yet wills and other documents connected with legal rights and property are to be found among them. The original or primary possession of nearly all these has been traced to religious corporations; for example, no less than sixty-three belong to Christ Church, Canterbury, and the charters in possession of the Dean and Chapter and of the Earl of Ashburnham would raise this total of Canterbury charters to about a hundred and fifty.

A considerable number of charters of the Saxon period are still in the possession of various capitular libraries, the earliest, viz., those of the seventh and eighth centuries, being written in uncial characters of large or small calibre, such as are seen in the best manuscripts of the period; some, of the earliest part of the eighth

century, are in fine semi-uncial characters of the type called Irish. Then follow early cursive forms, varieties of minuscules, with or without ligatures or arbitrary combinations, and, finally, the set minuscules of the concluding century of the Saxon dynasties. "If there could be a doubt," says Mr. Bond, "of their being variable writings of the times, this would be removed by the consideration that, though coming from the archives of different religious houses, those of the same date agree in their forms with each other, and with others still preserved in their original repositories. The charters of a particular sovereign granted to Canterbury agree with those of the same prince granted to the churches of Winchester, or Worcester, or Rochester, as well [as] with the writing of other manuscripts of the time. The peculiar and beautiful minuscule writing of many of the documents of the eighth and ninth centuries is found in extant copies of the 'Historia' of Bede believed to be written shortly after his death; and other forms can be similarly authenticated. But though we cannot doubt the genuineness of the great majority of these documents, as writings of the time at which they are dated, it is certain that in some of them the character of writing is at variance with their dates." Mr. Bond in explanation gives a list of thirty-three of these doubtful documents included in his four volumes, and a classified table, divided into seven sections, of different characters of handwriting. His paragraph respecting the forms of minuscule writing found in these relics, though too long for reproduction in these columns, should be attentively read by the paleographical student. The copious indexes are a boon to the historian of early England, and supply a deficiency which severely taxes the readers of Kemble's 'Codex.'

The fac-simile of the Codex Alexandrinus was undertaken, Mr. E. M. Thompson says, from a desire to place the text of this venerable Biblical manuscript within the reach of scholars in a form absolutely free from errors of the printing press, and untouched by the hand of the 'improver.' The work of reproducing the Old Testament portion contained in the three preceding volumes of the Codex is going on now, and will be completed before long. Until the issue of that part the general description of the manuscript has been reserved. This New Testament text consists of 143 leaves of fine vellum, about 12½ inches by 10½ inches. The first twenty-five, containing Matthew i.-xii., are missing, and there are other considerable lacunae in the volume, which has received injury in the back, involving portions of the text, and some of the margins have been too deeply cut away by the bookbinder's plough. Gall stains may be seen here and there, where attempts have been made in old days to revive the already faded writing. These, which disfigure many of the leaves at the end of the volume, are rendered more opaque in the photograph than in the original. "But the same agency," Mr. Thompson writes, "which exaggerates such blemishes also renders more distinct the faded writing of the text." In this manuscript, which presents so many points of importance, it is interesting to notice that the handwriting from the beginning of the text of the Gospel of St. Luke to 1 Corinthians x. 8 (i.e., folios 44 to 121) differs from that of the rest of the volume. This is shown by the variation in the forms of the Δ and Π, and by the use of crosses affixed to the κεφάλαια, to the beginnings of books, and occasionally to the last line of a column. This fac-simile is a triumph of photography. The auto-type printing is so arranged as to give on each plate a recto and verso fac-simile, so that each leaf represents faithfully the leaf of the original manuscript.

The beautiful volume prepared by order of M. de Marcère, when Minister of the Interior, from documents preserved among the municipal archives of France, far exceeds anything before

achieved by the French. The work was designed as a fitting companion to the series of 131 volumes of 'Inventaires Sommaires,' which have been printed from municipal archives of France anterior to 1790. To the great excellence of the heliographic process perfected by M. Dujardin the *Athenæum* has frequently borne witness. There are one hundred and seventy separate documents contained in the large double folio volume, and in a smaller folio are the transcriptions of the texts, with descriptive notices and an introduction. The contents are, as may be readily supposed, very various. The first is a small label, in the curiously beautiful current handwriting of the seventh or eighth century, appended to the relics of St. Monulfus, among the departmental archives of Eure-et-Loir; then follow charters of Charlemagne, Louis le Débonnaire, Charles the Bald, Carloman, Eudes, and other potentates in a continuous succession; charters of Suger and St. Bernard, which would delight Mr. J. O. Morison, the biographer of the saint; a document relating to the foundation of the Norman abbey of Lismay, in which William the Conqueror and his queen were considerably interested, as is shown by their crosses and signatures; and a great variety of instruments, letters, and miscellaneous pieces connected with notable personages of France from the earliest years of the seventh century down to modern days.

The monograph of Herr Gardthausen upon Greek palaeography is probably the best and most exhaustive work upon the special subject to which he has devoted himself. Commencing with a chapter devoted to the bibliography, history, and literature, subsequent chapters treat of the materials employed in the art of writing, the forms of manuscripts, tints and colours, ornaments, the development of the uncial and other alphabets, tachygraphy, cryptography, accents and diacritical marks, lists of dated MSS. and known scribes, a chapter on the localities of writers, and another upon the various methods which are in use for the reproduction of manuscripts in fac-simile. A chronological table of dates, cycles, and Greek styles of calculating eras and years concludes this comprehensive work. Its low price (18 marks 40) ensures it a place on the library shelf wherever the Greek language is properly studied.

ANABASIS OF XENOPHON. Book VI. By Alfred Pretor, M.A. (Cambridge, Pitt Press.)

MR. PRETOR has accomplished in his usual scholarly style what he himself describes as an ungrateful task. He has taken a low estimate both of the character of Xenophon and of the literary merits of the 'Anabasis.' "I have," he says, in an introduction disproportionate in merit to his subject, "but little admiration either for Xenophon or his writings. . . . To me the author of the history appears singularly tame and unappreciative—a very wearisome exponent of a most soul-stirring episode, while even the purity of his diction is by no means unassailable." This feeling has, however, in no way detracted from the thoroughness with which Mr. Pretor has done the work. A clear analysis of the chapters of the whole history is prefixed, as well as a valuable essay on the peculiarities of Xenophon's style and a useful map. The notes are admirable.

VIRGIL: GEORGICS. Book IV. By C. G. Gepp. (Rivingtons.)

If this book is intended for young boys, there seems no object in an introduction which tells them that "Virgil avowedly took Hesiod for his model, but was doubtless indebted to the 'Phænomena' of Aratus and the 'Georgica' of Nicander." If it is intended for scholars, the vocabulary and most of the notes are superfluous. Of the notes themselves some are good, some bad. Of the former class is that on "pur-

puream" (p. 46); of the latter are the numerous translations of passages which present no peculiar difficulty.

Gai Jeli Cæsar De Bello Gallico. Comm. I. II. By A. G. Peckett. (Cambridge, Pitt Press.)

THIS book is illustrated with two fairly drawn maps, by the aid of which, together with the clear geographical notes, there should be no difficulty in following the operations of the two campaigns treated of in the text.

Homer's Iliad. Book XXII. By A. Sidgwick. (Rivingtons.)

NOTHING but praise is due to Mr. Sidgwick's last issue. The introduction is entirely suitable both to the subject and to the class of readers for whom it is intended, and is not too long by a word, and the notes give nothing but legitimate aid of the best kind.

Second Greek Reader—Prose. By A. J. M. Bell. (Oxford, Clarendon Press.)

THIS 'Reader' is compiled from carefully selected passages of Herodotus (rewritten in Attic Greek) and of Xenophon, those from the former being illustrative of the events preceding the struggle against Persia and of the struggle itself, those from the latter describing the constitution of Sparta and the almost ideal character of her great king Agesilaus. Mr. Bell intimates that his object has been to satisfy the wants of "the number of boys in all public schools who never rise higher than the fourth form." Whether the intellectual digestion of such a *dienst* is capable of assimilating the admirable syntax which is prefixed (with the first sentence alone of which we have any quarrel) may well be doubted. The notes are interesting and judicious, and the vocabulary would be improved only by a slight pruning. To tell boys in a note that *οὐκ ἐστὶν* is the second sorist of *οὐκ ἔστιν*, or that *μία* is the feminine of *εἷς*, is little short of an educational crime.

Molière: Le Malade Imaginaire. By F. Tarver. (Macmillan & Co.)

THERE is an interesting though slovenly preface to this book, and the notes are in many cases necessary. The discovery that the famous third scene of the third act was intended by Molière to express compunction for the ridicule with which he had always treated the "faculty" does more credit to Mr. Tarver's originality than to his sense of humour.

Scribe: La Vierge d'Éau. By C. Colbeck, M.A. (Cambridge, Pitt Press.)

IF this somewhat dull play was to be edited at all for school use, it could not, perhaps, have fallen into better hands. It has given Mr. Colbeck an opportunity for prefixing a well-written and useful historical introduction, and the notes at the end of the book are good, though too numerous.

Hachette's French Primer. By Henri Bud. (Hachette.)

A GREAT many pictures and a very little French arranged on no particular plan. Of the pictures all may be forgiven except the dog on p. 32.

Blackie's Comprehensive School Series—Outlines of the History of England. Part III. By G. Girling. (Blackie & Son.)

Standard Home Lesson Books—Fifth Standard. (Same publishers.)

MR. GIRLING'S 'Outlines' is a very creditable performance, well adapted to its special purpose, and supplying, in a convenient form for general use, a considerable amount of accurate information, which is rendered of more value by the addition of maps, diagrams, and questions for examination.

We cannot see the advantage of 'Home Lesson Books' consisting of scraps of history, geography, grammar, arithmetic, and recitation, which "require some explanation on the part

of the teacher," and yet are "intended to lighten the work of the teacher."

OUR LIBRARY TABLE.

Journals and Journalism, by "John Oldcastle" (Field & Tuer), is a sensible, well-written book, showing a real knowledge of the subject, and containing many hints likely to be serviceable to beginners in literature. The writer is too wise to ignore the drawbacks attending journalism as a career, and if in the chapter headed "Pounds, Shillings, and Pence," he underrates the scale of payment usual in the better class of papers, this is undoubtedly a fault on the right side, for amateurs are apt to imagine that writing for the press is highly lucrative. A good list of the leading London papers is appended to this useful little volume.

We have received from M. Calmann Lévy a volume containing a number of letters from Sainte-Beuve, now first printed. They do not add much to our knowledge of his character and opinions derived from the two earlier volumes.

We have on our table *Memorials of Francis Radley Haverghal*, by M. V. G. Haverghal (Nisbet),—*The Centenary Commemoration of the Birth of Dr. William Ellery Channing* (British and Foreign Unitarian Association),—*Round the World in 124 Days*, by R. W. Layland (Hamilton),—*Egypt for the Egyptians* (Cecil Brooks & Co.),—*Health*, by W. H. Corfield (Kegan Paul),—*Royal (les Bains) in Auvergne: its Mineral Waters and Climate*, by G. H. Brandt (Lewis),—*Romeo and Juliet*, edited by the Rev. C. E. Moberly (Rivingtons),—*Clubs of the World, 1880*, by Lieut.-Col. G. J. Ivey (Harrison),—*Herbert's Parliamentary Handbook, General Elections 1874-1880* (Herbert & Co.),—*Infeld's Political Record, February, 1880* (Infeld),—*Mathematical Examination Papers*, by W. F. Austin (Stanford),—*Professional Papers of the Corps of Royal Engineers, 1879* (Chatham, Royal Engineer Institute),—*Life in a Debtors' Prison* (Ward & Lock),—*Doom: a Tragedy in Five Acts*, by A. Smythe (Dublin, Porteous & Gibbs),—*The Religious Mission of the Irish People*, by J. L. Spalding (New York, The Catholic Publication Society Co.),—*School Manual of the Law of Moses*, by J. Purse, M.A. (Stanford),—*The Foundations of Faith: Bampton Lectures, 1879*, by H. Wace (Pickering),—*Zur Politischen Geschichte Islands*, by K. Maurer (Leipzig, B. Schöck),—*Kort Fremstilling af de Norske Kursteder*, by A. Lund (Christiania, A. Cammermeyer),—*The Songs of Mirza Schaffy*, by E. d'Esterre (Hamburg, K. Gräbner),—*Étude sur la Prononciation de l'É Muet à Paris*, by Ad. Mendes (Tribner),—and *Essai sur la Vie et le Règne de Septime Sévère*, by A. de Geuleneur (Brussels, F. Hayez). Among new Editions we have *Red and Black*, by T. Edwards-Trevor (S. Tinsley),—*Library Notes*, by A. P. Russell (Tribner),—*Shakespeare's Knowledge and Use of the Bible*, by C. Wordsworth (Smith & Elder),—*Epidemiology*, Part II., by J. Parkin (Bogue),—and *Real Property Handbook and Law of Landlord and Tenant*, by G. H. Larnuth (Heywood). Also the following Pamphlets: *A Study for Englishmen*, by Quidam (Planta),—*Florida, U.S.A.: What it Offers to the Capitalist and Settler*, by R. W. Wilson (Bailey, Wilson & Co.),—*New Latin Method*, by W. A. Hulbert (Stewart & Co.),—*The Expulsion of the Brethren from Parliament*, by Clericus (Kempster & Co.),—and *Civilisation without Delusion* (Melbourne, F. F. Baillière).

LIST OF NEW BOOKS.

ENGLISH.

Knapp's (C.) *Out of the Deep, Words for the Sorrowful*, 12mo. 3/6 cl.
Begonia (Rev. C.) *Family Devotion, Prayers for the Household*, 12mo. 3/6 cl.
Stacey's (W. J.) *Short Sermons on the Psalms*, Vol. 2, 4/6

Law.

Davie's Manual of the Law of Registration, Supplement to the Second Edition, cr. 8vo. 2/6 swd.

Fine Art and Archaeology.

Ferguson (J.) and *Burgess* (J.) *Cave Temples of India*, Imp. 8vo. 4/6 bds.
Flaxman's (J.) *Compositions, being Designs in Illustration of the Odyssey of Homer*, oblong. 8vo. 3/6 swd.
Leland's (C. G.) *The Minor Arts*, 2/6 cl. (Art at Home Series.)

Poetry and the Drama.

Graves's (A. F.) *Irish Songs and Ballads*, cr. 8vo. 1/6 cl.
Riquet of the Tuft, a Love Drama, em. 4/6 cl.

History and Biography.

Bradlaugh (C.) *The Biography of*, by A. S. Headingley, 1/6 cl.
English Men of Letters, edited by J. Morley: *Byron*, by J. Nichol, cr. 8vo. 2/6 cl.

Geography and Travel.

Daring Voyage across the Atlantic by Two Americans, the Brothers Andrews (in the *Nautilus*), with Log of the Voyage, by Capt. W. A. Andrews, cr. 8vo. 3/6 cl.
De Fonblanque's (C. A.) *Five Weeks in Iceland*, 12mo. 3/6 cl.
Flaxman's (M.) *A Trip to Manitoba*, 8vo. 10/6 cl.
Tobacco (The) and his Victim, Sketches Illustrative of the Moral, Social, and Political Aspects of Life in Constantinople, by a Resident of the Last Three Years, cr. 8vo. 1/6

Science.

Briggs's (T. R. A.) *Flora of Plymouth*, cr. 8vo. 12/6 cl.
Wolman's (J.) *Key to the Male Pupils' Examination Questions in Euclid*, cr. 8vo. 3/6 cl.

General Literature.

Brown's (Mrs.) *Standfast unto Death*, a Tale of the Irish Famine of To-day, cr. 8vo. 7/6 cl.
Black's (W.) *White Wings, a Yachting Romance*, 3 vols. 31/6 cl.
Boyce's (Rev. J. C.) *High unto the End*, cr. 8vo. 3/6 cl.
Braddon's (Mrs.) *Story of Barbara*, 12mo. 1/6 bds.
Clemens's (S. L.) (Mark Twain) *Tramp Abroad*, cheap edition, cr. 8vo. 7/6 cl.
Concise Sparrow of Knowledge, a Concessit in Four Fights of Fancy, by A. F. T. 12mo. 3/6 cl.
Constitutional Liberty, in Three Parts, Part I., Social Rights and Principles, 8vo. 4/6 cl.
Jeffries's (R.) *Round About a Great Estate*, cr. 8vo. 8/6 cl.
Manly's (J. J.) *Notes on Game and Game Shooting*, 7/6 cl.
Marshall's (W.) *Monstrous Digby, a Novel*, 3 vols. cr. 8vo. 31/6 cl.
Perkin's (C. L.) *A Very Opal*, 3 vols. cr. 8vo. 31/6 cl.
Prodigal Daughter, The, by M. Hope, 12mo. 2/6 bds. (Railway Library)
Boat (Rev. R. F.) *A Day of Fate*, Book 1, Vol. 1, cr. 8vo. 5/6 cl.
Smart's (H.) *Belles and Ringers*, a Novella, cr. 8vo. 10/6 cl.
Tyler's (H.) *Oliver Constantine, Miller and Baker*, 3 vols. 31/6 cl.
Wines's (H. C.) *State of Prisons and of Child-Saving Institutions in the Civilized World*, roy. 8vo. 24/6 cl.

FOREIGN.

Theology.

Overbeck (D. Fr.) *Der Kirchliche des Kessens*, zwei Abhandlungen, 10m.
Seymour (E.) *Jésus Christ d'après Mahomet*, 1m. 10.
Wolm (H.) *David u. seine Zeit*, 4m.

Law.

Becker (R. L.) *Das Recht d. Deutsche bei den Römern*, 12m.

History and Biography.

Le Premier Texte de Madame de Sévigné, l'impression de l'Édition de 1735, 7fr.
Naake (L. v.) *Sammliche Werke*, Vol. 47, 4m. 80.
Rie (J. G.) *Lebenserinnerungen*, ed. G. Foul, Part 2, 2m.
Schramm-Mandemald (H.) *Monieur des Dates*, Part 4, 2m. 67.

Geography and Travel.

Hennebert: *Atlas de l'Histoire d'Annibal*, Part 1, 36fr.
Laveleye (Emile de): *Lettres d'Italie, 1875-1879*, 2fr. 60.

Philology.

Aristophanes Lystrata, editio Fr. E. M. Baynes, 8m.
Decke (W.) *Etymologische Forschungen*, Part 4, 5m.
Knepper (K.) *Englische Synonymik*, large edition, Part 2, 2m.
Meyer (G.) *Griechische Grammatik*, 8m. 80.

Science.

Bismarck (A. Graf v.): *Lebens-Geschichte*, 12m.

General Literature.

Contes de la Chansons, Préface par Paul Leconte, Époques par Ad. Lemaire, 6fr.
Discours de l'Antagonisme du Chien et du Lièvre de Jehan du Sen, Reprint from the Original Edition, 6fr.

THE BRITISH MUSEUM READING ROOM.

It would probably be found impracticable to exclude, unless in very exceptional cases, those who have already obtained the right of admission; and no appreciable relief of overcrowding is likely to be gained in this way. Until considerably increased accommodation is provided, the only effective remedy will be, it seems to me, to restrict to some extent the issue of new tickets. Instead of immediate admission being granted, the names of applicants should be placed on a reserved list, and tickets issued in rotation, as the average attendance may allow. If a personal interview with a responsible officer of the Museum were required from every applicant, some applications would probably be at once negated; and exceptional immediate admission might be granted in cases of urgency. The very full attendance at the present season makes it probable that during the coming winter—if new

tickets are issued as freely as heretofore—there will be a pressure far greater than has yet occurred.

THOMAS TYLER.

P.S. I am informed, on inquiry at the Museum, that the number of new readers' tickets issued yearly has reached about 3,500.

"THE MELANCHOLY JAIQUES."

Athenæum Club, August, 1880.

I THANK YOUR Correspondent, Mr. Grant Allen, for his reply to my query, and I shall hereafter hear the word "Jaques" pronounced on the stage "Jaiques" with my previous conviction, that Shakespeare never meant it to be so pronounced, strengthened and confirmed by Mr. Allen's learning. I should like, however, to have extracted from so good an authority what the unfortunate player is to do when he has to say,

Jaques of Chastillon, Admiral of France,

OR

What said the melancholy Jaques?

May he not make a monosyllable and still be tolerated by the learned? I am afraid the stern stage manager would not agree that when the word is terminal it may be pronounced anyhow, or that a player may sometimes be "hyper-metrical." Shakespeare's verse is too musical for such liberties.

The modern controversialist seems to me sometimes to fail of wholly grasping the main point of his opponent's argument, and sometimes he reads into it more than his opponent has put, a habit which may easily prolong a controversy to all time. Now, the main point in my question was a practical one, and referred wholly to the pronunciation of "Jaques" on the stage. I did not inquire as to whether the final *s* was to be pronounced or not. I asked, first, whether the *a* should be sounded full, as in the French proper name, and, secondly, whether Shakespeare did not design that the player should sometimes sound, and sometimes not sound, the *s*. I was, and still am, willing to let the final *s* take care of itself. Perhaps in Shakespeare's time the final *s* in France itself was sounded, as Mr. Grant Allen suggests. It is a matter as to which—not being a verbal Shakespearean scholar—I am ashamed to feel a most profound indifference. I do not, therefore, join issue with your correspondent on the point.

But, to quote Mr. Grant Allen's own phrase, *what can he mean by saying*, "Surely Mr. Crawford must know that in all French poetry every *s* mute, without exception, is invariably scanned as a separate syllable"? I know nothing of the sort, and never, I think, was more surprised than to read such a statement in print. Let Mr. Grant Allen apply his rule to the reading of any ten lines of any French poet, and I am quite sure that before he has done so he will find by the verdict of his own ear that he has been guilty of at least a dozen most deplorable errors in prosody.

OSWALD CRAWFORD.

I SYMPATHIZE with Mr. Oswald Crawford so heartily in his repugnance to the traditional "Jaiques"—as he spells it, but I would rather write Jaiques, as more closely resembling the usual stage pronunciation of the word—that I am sorry the evidence is so strong against the possibility of the word being a monosyllable. In answer to Mr. Grant Allen's and Dr. Nicholson's cogent arguments and more cogent facts I have not a word to say. "Jaques" must be a disyllable, but need it assume the horrible form of "Jai-ques" or "Jaiques"? Why not preserve the essentially French character of the name, and pronounce it "Jahk-es"? I put *ah* to represent the French *a*. The open *a*—*ai* is essentially in that form an English vowel; and unless we suppose the word to be divided "Ja-ques" (which it would not be in French), it would not be in accordance with the rules of English pronunciation to give the *a* the *ei* sound. Nobody would think of sounding

it as equal to our short *a*, as in "Jack"; for there never could be any association of the peevish, sneering "Jaques" with the jovial, hearty "Jack," a name which always has, and always will have, a wholesome smack of sea-air in it. "Jaques" is not a name which has been adopted, unchanged in form, into our English nomenclature, as "Albert" has, for instance; and therefore I hold, whether it be made a monosyllable or disyllable, it should be pronounced according to the rules of the language to which it properly belongs.

I do not know why there should be something so particularly irritating to the sensitive ear in the word "Jai-ques," but there is. I once had the honour of reading the part of Jaques in one of those delightful family readings of Shakespeare's plays which Mr. Furnivall organized. Every time I was alluded to as "Jai-ques" by one of the other characters I felt the most evil passions aroused within me. It would be less irritating, perhaps, if the final *s* did not become *s* in the mouth of ninety-nine per cent. of English people; but anyhow the barbarous name jarred on my ears. I began to reflect, How and why "Jai-ques"? Supposing that one could for a moment associate any trait of such an amiable character as Toots with the sour Jaques, and the latter were to take to writing letters to himself, it occurred to me he would address himself as "J. Quess, Esqre." This train of thought led me to imagine "Jaques" passing by easy stages to a reformed state of mind and name, and being known as "J. Quiss"; then, when he had reached the "fair round capon-lined bally" stage of life, my fancy pictured him as "Jack Quiss," "honest Jack Quiss," a capital companion over a cup of burnt sack at "The Devil."

I doubt if Jaques were ever capable of developing into anything so wholesome and good-fellowish. The character is one of the very few important ones drawn by Shakespeare which inspire almost unmitigated contempt. His misanthropy never seems to me to come from a deeper source than a disordered liver, the result of his obstinate habit of peevishly lolling about in the forest instead of joining heartily in the healthy sports of his companions. He is the personification of "heartburn," the result of the doctrine of "evolution" applied to acidity of the stomach—a creature whose ancestors must have lived on nothing but pastry and sickly syrups; yet he is worthy of Shakespeare as a wonderfully true portrait of that kind of human animal, peculiar to no country, which lounges idly on the banks by the roadside of life, sneering at and finding fault with everybody and everything, but never lifting a little finger to destroy an abuse or to relieve a sufferer. If any one deserves the indignity of being called by the cacophonous name of "Jai-ques," it is this kind of creature.

But if we are to have Mr. J. Quess, why, may I ask Mr. Hermann Vezin, does he pronounce "sans" as in French, and not as if it were an English word and rhymed to "pans"? I always understood *sans* had been adopted in the early childhood of Anglo-Norman-French, and had forfeited all right to its native sound. Jaques, to do him justice, is above the paltry affectation of introducing a French word into an English sentence unnecessarily. I know the metre will not admit of the disyllable "without," but I cannot believe Shakespeare would have used a French word which was not completely angloised in order to escape from a metrical difficulty. Mr. Vezin's elocution and pronunciation are so elegant and correct that he must have some valid reason for such an apparent inconsistency.

FRANK A. MARSHALL.

HITTITE NOTES.

At the present time, when the Hittite empire is being restored to its place in the history of Western Asia, and evidences of a cultured and

civilized people as rulers of ancient Syria are to be found in the monuments and inscriptions recovered from the sites of Carchemish and other cities, the following notes, made during a visit to some sites of interest, may be of use to those who, like myself, are attempting the solution of the Hittite problem. The decipherment and study of the ancient records of Egypt and Assyria have long rendered us cognizant of the fact that the whole region of North and West Syria was occupied by a powerful confederation of tribes, who by their warlike and unyielding nature played no mean part in the politics of Western Asia. This powerful people, known as the *Khita* by the Egyptians, and the *Khattai* or Hittites by the Assyrians, though regarded by both parties as no mean enemy, do not appear to have been credited as possessing any great degree of civilization other than in the art of war. The discoveries which have recently been made in the regions of North Syria show, however, that these people were no rude herd of aboriginal tribes, uncultured and barbarous, but, on the contrary, they were a city-building and literature-making people, a nation skilled in the arts of war and peace, and not conservative of their knowledge, but transmitting it to others.

The discovery of inscriptions, the records of these Hittite tribes, shows a considerable degree of civilization and independent thought; for the "vile Khita" had worked out for himself a system of writing which appears to be independent of the systems in vogue either in Egypt or Assyria, and to have developed that writing through more than one stage of simplification and rendered it suitable to the wants of others. The same with their arts; the monuments which have come down to us, while showing much indebtedness to the schools of Egypt and Assyria, still exhibit certain undoubted local and home-developed features.

The discovery of the site of Carchemish, with the arrival of sculptures and inscriptions, the result of the excavations made there by the British Museum, has once more revived the interest in the early people inhabiting Syria, which was excited by the discovery of the inscriptions at Hamath.

Having copied all the known Hittite inscriptions, with the exception of those in Asia Minor, I would venture to point out a few peculiarities regarding these inscriptions, which may be of some use to those who are engaged in the study of them.

We have now hieroglyphic inscriptions of the Hittite class from 1. Hamath; 2. Aleppo; 3. Jerablús (Carchemish); 4. Bulgar Madden; 5. Boghas-kem (Pleria); 6. Eyrak; 7. Karabel, on the Pseudo-Sacrosia. The above places range over a vast extent of country, and would spread Hittite influence very wide, but there are certainly many points which seem to indicate that the system was not in use by all at the same time. The inscriptions from Hamath when compared with those from Jerablús or Carchemish are at once seen to be different in many respects; there are many signs common to both, but either system has local ideographs. In an article published in the *Times* during my absence, I find the statement made that "the forms found on the stones from Hamath are later modifications, having somewhat the same relation to the older and more perfect forms of Carchemish that running hand has to printed type." With this statement I cannot agree. There seem to me to be many points which indicate that the inscriptions as yet found at Carchemish are of later date than the stones from Hamath; and, secondly, these latter do not seem to me to have been borrowed or developed from the Carchemish system. Hamath does not appear to have been of any great historical importance until the period subsequent to the fall of Kadesh, the Lower Hittite or Rutennu capital; still, that it existed and was a city in the district is shown by its enumeration in the

geographical lists of Ruten cities in Egyptian records; it there occurs as Hemthoo (Brugach Bey, 'Hist'), and was at one time in the hands of the Arradites. Neither Hamath nor Carchemish came into power until the fall of the primitive Hittite or Ruten city of Kadesh, and it is most probable that when that city is explored* we shall find the common parent of the systems of writing in vogue at Hamath and Carchemish. It must be remembered that a system of writing has its development from the rude pictorial to hieroglyphic or perfected, as well as its further simplification from the hieroglyphic to the cursive and hieratic. I should, therefore, be inclined to assign the Hamath texts to the former and not the latter stage. The Hittite empire, like the Assyrian and other empires of the Mesopotamian regions, exhibits in its annals an historico-geographical arrangement; its periods each centre round some city. The earliest, when at war with Egypt during the eighteenth and nineteenth dynasties, is identified with Kadesh. This period extends from about the seventeenth century until the rise of the early Assyrian empire, when we find the era of Carchemish, which in its turn is followed by that of Hamath. But the Hamathite kingdom of this period, from the reign of Shalmaneser II. to the time of the Sargonides, is different from the primitive Hittite kingdom, and the Phœnician and Semitic influence was at work and dominant, as shown by the Semitic names of the rulers at that period.

After the war with the kings of Egypt the Hittite empire enjoyed a long period of comparative peace, and profited largely by its treaty relations with Egypt; and it is due to this contact with Egypt that we find Egyptian influences so strong in the works at Carchemish, and, indeed, this influence seems to have made itself felt on the syllabary in use there. The existence of Hittite sculptures bearing on them also Hittite inscriptions is of very great importance, as it enables us to form some idea of the period to which the palæography may be assigned. The work at Jerablûs certainly exhibits the style of a period when the Hittite people were subject to the influences both of Egypt and Assyria, and, with regard to the latter, at a period when Assyrian art was not clear of Babylonian influences. The figure of a priest sculptured on a black basalt monument most certainly is largely influenced by Assyrian art, and exhibits fewest local or Egyptian peculiarities, and on this stone the inscription is the most pictorial. The figure of an archer in the British Museum is, again, more free from Egyptian influence, and in the fifth line occurs a pictorial representation of two men fraternizing, which seems to be undoubtedly copied from Assyrian examples. The next monument exhibiting sculpture and inscription is a broken slab with a pair of figures—a priestess and a figure of the Syrian Venus, Astarte. Here the art work exhibits Egyptian and Babylonian influences, and not the work of Assyria. The Venus here represented corresponds to a figure found by Sir A. H. Layard at Babylon, and resembles the numerous figures of Venus found in Cyprus—nude, with hands supporting the breasts, and with two long curls or braids pendent over the shoulders. The Assyrians, unlike the Babylonians, never represented the Venus as nude, or in a form similar to that found at Carchemish. It is, therefore, certain that this work is undoubtedly earlier than the black stone, and yet in it the inscription has a closer resemblance to the Hamath text in its work and in the characters employed.

Until the excavations at Jerablûs are conducted on a systematic and more archaeological system it will be impossible to obtain a true idea of the date of objects discovered. To pass now to the other texts, the inscription at Aleppo

on the wall of the "Jamî Kaikan." This text is given in Burton's 'Unexplored Syria,' but the copyist does not appear to have noticed that the stone is placed in the wall upside down, and so the characters are inverted. The principal feature of the text, of which I have obtained an accurate copy, is a group in the second line consisting of a human figure and some other signs. Upon examination of the inscription it is clear that the art and writing as exhibited in the cutting of figures and signs are older than the work at Carchemish, and exhibit a much closer resemblance to the Hamathite texts. The figure represented in this group is a man with turned-up shoes, and much resembling the figure on the rocks at Karabel, the archer in the British Museum, and some figures at Jerablûs, but more archaic, more primitive, than any of these. The figure is probably that of the god mentioned in the treaty of peace as the "Sutech of Khirabu or Khilabu (Helbon)." Close adjacent to this stone at Aleppo is a second stone, which once contained some two lines of inscription, and there are about the city several fragments of black granite which exhibit portions of workmanship akin to the work found at Carchemish.

About six hours almost due north of Aleppo, and on the road between that city and the town of Killis, is a village called Tel-el-Rifad, or the "Mound of the Shiyai," by the Turks; but this name appears to be a mistaken form of the Arab local name, Tel-Erfad or Tel-Erfat, a name by which only it is known to the people of the plain. The village is a large one, and near it on the west side is a large mound, evidently covering some ancient ruins. The mound is from 300 to 400 feet long and about 100 feet broad, the height being from 60 to 70 feet. This large mound is composed of earth mixed with large fragments of black stone and pottery. It has evidently never been explored, and there seems every possibility that remains are buried beneath it. The greater portion of the village is built of mud houses, with here and there courts enclosed by mud and stone walls, and in these latter there are to be seen in many cases large blocks of black granite, squared, and in some cases carved with rude ornaments as at Carchemish. Some hasty explorations which were made there by Dr. Buschhoff, of Aleppo, who directed my attention to the site, have brought to light several pieces of stone with the cord moulding, and also two very large amphoræ similar to those found in Cyprus. The people in the village said that some years ago there were written stones found in the mound, but they were broken. I hope that explorations may be made on this site, as there seems to be very little doubt that we have here the site of the ancient Hittite or Patannian city of Arpad. Its situation in relation to the line of the ancient Assyrio-Egyptian road and its size, as well as the similarity of name, all tend to confirm this identification. A couple of hours to the north-west of this village is the town or village of Azaz, the ancient Khasaz of the Assyrian inscriptions, a city which is figured on the bronze gates from Balawat. This was an important city from the earliest times, and was in the hands of Hittite, Assyrian, Greek, Roman, and Saracen. It stands to this day, as it did in ancient days, on a lofty mound, and commands the pass through the limestone hills into the plain of El Amk. In the tenth century before the Christian era this was the capital city of Dibarna, the king of the Patana.

In the village of Kulluleh-keui, between Akhtereen and the Sadjur on the Bereduk road, there is to be seen a curious black granite or basalt altar, 22 in. by 26½ in. by 24 in., on two sides of which were carved within square panels the representations of a camel. The work was very good, and exhibited the same truth to animal life as exhibited in the gazelle and other figures from Carchemish. Several other stones in the small village showed indications of having

been worked, but I could hear of no inscriptions. From Azaz old Arpad (Tel-Erfat) the roadway can be traced by mounds breaking the monotony of the plain as far as Akhtereen. Here there is a large mound, with traces of an ancient wall of cyclopean construction; from here the road passes to Kulluleh-keui, and from a mound about half an hour north of Zambur there is a direct line of mounds at regular intervals until Jerablûs or Carchemish.

The ruins at Jerablûs will require a longer notice than can be permitted here, but it must be said that they exhibit features quite distinct from all other Hittite ruins or mounds I have visited, and only seem to me to show that Hittite civilization had its earliest settlement in the basin of the Orontes, and spread eastward to the Euphrates and westward to the Egean Sea. In a future communication I hope to be able to trace a connexion between the ruins at Boghas-keui and those of Carchemish at Jerablûs. W. ST. C. BECCAWAN.

P.S.—The existence of a stone age in Syria is proved by some fine stone axes and knives which I saw in private collections, and one of which I was able to obtain. It is of green stone, 6½ inches long, and excellently finished.

MR. WILLIAM H. G. KINGSTON.

ENGLISH-SPEAKING boys throughout the world will learn with sorrow that W. H. G. Kingston is no more. For nearly thirty years he enjoyed a remarkable popularity as a writer for boys, and he achieved this popularity without having recourse to any of the pernicious methods which unfortunately characterize so much of the literature that is widely read by them. There is not a page in any of his books which the most scrupulous parent would wish to take out, or a sentiment inculcated that is not thoroughly honest, upright, manly, and true.

William Henry Giles Kingston, the eldest son of the late Mr. Lucy Henry Kingston, and grandson of the late Hon. Mr. Justice Rooke (Sir Giles Rooke), was born in London on the 28th of February, 1814. For many years he lived with his family at Oporto, where his father was in business, and thence he made many voyages to and from England. A strong love of the sea would appear to have been born with him, and it was his earnest wish to enter the navy. But this wish could not be gratified, and for some time his energies were absorbed by mercantile life, which he entered under his father's auspices. Encouraged by the success of his first work, 'The Circassian Chief,' published in 1844, he produced, while residing in Portugal, 'The Prime Minister: a Story of the Days of the Great Marquis of Pombal,' and shortly afterwards appeared his 'Lusitanian Sketches,' which were descriptive of his own travels and adventures in Portugal. In 1850 was issued from the house at the corner of St. Paul's Churchyard, which has for so many years been identified with juvenile literature, his first book for boys, 'Peter the Whaler.' This met with great success, and it still enjoys considerable popularity. A few years after this he gave up business entirely, in order to devote his whole time to literature, and during the quarter of a century which has elapsed since then he has been constantly occupied in the production of books, chiefly for boys, of which he has written about one hundred and thirty volumes. They are full of descriptions of other lands, and of hairbreadth escapes and perilous adventures by food and field, written with a vividness which is wonderful when it is remembered that he had travelled comparatively little, and could not have seen one-tenth of the wonders of nature which he describes. His powerful imagination enabled him to realize with peculiar force the scenes described by travellers in their writings, and he used their descriptions as material, which he transmuted into matter possessing all the freshness of

* I returned on the eve of my departure from Syria some news as to inscriptions near Antioch and the Orontes which may point to the site of Kadesh.

originality. The most popular of his books with boys were undoubtedly his sea stories, which have gained for him the title of "the modern Marryat," and the most prominent among them were 'The Three Midshipmen,' 'The Three Lieutenants,' 'The Three Commanders,' and 'The Three Admirals.' Although he had never been in the service, he had many opportunities for qualifying himself to write of naval matters. As a young man he went for a short cruise in a sloop of war, and he never lost an opportunity of making a voyage or mixing with naval men. He cherished throughout his life a warm affection for, and interest in, the navy, and was the promoter of the Mission to Seamen. He also took considerable interest in the other branch of the service, and has written books for the benefit of soldiers and sailors alike. He took an active part in originating the volunteer movement, and his pen was vigorously engaged in the cause. He had the honour of knighthood conferred upon him by the Queen of Portugal, and received a grant from the Queen of England in acknowledgment of the utility of his literary labours. About twelve months ago he projected a periodical for boys called the *Union Jack*, and for the first four months of the present year he conducted it with characteristic energy and vigour; but in April last, the task proving too heavy for him in connexion with his other duties, he was obliged to transfer the editorship to Mr. G. A. Henty, the well-known war correspondent of the *Standard*. The hand that had so long been busy for the young people of England did but little more for them after this: a painful disease had already manifested itself, and after a careful consultation last June with eminent medical advisers it was clear that the end could not be far off. He awaited it with Christian calmness and fortitude, and when it came, on the 5th of the present month, it found him resigned and happy, and, like the hero he was so fond of portraying, strong in the consciousness of having done his duty.

Literary Gossip.

It is reported that Sir Evelyn Wood during his recent visit to Zululand collected some additional materials for a work on the Zulu war, which he is now engaged in writing. It is supposed that he will defend the strategy of Lord Chelmsford.

A new work by the Duke of Argyll, entitled 'The Unity of Nature,' will be published in successive articles in the *Contemporary Review*, beginning with the September number. The chapters are as follows:—I. The Unity of Nature: What it is and what it is not; II. Man's Place in the Unity of Nature; III. Animal Instinct in its Relation to the Mind of Man; IV. The Limits of Human Knowledge, considered with Reference to the Unity of Nature; V. The Truthfulness of Human Knowledge, considered in the Light of the Unity of Nature; VI. and VII. The Moral Character of Man, considered in the Light of the Unity of Nature; VIII. and IX. The Origin of Religion, considered in the Light of the Unity of Nature. In a prefatory note the Duke refers to the fact mentioned in the preface to the first edition of the 'Reign of Law,' that he had intended to conclude with a chapter on Law in Christian Theology, and, after quoting a few lines of the preface, he adds:—

"The great subject spoken of in this passage has ever since been present with me. Time, indeed, has only increased my sense of its importance; but the years have also added, perhaps in more than equal proportion, to my sense of its depth and of its difficulty. What

has to be done, in the first place, is to establish some method of inquiry, and to find some secure avenue of approach. Modern doubt has called in question not only the whole subject of inquiry, but the whole faculties by which it can be pursued. Until these have been tested and examined by some standard which is elementary and acknowledged, we cannot even begin the work. It has appeared to me that not a few of the problems which lie deepest in that inquiry, and which perplex us most, are soluble in the light of the unity of nature. Or if these problems are not entirely soluble in this light, at least they are broken up by it, and are reduced to fewer and simpler elements. The following chapters are an attempt to follow this conception along a few of the innumerable paths which it opens up. . . . The publication of these chapters in the first place as a series of articles in the *Contemporary Review* will afford me, I hope, the advantage of hearing and of seeing what may be said and written of their errors or of their deficiencies before their final appearance as a volume. Perhaps, also, it may afford me an opportunity, before the whole of these articles have appeared, of writing at least one more chapter on an important subject, for which leisure fails me now."

Messrs. CHAPMAN & HALL have made arrangements with Dr. George Birdwood, C.S.I., for the publication of a work on the 'Ancient Commerce and Historical Arts of India.' It will be based on his 'Handbook to the British Indian Section of the Paris Exhibition of 1878,' and his work on the 'Industrial Arts of India,' recently published by the Committee of Council on Education as one of their series of handbooks on art. In addition to the wood engravings in the latter book by Mr. Andrew Reid, the new work will contain many more by the same gentleman, chiefly of Indian textile fabrics and jewellery; about thirty illustrations of native artificers, reproduced in photolithography from original drawings in line prepared expressly for the work by Mr. J. L. Kipling, of Lahore; and fourteen more of village officers, reproduced in chromo-photography from paintings by the same accomplished artist.

A SINGULAR relic of the poet Burns will be offered for sale to-day at the auction rooms of Messrs. Puttick & Simpson, Leicester Square. It is a poem entitled 'The Friar's Curse,' written on two panes of glass that once formed part of a summer-house in the grounds of Friars' Carse, near Dumfries, the seat of Mr. Robert Riddell, of Glen Riddell. The poem, which is published in Currie's edition of Burns, begins:—
Stranger, go: Heaven be thy Guide!
Quod the Bedesman of Niddale.

The original glass has been inserted between two pieces of plate glass, and placed in a strong oak frame.

THE Senate of the new Royal University of Ireland at its recent inaugural meeting, presided over by its Chancellor, the Duke of Abercorn, elected a representative committee to prepare and submit a detailed scheme for the effective working of the institution. This committee, after lengthened deliberation, has adopted a report—not yet published—which, it is understood, includes a recommendation that application should be made by the Senate to Government for an endowment the amount of which would place the new university in point of funds on an equality with the older institution—Trinity College. The Royal University of

Ireland at present includes the three Queen's Colleges of Belfast, Cork, and Galway.

ARRANGEMENTS are in progress for a portrait of Thackeray being added as a companion one to that of Macaulay in the Reform Club. Thackeray was one of the original members of the Reform, and many of his writings were penned in its library.

PROF. LEPSIUS has had a serious attack of illness, but, we are glad to say, has partly recovered.

It may be interesting to some of our readers to know that the draft scheme of the Charity Commissioners for the "Bluecoat School," or Christ's Hospital, London, allots forty places to boys nominated by the Council of Almoners, such boys being some of persons distinguished in literature, science and art, or the public service of the country, who have left their families insufficiently provided for. This scheme is to take effect on the receipt of an Order in Council. Considering the comprehensive, not to say unlimited, nature of the classes eligible for nomination, it cannot be said that forty boys and no girls is too large an appropriation out of a total of one thousand boys and not fewer than four hundred girls.

No. 51 of the Hunterian Club's publications (being the second issue for the sixth year) is now in the binder's hands and will shortly be sent out to members. It will contain title-pages, notes, glossary, &c., to Samuel Rowlands's completed works, besides a memoir on that writer by Mr. Edmund W. Gosse. Rowlands's works having thus been disposed of, the Club have only now to complete the Bannatyne MS. (the text of which is nearly all in type) and the rest of the writings of Thomas Lodge. For members of the seventh year there will shortly be ready part vi. of the Bannatyne MS.; Lodge's 'Life and Death of William Longbeard,' 1593; 'Proscopieia, or the Teares of the Holy, Blessed, and Sanctified Marie, the Mother of God,' 1596; and 'A Treatise of the Plague,' 1603.

MESSRS. MACMILLAN & Co. will publish almost immediately a translation, with critical and historical notes by the Rev. G. E. Jeans, M.A., Fellow of Hertford College, Oxford, and Assistant-Master at Haileybury, of those letters of Cicero which form the basis of Mr. Watson's well-known edition. The author has taken pains, by connecting the letters with a short summary of intervening events and by elucidation of matters referred to in the letters themselves, to justify the title which the volume bears, 'The Life and Letters of Marcus Tullius Cicero.'

A PAPER by Mr. W. Fraser Rae, on 'John Winthrop, the Father of Massachusetts,' will appear in the September number of *Good Words*.

TOWARDS the end of this month Messrs. Marcus Ward & Co. will publish a new edition of Seemann's 'Mythology of Greece and Rome,' which has been revised by the editor, Mr. Bianchi, of St. Peter's College, Cambridge.

A BEQUEST of 20,000*l.* has been left by Dr. Daniel Tyler Coit to his *alma mater*, Yale College. Deceased graduated at the College in 1825, and afterwards became one of the most distinguished physicians in the

United States. He has also left a sum of 2,000*l.* to one of the Western colleges.

An announcement has just been made of a complete edition, with illustrations, of the prose and poetical works of Mr. Edwin Waugh, of Manchester, to be published by subscription by Mr. John Heywood of that city. It is to be comprised in ten volumes, small octavo, the subscription price being five shillings per volume; a large-paper impression will also be issued, quarto size, the subscription price of which will be fifteen shillings per volume. The number of each size will be limited, the small paper to 500 copies and the large paper to 200. We announced some time ago the projected publication of a collected edition of Mr. Waugh's works, which it appears was abandoned after preliminary arrangements had been made.

MESSRS. MACMILLAN & Co. have in the press for publication in September a 'History of Procedure in England during the Norman Period,' by Dr. Melville Madison Bigelow, the learned American whose 'Placita Anglo-Normannica' was reviewed in these columns about a year ago. The work is partly constitutional and partly legal history, dealing on the one hand with the courts, their jurisdictions and relations towards each other, and on the other with the conduct of causes. The following are the titles of the chapters: 1. Principles of Criticism; 2. The Danelag; 3. The Courts (with special reference to the ecclesiastical and king's courts); 4. The Writ Process; 5. Distract; 6. Summons; 7. The Issue Term; 8. The Medial Judgment; 9. The Trial Term; 10. The Final Judgment. An appendix will follow containing records, most of them never before printed.

An illustrated weekly is announced to make its appearance in Edinburgh at an early date, under the name of *The Archer*.

MR. ALEX. MACKENZIE, the energetic editor of the *Celtic Magazine*, contemplates the publication of a volume on the Highlanders in Canada, giving the results of his observations made there during last winter.

SIGNOR G. BARBERA, of Florence, will publish in the beginning of next year the first volume of an 'Annuario della Letteratura Italiana,' of about 500 pp., 16mo. Besides giving an account of the literary history of the year, the 'Annuario' will endeavour to be a useful repertory of biographical, bibliographical, and statistical facts, and will furnish a view of the intellectual movement in Italy as manifested in universities, academies, and theatres.

M. MASPERO, says the *Revue Critique*, has been entrusted by the French Minister of Education with the mission of visiting the museums of Italy and collecting materials for a history of Egypt.

PROF. E. B. ANDERSON, of Wisconsin University, has sent us a reply, too long for us to print, to our very merciful review of his translation of the Younger Edda. Into Prof. Anderson's defence of his renderings we cannot enter, and what he says does not alter our opinion; but we are glad to state that the professor assures us that, while opposed to the study of Latin by "Teutonic lads and lasses," he is "an enthusiastic advocate of Greek literature." Only a Greek

scholar should not treat his readers to such forms as ἀνὴρ πολύθροπος: νεφίλγ, &c., which appear in the professor's book

SCIENCE

Sylvan Spring. By Francis George Heath. With Twelve Coloured Plates. (Sampson Low & Co.)

MR. HEATH'S books always come into the world with very considerable advantages. They seem born to good fortune. They are excellently advertised; they are capitally got up, well printed, well bound, and with illustrations that appear attractive. In short, they are just the books which critics are tempted to take on trust and praise without reading, and which bookbuyers will procure not for themselves, but as gifts for some one else. Their place is the drawing-room table, and their best service is that they give some momentary pleasure as their leaves are turned over for the sake of their pictures. Whether they ever find a permanent place on a library shelf, whether they are ever read through, or whether any man will ever refer to them a second time, we cannot, of course, say. The unexpected often happens, and it may be so in this case.

Of Mr. Heath's books, few have disappointed us more than 'Sylvan Spring.' The subject—spring among the woods—was full of promise. Well worked out it might have resulted in a book which might recall White's 'Selborne' or 'The Gamekeeper at Home.' The wild animals and the wild flowers—old folk-lore and old wort-lore—the stories of famous trees, the associations and legends which haunt the woods, and the songs which poets have wreathed in honour of the spring—all these come naturally within the scope of such a book. The closer the descriptions of tree or flower, the more graphic and picturesque the touches, the more the thing spoken of is brought close to us by vivid word or telling epithet, the greater the success of the author. In a book of this kind everything will depend upon accurate observation in the first place, and beauty of style in the second.

Now Mr. Heath's observation is not always accurate, and his style is for the most part anything but beautiful. In the first place, the title of the book is itself inappropriate. The book describes field and lane hardly less than wood, and "sylvan" has to be taken with a very wide significance indeed.

We next turned to the coloured illustrations. These, if they are to be of any use, should be characteristic, and true to time and place. The very first one showed that their object was merely to attract the eye, and certainly not to instruct the reader. It is an illustration of a hedge sparrow's nest, resting upon the ground and backed with young ivy, snowdrops, and buttercups! This picture was so astonishing that we referred to the letter-press, and found that even Mr. Heath makes a half apology:—"Though snowdrops may perchance yet linger on some hedge-bank, the first buttercup will be seen in the meadows when the bright blue eggs appear." Whether the last snowdrop ever met the first buttercup, and watched with it by the side of a hedge

sparrow's nest, we do not know. But such an interesting meeting must certainly be one of the greatest rarity, more especially as the "habitats," to use a favourite word of Mr. Heath's, of hedge sparrow, snowdrop, and buttercup are not precisely the same.

Another illustration gives a peacock butterfly resting upon flowering willow and primroses. Again it is impossible to say that such a thing has never happened; but as the ordinary or "normal" (another favourite word of Mr. Heath's) time for the peacock butterfly to appear is in August, this illustration is simply misleading. Further on we have a green hellebore of January, a daffodil of March, and the red admiral butterfly of August on the same plate; and, almost more extraordinary still, comes the winter aconite with a guelder rose and a small tortoise-shell butterfly (let us say in passing that it is the garden Viburnum that is usually known as the guelder rose).

The fact is that these coloured illustrations have really very little or nothing to do with the text, and that these butterflies, which are certainly not distinctively "sylvan," are only thrown in among the flowers for the sake of ornament. The same objection does not hold as regards the woodcuts, which are fairly illustrative of the letter-press, but some of which seem rather familiar friends.

But we will now turn from his illustrations to Mr. Heath himself. There is no doubt that he really cares for his subject and would wish his readers to care for it too. But he is singularly unfortunate: he overloads his sentences with botanical terms, and yet often fails to give an exact description of the flower about which he writes; he expects his readers to be learned enough to understand all the language of technical botany, and yet so ignorant as to exclaim in great surprise "Tree flowers!" "Green flowers!" when they are told that a tree may have its blossom, and that a flower may be green. Meanwhile it would be as well if the instructor were careful in smaller matters. He introduces the wallflower—the very last flower we should associate with the woods—and says that on crumbling walls and cliffs "flaunts [*sic*] the handsome orange and blood-red blossoms." Will Mr. Heath tell the editor of Sowerby where to find the "blood-red" variety of the wild wallflower, as he apparently does not know of it, and if it ever occurs it must at least be extremely rare? But Mr. Heath is at any rate in luck in some respects. He says that in April "on the oak and apple we may now expect to see the blossoming of that interesting parasite, the mistletoe." We may "expect" to see mistletoe on the oak, but our expectations are very unlikely to be realised. Surely Mr. Heath must know that, common as the mistletoe is on apple and other trees, it is hardly ever found upon the oak. So to find it must have been rare even in the days when Druids cut it with a golden sickle, and now, except on a tree in Eastnor Park and in a very few other known places, a mistletoe-bearing oak simply does not exist.

But if Mr. Heath can at times see more than other people, he occasionally sees a good deal less. He says of the Pulmonaria or lingwort (certainly not an ordinary sylvan

plant) that "its flowers are deep blue in colour." Now the great peculiarity of the Pulmonaria is that its flowers are pink, fading off into blue, so that in country places it is known as "soldiers and sailors." This plant, too, has various curious legends connected with it, but Mr. Heath tells his readers none of them.

However, after all, we do not know that Mr. Heath's accuracy is not more to be admired than his style of writing. As has been already said, it is rough and bristling with technicalities, but it is at the same time full of faded sentiment. Here is an example: "How beautiful is the pervading geniality of spring! This tender season favours all alike, and makes its influence felt no less in the window gardens of the poor than in the conservatories of the rich." And a little further on we read—and the important words have a full-length woodcut illustration to themselves,—"The genial influence of spring pervades, too, no less the sylvan surroundings of the humblest cottage than those of the great country-house." Well, it is certainly true that spring is no respecter of persons, and is just as truly spring to the poor man as to the rich, but the remark seems a little obvious. Nature is (Mr. Heath is quite right about it) usually independent of rank and fashion, and even the sun is said to shine with some impartiality. When Mr. Heath comes to speak of the month of May he grows still more enthusiastic: "Oh, 'thou merry month of May,' 'Queen of fresh flowers,' of sunshine, and fragrance, and beauty"; and, after a great deal more to the same effect, he actually is pleased to add, "there is a luxurious softness in the air." Surely he must be thinking not of existing May, but of the May of the poets, the May of the old style; but the rhapsody is rather tantalizing than agreeable.

Another of Mr. Heath's pet words is "incipient": it sometimes appears twice on one page, and we have "incipient" leaves, ovaries, pistils, capsules, and other botanical matters. It is hardly fair, however, to treat what is "incipient" as if it were a perfected plant, and to inflict on the reader five pages about the fox-glove and its flower, which is here called "the fox-glove's fairy chamber," merely because the root-leaves may be seen in spring on some hedge-bank.

And now let us say what little we honestly can in favour of 'Sylvan Spring.' The botanical structure of the various plants seems for the most part carefully given, and if no handier or more thorough book is available, it may possibly be found of some service in this respect. Occasionally, too—but very occasionally—Mr. Heath forgets both his botany and his fine sentiments, and for a short time writes as if he really saw and felt the beauty of the woodlands in early spring. There is a touch of old Gilpin about him every now and then, and of Gilpin when he is not at his worst. But unfortunately there is not enough of this to redeem the general character of the book.

THE ROYAL SOCIETY.

A CORRESPONDENT calls attention to the last part of the Proceedings of the Royal Society (No. 206), which has just been issued, as containing some things worth notice, from being

sent out under the auspices of a distinguished scientific society:—

"It seems remarkable that blank pages should be left in a publication such as this. A paper by Prof. Lankester, on a new freshwater Medusa, is marked 'Publication deferred,' and the space it should have occupied left without the slightest intimation other than the words quoted. Assuredly a thing like this does not occur in scientific publications without good reason; but why allow a useless space of two whole pages? Can this be a joke on the part of the Society's committee of publication? the more so since Prof. Allman gravely quotes the paper in question in a recent paper of his in the *Linnean Society's Journal*. Still further, in the very same opening (p. 554) this paragraph appears:—

"The recently discovered fungi of the Coal-measures are investigated, especially the *Peronosporites* [sic] antiquorum [sic] of Mr. Worthington Smith. The author finds, in the specimens he has examined, including that described by Mr. Smith, no traces of septa in the hyphæ or of Zoospores in the Oogonia. He concludes that its affinities are probably with the *Saprolognia* [sic], and not with the *Peronosporites* [sic]. Four blunders in five lines!

"Continuing, we find some objectionable novelties in the mode of abbreviating scientific names:—1. 'The Mackenzie Flora contains six species present also in the Brown-coal Flora of Alaska, viz., *Tax. distichum*, *Glypt. Ungeri*, *Seq. Langsd.*, *Corylus M'Quar.*, *Jugl. acuminata*, and *Viburnum Nordenföldi*. Eight appear also in the Flora of Saghalien:—*Tax. dist.*, *Glypt. Ung.*, *Seq. Langsd.*, *Corylus M'Quar.*, *Jugl. acum.*, &c. (p. 561). 2. '.....eight species in common, viz., *Tax. dist.*, *Seq. Langsd.*, *Glypt. Ung.*, *Cor. M'Quar.*, *Pop. Richards.*, *Populus Arctica*, *Betula macrophylla*, and *Platanus aceroides* (!)'

"The Royal Society's publications at one time were held up as models of perfection; can they be so now? Some time ago the Society threw its printing open to contractors, and accepted the lowest bidder. If these vagaries be the fault of the printer, the change seems to be hardly wise."

AN ETRUSCAN ASTROLOGICAL INSTRUMENT.

THE fourth part of Dr. Deecke's *Etruskische Forschungen* has just appeared. It is devoted to an elaborate investigation of the meaning of the inscriptions on an Etruscan bronze disc, recently found near Piacenza, of which we gave a brief account at the time of its discovery (*Athen.* No. 2065, Nov. 23, 1878). The disc is divided into thirty-eight compartments, each inscribed with one or more Etruscan words, and is provided with three protuberances, a cone, a pyramid, and a semicircle; and has four perforations, which are evidently eyeholes for taking observations of the heavens. This very curious scientific instrument seems to be the model of a "templum," as used by the Etruscan and Roman augurs for dividing the firmament into the "regions" which were supposed to be the special habitations of the different gods. Fabretti and other Italian archaeologists have hitherto hesitated in admitting the genuineness of this singular instrument, but the ingenuity and exhaustive learning which Dr. Deecke has brought to the discussion can hardly fail to carry conviction to the minds of most of his readers. His explanation of the divisions and inscriptions on the disc agrees in the main with the account which has already appeared in our columns, to which he refers in terms of strong approval. The names and positions of the "regions," as they appear on the disc, offer surprising coincidences with the elaborate descriptions given by Martianus Capella, a writer of the fourth or fifth century A.D., from whom we derive our chief knowledge of the celestial "regions" of the ancient astrologers. As to the "regions" of the Sun (Uail) and of the Moon (Tiv) no doubt can be entertained. Dr. Deecke is also successful in identifying with the descrip-

tions of Martian the "regions" of Janus (Ani), Jupiter (Tinia), Juno (Uni), Liber (Faduna), Mars (Mars), Saturn (Satre), Dis or Vadius (Vetis), and Vulcan (Velch); and he makes out a strong, though perhaps less convincing, case as to the names of the occupants of most of the remaining regions. His interpretation of the inscribed words is in such substantial agreement with the description of Martian as to leave no reasonable doubt as to the general nature and use of the disc, while the discrepancies and unexplained difficulties are sufficiently numerous and important to supply a strong argument against the hypothesis of a modern forgery based upon the passage in Martian. The character of the alphabet which is employed in the inscriptions is also in favour of the genuineness of the disc. A forger would in all probability have made use of the normal Etruscan alphabet, whereas the alphabet employed is of an unusually late date, and must be assigned to the time of the early empire, a date which explains the curious admixture of Etruscan and Italic mythologic names. The names of the deities differ in several instances from the normal forms, which are known to us from the numerous Etruscan mirrors on which they are represented. A forger would most certainly not have confined himself to such characteristic Etruscan names as Uail, Tinia, and Faduna, but would have introduced the equally familiar names of Turan (Venus), Turmas (Mercury), Sethlans (Vulcan), Aplu (Apollo), and Menrva (Minerva), all of which are conspicuous by their absence.

Dr. Deecke's treatise is not only an important contribution to our knowledge of the Etruscan language and mythology, but it stands alone in the light which it throws on the Etruscan astrology, as borrowed and adapted by the Roman augurs. It may be added that the pamphlet contains five plates, which give facsimiles of the inscriptions, and explain very clearly the mode in which the disc must have been used in taking observations of the heavens.

Science Gossip.

MRS ARABELLA B. BUCKLEY, author of 'The Fairyland of Science,' has in the press the first part of a new work for young people, entitled 'Life and her Children,' which gives an account of the structure and habits of the invertebrate animals.

THE Queen has been pleased, on the recommendation of the Viceroy, to confer on Dr. De Vry, of the Hague, the dignity and distinction of a Companion of the Order of the Indian Empire, for his long and valuable services in connexion with the introduction of the chinchona tree into India and the manufacture of Indian quinine.

WITH the concurrence of the Government of Jamaica, a handbook of that island is now being compiled. It is intended to embrace particulars of the history, Flora, Fauna, physical geography, climate, and resources of the island, together with trustworthy statistical and other information as to the cultivation, trade and imports, and the civil and religious institutions of the colony. The compilers are Mr. F. Sanguinetti, of the Colonial Secretary's Office, and Mr. A. C. Sinclair, of the Government Printing Establishment.

MR. MUNGO PONTON's death is announced in the obituary column of the *Times* of the 6th inst. as having occurred at Clifton on the 3rd. Mr. Mungo Ponton made several contributions of much value in the early stages of photographic inquiry. He was the first to call attention to the peculiar photographic properties of the bichromate of potash, which was the origin of the permanent printing processes now so extensively employed.

THE Rev. Prof. Deussen presented to the International Congress of the Alpine Clubs at Geneva an interesting report on the mountains

of Italy. The observations have been made upon mountains at 113 stations. Three of these merit especial mention. Stelvio, at the height of 2,543 metres; Valdabia, 2,548 metres; and the Little St. Bernard. The meteorological observations upon each are made every three hours, from six in the morning until nine in the evening. The results of these observations have been studied and compared with great care by Prof. Denza.

THE Philosophical Society of Glasgow have resolved on holding in that city an exhibition of coal-gas apparatus and appliances; of oil lamps, oil gas, and other artificial means of illumination; and of electricity, showing all the modes of generating the power, and its applications as an illuminating agent and as a motive power. The exhibition will be open for four weeks from the 28th of September. Awards for merit are to be given to such subjects as exhibit especial ingenuity or excellence.

M. JANSEN's discovery of successive transformations in the photographic image is not entirely new. In the early days of photography similar changes were observed by Sir John Herschel and by Mr. Robert Hunt. M. Jansen has, however, succeeded in obtaining, by the continued exposure of gelato-bromine plates, a succession of negative and positive images, alternating, by continued exposure to solar influence, in the most remarkable manner. This is a striking and most curious fact, requiring further investigation by competent experimentalists.

M. ÉMILE JEANNIN, of Paris, proposes to use celluloid for the process of obtaining stereotype plates for printing. The remarkable properties of this preparation appear to fit it in a peculiar manner for stereotyping, especially for cylinder machines running at high speed. A celluloid plate will yield, it is stated, 50,000 impressions.

M. E. WALES, at the session of the Chemical Committee of the Industrial Society of Mulhouse, advanced the curious idea that the corrosion of steam boilers is due to the action of ozone, which he thinks is generated by electrical action, resulting from the violent impulse of steam against the upper portion of the boiler.

THE Rev. J. Clifton Ward, who died not long since at Keswick, was for many years a highly esteemed member of the Geological Survey of England and Wales. In the *Memoirs of the Geological Survey* will be found valuable memoirs on the Yorkshire coal-field, the carboniferous rocks north and east of Leeds, and on the mining districts of Cumberland. Mr. Ward was mainly instrumental in establishing the Cumberland Association for the Advancement of Literature and Science, and as honorary secretary he maintained in activity the societies in union, and contributed to the annual volume of the *Memoirs of the Association*. A subscription has been opened by his friends, the purpose of which is to erect a mural tablet in the church of St. John's, Keswick, and to form a fund to assist in the education of Mr. Ward's two daughters.

FINE ARTS

DONN'S GREAT WORKS, CHRIST LEAVING THE TETRARCH, CHRIST ENTERING JERUSALEM, and THE SHAZER REMISSION (the latter not completed), each 28 by 22 in., with Dream of Plato's Wife. Dealers of the Cross, Night of the Crucifixion, Memoir of Chapman, &c., at the DONN GALLERY, 25, New Bond Street, Italy, The 10th, 11th.

L'Art et les Artistes Hollandais. Par H. Havard.—III. *Beerestraeten, P. de Hoogh, P. Codde.* (Paris, Quantin.)

THIS is the third instalment of a series of studies the former parts of which we have already praised warmly. Like its predecessors, this tractate comprises some additional notes on artists whose careers are not

described at length. The appendices treat of Beerestraeten and P. Van Bronckhorst, and supply some extremely curious details concerning those painters. As in the previous instalments, M. Havard has most conscientiously searched the municipal records and other papers of Dutch cities and companies, especially those of Amsterdam. Jan Beerestraeten is hardly known in England; Stanley's 'Bryan' writes his name 'Baerstræet.' Cassel, the Hermitage, the Hague, London, and Florence, the last a collection rich in Dutch works, know not his name. We remember but one picture of his in England, and that is at Hadzor, a characteristic winter scene, not named in M. Havard's list; this work was at Manchester in 1857, and attributed to 'A. Van Beerestraeten.' Hadzor is the place where Dr. Waagen, seeing young ladies engaged in 'toxophilite exercises,' marvelled greatly at the impression made on the British mind by the victories of Crécy and Agincourt, which more than three centuries had not effaced.

Most of Beerestraeten's pictures, and they are but few, represent frost scenes in Amsterdam, at Bois-le-Duc, and other towns in the Low Countries. Besides these he produced views of Mediterranean ports, and representations of naval battles in the North Sea, in which the English generally got the worst of it. There are three capital pictures of his at Amsterdam (Nos. 20, 21, and 22); in each of which, as if to plague critics who vex their souls about the spelling of names, he signed himself differently, thus: 'J. Beerestraten,' 'J. Beerestraeten,' and 'J. Beer-stræten.' In the Berlin Gallery, No. 808a is signed 'J. Beerestraeten fecit 1664.' In the register of his marriage his name is spelled 'Berenstraten' and 'Berestraten,' while 'Beerstræet' is found on the picture which was till lately in the Six Collection. We follow M. Havard, who adopts the form which is most thoroughly Dutch, and suggests a residence in the Street of the Bears. There, no doubt, Abraham Janaz, the father of the painter, lived before he removed to the Elandstraat, from which the procession started on August 30th, 1642, when Jan himself was wedded to Magdalena Bronckhorst, of Amsterdam.

This marriage register supplies several data which before its discovery by M. Havard were forgotten. The artist was vaguely said to have painted between 1650 and 1690. But the register declares that in 1642 the bridegroom was 'out 20 jaer,' beyond his twentieth year, so that he must have been born before September, 1622. By a curious and ingenious series of wide inquiries, much too intricate and minute for our limits, M. Havard not only established the relationship of Bronckhorst with Beerestraeten, but discovered the place and date of the christening of Abraham Janaz's son Jan to be the old parish church of the Beerenstraat, May 31st, 1622. M. Havard found that the father was a 'Kuiper,' or cooper, who lived in the Elandstraat, the sixth house on the south side of the street; his mother's name was Dieuwert Dierx, his godmother's name was Eoertige Heirix; on August 30th, 1642, he married, as has been said, Magdalena Bronckhorst, of Amsterdam, daughter of Theunis Theunis, of the Bloemstraat in that city. He had five children, viz., Abra-

ham, Jan, Jacob, Magdalena, and Daniel. Magdalena, the mother, died in 1665, and the inheritance of her children was a thousand florins, according to the Register in the Orphans' Chamber of Amsterdam. It appears that our painter married again, and died at Amsterdam in 1697. The last is the date usually given. Beerestraeten painted in a manner which reminds us of Vlieger. Lingelbach generally inserted the figures in his landscapes, because Beerestraeten was not very dexterous in that respect, although he may have worked up Lingelbach's Italian sketches of landscapes and given to them his own name. His works have been confounded with those of Van der Heyde and Bakhuizen. The painter himself appears, in the act of drawing and perched on a block of stone, in a corner of 'The Ruins of the Hôtel de Ville of Amsterdam,' one of his best pictures, now in the gallery of that place, No. 21.

M. Havard devotes a section of his book to 'Alexander Beerestraeten, brother of Jan,' whom the catalogues had created, but whom our author demolishes, showing that there was but one Beerestraeten, and that his first name was Jan.

The second section of this book is devoted to P. de Hoogh, otherwise De Hooghe, De Hooge, or De Hoogh, a more important artist than Beerestraeten; but we cannot give him so much space. Let it suffice to say that, whereas till now surmises supplied approximate data for this painter's biography, M. Havard has proved that De Hoogh was probably baptized December 12th, 1632 (eleven years earlier than Pilkington supposed), the son of Thomas Pieterse, a painter, and Jeannette Claes. Doubtless he was born in or near Rotterdam. He was described as of that city in the register of his marriage in the Reformed Church at Delft, May 3rd, 1654, where he is described as a 'young man.' His bride was Jeannette Van der Burch, a damsel living on the Binnenwaterloot of Delft, a canal still existing near the railway station. The name Rotterdam gave a clue to further researches, and in the Doopboek of that place the author found an entry of the baptism in the Oudekerk of 'Een Kint genaemt Pieter, vader Pieter de Hoogh, moeder Jannettje van der Burchoghet. [Witnesses] Heyndrick van Burch, Jacquemyntje van der Burch,' a note we need not translate. It is dated February 2nd, 1655, a date which leads M. Havard into a pretty close reckoning affecting the antenuptial reputation of the young Mrs. de Hoogh, which, although it is harmless, is not quite fair. The lady was of a good 'Reformed' or Anabaptist family, apparently reduced in fortune, and connected with a pottery. In November, 1656, 'Een Kint genaemt Anna' (after the mother) followed, at the baptismal table at Delft, Pieter, the son of Pieter, the son of Thomas, the son of Pieter. The painter appears to have finally left Delft at the end of 1657. He had been admitted a member of the guild of St. Luke of that city as a stranger or foreigner, probably after a residence in apprenticeship of five previous years, in September, 1655. These are very important data as to the technical education of De Hoogh, if he was really not born before 1632. He paid his 'scot' to the guild till 1657, the very year when he seems to have

left the place. He is next heard of at Haarlem. In this town the death of Annette Van der Burch, supposed to have been his wife, is recorded, September 11th, 1680. Herr Van der Willigen found in the Register of Deaths a request, dated February 28th, 1681, for the opening of a tomb, No. 4, in the "côté bas" of the choir of the church of St. Bavon at Haarlem, for "Pieter de Hooge," whose wife had been buried in the same sepulchre. This may have been our painter; the "Pieter" in question lived near the "Groote houtpoort" of this city. At any rate there was a picture ascribed to him in the Paturle Collection, sold in 1872 for 20,200 francs, which, according to M. Havard's catalogue, is dated 1698. Some authorities say that he died in 1708.

Sir Joshua Reynolds. By F. S. Pulling. Illustrated. (Sampson Low & Co.)—Another volume of the series called "The Great Artists" lies on our table. It is a tolerably good and succinct compilation of biographical data concerning Reynolds and his circle. Yet at the same time it is an extremely superficial book, the work of a man of letters, who has "got up" his subject with some courage and tact, but possesses no special qualifications for the task, and is destitute of close knowledge of Reynolds's time and the peculiar learning of an art critic. There are compilations and compilations, and Mr. Pulling might have been expected to be acquainted with something more than the rudiments of the literary history of the eighteenth century, even if the art history of that period is outside his range. Take, for instance, the following, from p. 15:—"Who asks who Penelope Boothby was? Sufficient it is that, in her childlike coquetry and arch simplicity, she is the type of fresh young life in the eighteenth century." Now, here is blunder on blunder. If Mr. Pulling had been able to answer his own question, or even seen the picture he praises, he would have known that the pretty child was anything but the "type" he supposes her to have been, and he would have read 'Sorrows sacred to the Memory of Penelope,' which her unhappy father wrote. Many of the writers of "The Great Artists" are, in the old bookellers' sense of the term, "eminent hands"; some of them are experts, acquainted with their subjects; but among them are "cobblers" who have not stuck to their last. On p. 27 a somewhat similar mistake is made about Lady Sarah Bunbury.

A Handbook for Painters and Art-Students on the Character and Use of Colours. By W. J. Muckley. (Baillière.)—The appearance of this book is timely, and the author's practical experience gives to it a high and peculiar value. Mr. Muckley has arranged his materials with care and tact, and thus afforded the student ready access to the fruits of his experience. Summaries of permanent, semi-permanent, and fugitive pigments are offered, and their utility is obvious. We notice among the permanent pigments is orange vermillion, the very colour which, in a highly commendatory letter acknowledging the dedication of the book to himself, is denounced by Mr. Poynter as not only dangerous, from the uncertainty attending the "preparation," but unnecessary, and destructive, moreover, of the purity and delicacy of the tints. Opinions may, and do, differ extremely as to the latter part of this assertion of the R.A.'s, but it is unfortunate that these doctors should differ in so important a point as the true character of a pigment which stands nearly at the top of the scale of brilliancy. Again, Indian red is admitted into the category of pigments which are permanent in oil or water. We fear the ghosts of Robson and Barret could tell Mr. Muckley a different tale, especially when they saw what

happens to this colour in combination with Antwerp blue. The last pigment is included with those of the second order of permanence, but we should rather rank it in the third—that is, among the fugitive materials. We are glad to see that Strontian and Orient yellows are denounced. Pure linseed oil is recommended; but how are you to get it? We are told that Messrs. Mander Brothers, of Wolverhampton, have made arrangements to prepare pure copal and amber varnishes for painters' use. Let us see what the new Guild of Colour-makers, "Limited," will do for artists.

L'Année Archéologique. Par Anthony St. Paul. (Hachette.)—This summary of the leading archaeological events for the year 1879, which appears to be a careful compilation, will be of more value in France, and perhaps in other places on the Continent, than in England. At the same time, it is of interest for us to know here, and in some degree authoritatively, the result of various stonings and public archaeological gatherings which have taken place in a neighbouring country with which we are in many ways so nearly connected. The *Année Archéologique* commences with a calendar, in which for each day some event is recorded, naturally, for the most part, in connexion with the history of France, followed by a list of "centenaries" from A.C. 120 to A.D. 1780, the purport or use of which is not so clear. A third section gives us "L'Archéologie au Salon Français de 1879," "Congrès et Réunions," comprising, *inter alia*, very interesting reports by MM. Chabouillet, Le Vicomte Delaborde, and M. Caillemier, with an account of the annual public meeting of the Académie des Inscriptions et des Belles-Lettres. A further section gives us briefly archaeological details from Belgium, Italy, England, &c., not omitting some details of prehistoric antiquities discovered in Japan. A fifth section is devoted to "Construction, Restauration, Vandalisme"; a sixth, and most valuable one, to the bibliography of the subject, with a list of the papers read or published by the leading French archaeological reviews or papers. A seventh section gives a full list of the members of many of the principal scientific societies of France, as notably of the Académie des Inscriptions, with a final report of great value, by the late Viollet-le-Duc, "Sur les Monuments Historiques de la France, leur Classement," &c. It is to be hoped that this work, which appears to have been got up with great care, may meet with adequate support for its publication in future years.

THE PRIVATE COLLECTIONS OF ENGLAND. No. LIII.—WORTLEY HALL, SHEFFIELD.

As the crow flies, Sheffield is not more than nine miles from Wortley Hall, yet, although in the heart of a smoky region, this mansion stands amid lawns and woods as stainless as if Tubal Cain had never forged a scythe or sword-blade. You may walk there for miles amid almost primeval silence under stately oaks and rocks shrouded with ferns. The Don rushes through a ravine near the house, and, though the noise of trains is from time to time audible in the higher glades, the Dragon of Wantley need not have left his den, which still towers among the crags on the ridge where, it is said, one may see the towers of York and Lincoln Minsters, north and east. This is the place which Walpole thought Pope described as

On rifted rocks, the Dragon's late shade.

Wharnccliffe Chase is the last fragment of Sherwood that is worthy of that name, so prized by

—all that love green haunts and loneliness.

It is full of deer, and rich in oaks so old that they may have seen Robin Hood. In Wharnccliffe Lodge, for a time at least, lived Lady Mary Wortley Montagu. She must have cherished happy memories of the place and its beauty, for long after her separation from her husband, and while she was distracted by the weakness of her son, she wrote from Avignon

that the Rock of Douse, at the junction of the Rhône and the Durance, "is the most beautiful land prospect I ever saw (except Wharnccliffe)."

Wortley Hall is chiefly remarkable for the fine collection it contains of portraits in oil and miniatures, many of which, apart from their technical merits, are of considerable personal and historical interest. It is hardly less noteworthy in the eyes of the student of modern art, for the walls of the Drawing-Room in which there hangs a portrait of the Earl of Wharnccliffe, are decorated with four large pictures by Mr. Poynter, a series which the Earl of Wharnccliffe originally intended should represent legends connected with dragons, in honour of the famous monster called the Dragon of Wantley, who is fabled to have occupied the den we have before alluded to. This self-consistent design was changed after two of the pictures were painted, and the series now represents More of More Hall, the hero of the local legend, combating the Dragon of Wantley; 'Andromeda rescued by Perseus,' 'Atalanta's Race,' and 'Naumachia and her Maidens.' Having already described these pictures when they were at exhibitions of the Royal Academy, we need not say much about them further on. Nor is it necessary to enter at length into the personal histories and genealogical associations of the portraits. The student desirous of information on this subject may profitably consult Hunter's 'South Yorkshire,' p. 307. No account has been published of these collections of paintings. Dr. Waagen did not describe Wortley or its contents. We are under special obligations to the Earl of Wharnccliffe for permission to write about his pictures and for the information he has generously afforded us concerning them.

One of the most attractive and interesting of the portraits is that of Lady Mary Pierrepont (afterwards Wortley Montagu) by Kneller, a graceful and pretty figure in a silvery white dress, and with a slender waist tightly bound. In fact, she is delineated in a manner which Jervas adopted without much success. He imparted stiffness where Kneller afforded simplicity, and dryness where his master gave brightness. This really is a beautiful portrait of its kind, and, more than most Knellers, reminds us of Van Dyck. We suppose this to be the work referred to by Pope's 'Extemporaneous Lines on the Picture of Lady M. W. Montagu by Kneller.' Near this is a fine likeness of Mary (born Hervey), Countess of Erbe, daughter of the Earl of Bristol and Bishop of Derry, a lady who lived till 1842. She was the mother of the first Lady Wharnccliffe. It is a capably painted and beautiful head, and the features are most delicate; the work of — Clarke. A second Kneller comes next to notice, being the likeness of Mary (born Churchill), Duchess of Montagu, a bust with a long neck, in profile to our left, in a sea-green dress: an excellent example, very characteristic of the painter, being well drawn and solidly modelled, with clear, bright carnations. This portrait was mezzotinted by J. Faber in 1740, and published by him "at the Golden Head in Bloomsbury Square" (see Mr. J. Q. Smith's 'British Mezzotint Portraits,' Faber, jun., 246). The "Golden Head" was a frequent sign with painters and engravers, e.g., it was Hogarth's, in Leicester Fields; Sir R. Strang's, in Henrietta Street, Covent Garden; G. King's, in Brownlow Street, Drury Lane; J. Dubou's, in Cecil Street. The earliest known example is that of J. Savage, "in y^e Old Bailey," in 1691. Pope's "Angel Goddess Montagu" was famous for her beauty. She was the youngest daughter of the great Duke of Marlborough. Her husband was the last Duke of Montagu, whose portrait by Dahl Faber engraved likewise. This duke was painted by Kneller in the "Kit Cat" series, a picture which Faber engraved in 1731. In the same series is Kneller's portrait of Evelyn, Duke of Kingston, Lady M. W. Montagu's father. Readers will remember the anecdote of the

fondness shown by this parent for his charming daughter. At the Kit Cat Club, having to toast the most beautiful lady he knew, he named his daughter, then a child, and promptly produced her, daintily dressed, to the club, so that she was welcomed, toasted, and perhaps declared an honorary member of that noble Whig institution.

Lely painted Lady Denham (born Brook) in a dress of carise velvet lined with pink satin. She is seated by a pillar, on the base of which rests one of her hands, while the other lies in her lap and on a satin petticoat of that dead-leaf colour which the painter so often employed with admirable effect. It is a capital, richly tinted picture, and seems to have been carefully restored or thoroughly preserved, so that it is an example of that condition to which, no doubt, very many Lelys, now in lumber rooms, might readily be brought. It is a fact that good Lelys are much better pictures than they have the credit of being. Of this there is a good illustration in his work lately added to the National Portrait Gallery, a likeness of another of "these cattle," being that of Mrs. Jane Middleton, recently noticed at length in these columns. "The Duke of York is wholly given up to his Lady Denham," wrote Pepys in his 'Diary,' October 8th, 1666, and at other times condemned this woman. She is said to have been poisoned (see Pepys, November 10th, 12th, 1666; January 7th, 1667): "The Duke of York is troubled for her, and hath declared he will never have another public mistress again." There was controversy as to who poisoned her, her husband or her royal lover's wife. Aubrey said the Countess of Rochester administered the fatal dose "with chocolate." Of her character and death, and of Lely's pictures of this class, there is much in Grammont. There is another portrait of Lady Denham by Lely at Hampton Court, probably one of those painted at the instance of the Duchess of York. Lady Denham is in amber satin with flowers in her lap. A third portrait by Lely is at Althorp.

Another Lely (or Kneller) here is the portrait of Anne, daughter of Sir F. Wortley II. The expression is most vivacious. The lady is depicted seated, in a dress of rich red under a blue cloak, and holding a garland. It is a little positive in colour. By the same artist is the portrait of this lady's husband, the Hon. Sidney Montagu, in a full-bottomed wig and a laced cravat. He was the second son of Pepys's patron, the Earl of Sandwich, and the father of Lady M. W. Montagu's husband. He was probably one of the "young gentlemen" who, at Cranborne, disturbed the rest of Pepys and his wife by "flinging of cushions and other mad sports." This was ungrateful, for Pepys was evidently fond of "Mr. Sidney."

The next portrait takes us forward to "other times, other manners." It is a small version, of great merit and spirit, by Reynolds of his picture of John, third Earl of Bute, the minister, and his secretary Mr. Charles Jenkinson, afterwards the first Earl of Liverpool: whole-length figures standing together, the former wearing a puce coat and the Garter, and in the act of speaking to his companion as if giving directions. It is a choice specimen of the artist, evidently entirely by his own hand, and exceptionally rich in tone and luminous in colour: the blue coat of Mr. Jenkinson goes admirably with the puce coat of his neighbour. The chiaroscuro is adapted to bring out the figures. It is a much finer picture than the finished or enlarged work which belongs to the Earl of Bute. In some respects it reminds us of the handwork of Jackson at his best. The next portrait represents the same Earl of Bute, and is the work of the same painter. The peer is standing as if at a window or balcony, in an attitude of contemplation, and holding a large miniature in a black frame. The attitude is a little stiff. This is a sketch, found under the other. Lord Wharncliffe has another portrait here of the same lord, full-length, life-size, in

Garret robes, and holding his plumed hat. It was at Manchester in 1857, No. 290, and at the National Portrait Exhibition in 1866, No. 448. In 1779 Reynolds painted the earl's son, John, then Viscount Mount Stuart, afterwards first Marquis of Bute, and the picture is here, a bust in peer's robes, the face in three-quarters view to our right. The light is from the front, and so direct that the features have hardly any visible shadows; nevertheless the workmanship is exceptionally broad and soft, the modelling is rich and fine. The condition of this picture is excellent.

Not far from the last hangs an interesting series of four paintings, representing the reception of the embassy of Mr. Edward Wortley Montagu to the Sultan, of which the envoy's wife has given so lively an account. Some of the great men of the Porte are grouped alternately with the English, each party in their proper dresses. There is a small picture of Lady M. W. Montagu leading her son by the hand, both in quasi-Oriental dresses. The lady's beauty is not unlike that of the fine line engraving said to represent her and known as 'My Aunt.' Her peculiarly erect carriage is marked here. A lute-player and a pipe-bearer, the latter holding a letter, accompany the principal group. C. F. Della Roca painted the next portrait of Lady Mary, evidently when she was affected by a melancholy whim, for she sits with writing materials before her on a table, and one hand is on a skull. She wears a low red dress and holds a book. This picture was No. 234 in the National Portrait Exhibition of 1866. Much more interesting is the portrait by Richardson of the same lady, of life-size to the knees, standing, with her left hand on her hip, and with the other hand holding the front edge of her dress, which is cut open very low, so that her bosom is much exposed. An upright white collar is about her neck. She is looking to the left, with the eyes a little downwards. Not a good picture, it is a capital portrait. It has been engraved. The Duke of Portland has a miniature of this lady when young by Zincke. The best of her likenesses is that miniature in a Turkish dress which is now here, and was in the possession of the Earl of Harrington; it was engraved in her 'Letters and Works,' 1837.

Near this picture is a good portrait of Sir H. Vane (the elder?), a half-length, in armour and a lilac scarf. Romney painted the likeness of Edward Wortley Montagu, Lady Mary's son, of which versions are here and at Warwick Castle, showing him in a Turkish dress. We noticed another portrait of him, with a white beard, at Wentworth Castle. It was at Leeds. That before us is not one of Romney's best productions. Very close relations seem to have subsisted between the painter and his sitter almost to the last days of the latter. A capital likeness of Mr. E. W. Montagu, Lady Mary's husband, by Kneller, in a puce coat, with the right hand extended, was painted for Addison and bequeathed to the sitter: it is now here.

Among older portraits it is interesting to notice the following. Elizabeth, wife of Sir R. Wortley, afterwards Countess of Devonshire, as by Zuccherò, and a whole-length figure, walking with a stick in one hand, gloves in the other, wearing a black dress trimmed with pearls; a veil falls behind the figure; her white hair appears under her coil. Old as she is, her beauty is but little diminished. The carnations are low in tone, while the shadows are rather brown. The execution is remarkable for solidity; the finish is good; the design is less stiff than is common in portraits which in this country bear Zuccherò's name. A fine sense of the richness of local colour is apparent in the yellow curtains behind the figure. Near this is a capital portrait, said to represent one of the Portuguese maids of honour whose advent with Katherine of Braganza created so great a sensation in this country in 1662. Her long black

hair is trained in the fashion illustrated in portraits of her royal mistress, hanging down her back and plastered in an ugly curve over her forehead. The best example of this costume is Lord Clarendon's bust of Queen Katherine, now at the Grove, which was No. 834 in the National Portrait Exhibition, 1866. A portrait of the same type has lately been added to the National Portrait Gallery. The anonymous damsel was doubtless, as Grammont says, one of "the six frights who called themselves Maids of Honour." She wears a dress of citron colour, embroidered with silver flowers, likewise rich lace and pearl ornaments; her sleeves are very large, and of white over yellow puffing open to the forearm. The costume is so hideous that the spectator sympathizes with the objections of Charles's Court. It is displayed in Faithorne's print of the queen, of which the original was at Strawberry Hill, and is now at Montreal, Kent, the property of Earl Amherst, a picture that is said to be that which was shown to Charles before his marriage. A good picture of a lady in a black dress with light brown hair, hung not far from the last, looks like the work of Old Stone. Here is an excellent portrait of Sir Kenelm Digby with sunflowers. Amongst others are likenesses of Queen Elizabeth, James I., Charles I., Charles II., and lords, ladies, and knights of later generations.

Among the greatest treasures at Wortley is a collection of nearly one hundred miniatures, of all dates but the earliest, many of which were lent by Lord Wharncliffe to the Exhibition of Miniatures, 1865, and in 1879 to the Royal Academy. This collection, almost the richest in England, is placed in the Drawing-Room at Wortley. Among the historical personages are Madame de Brun, holding a portrait of Voltaire; Marie Antoinette at the age of fifteen, by Drouais, in oil; the Princess de Lamballe, by Hallé; Madame Catiani, by Saint; the Duchesse d'Angoulême, by Dumont, 1816; Madame de Pompadour, by Madame V. Coster, after Boucher; Lady Elizabeth Foster, afterwards Duchess of Devonshire; Lady Hamilton; the first Lord Wharncliffe; the Duchess of Devonshire; Mrs. J. S. Wortley Mackenzie, and three more portraits of ladies, all by Conway; Mrs. Fitzherbert; Elizabeth Farren, Countess of Derby; James I., by N. Hilliard, in oil, on card; Catherine of Russia, in the dress she wore in the Crimea, 1787; the third Earl of Bute, by N. Hone, dated 1766; Charles Edward Stuart, enamel, by Zincke; Edward Seymour, the Protector, by I. Oliver; E. W. Montagu; Lord Godolphin, by Boite; Madame de Montespan; the Duchesse de Chevreuse; Madame de Genlis, by Dumont; Arabella Stuart, by I. Oliver; the Earl of Totnes; and Mademoiselle Oliva, who was concerned in the "affair of the diamond necklace." Although the last-named was not a beauty, her miniature has the charm of great vivacity, and the colour is exquisitely delicate; the harmony of the carnations with the warm white of her dress and purple sash is enjoyable. The bosom is finely wrought. Near this is a beautiful likeness of Rosalie Dugazon, of the Opéra Comique, by Augustin, 1795. She is not beautiful, but her portrait is a lovely piece of art, and shows wonderful skill in the drawing of the eyelids, the modelling of the cheek, and, in the shaded side thereof, the rich reflections. It is thus a masterpiece in rendering daylight, and in handling unusually solid. Technically speaking, its general effect is injured by the background, which is too light. There is a miniature of the Duke of Lauderdale in a full wig, by Flatman, which is an example of the effect of employing a large style for small pictures. This head (and the fact is characteristic of Flatman's works) looks as if it were life-size, so broad and vigorous is it. A cipher of "C. L." is at the side. In the same technical category should be placed the miniature in oil of Elizabeth Capel, Countess of Carnarvon, the back of which bears the name

of the lady, the signature of the painter, R. Gibson, the dwarf, and the date 1657, "Ascot, Janu. 31." It is one of the finest works of the class, and in art takes a place between the styles of Van Dyck and Lely. Like many of Gibson's productions, it is rather cold and blue in the flesh shadows, and, if it has not faded, it shows his pallid carnations. The wonderful thing about it is perfect verisimilitude; its fidelity to life gives it the character of a biography. The silvery tones are delicious; the style is of the largest, and nothing can excel the draughtsmanship of the peculiarly pulpy lips. 'The Countess of Erbe,' by Mrs. Mee, an artist to whom Dickens was unjust because he had not seen her works at Windsor, reproduces with genuine grace the mannerisms of Lawrence, as 'The Duchess of Rutland,' which is signed "H. H., 1775," for Horace Hone, A.R.A., whom the mode of Reynolds even in its loose drawing. The latter is a pretty but not a sound work. The more masculine mode of art in miniature appears in the older specimens to which we now come. See 'My Lord Carnarvon,' which is signed and dated "J. H. [J. Hoskins the Younger], 1655," a luminous and sound portrait of the peer, wearing armour, and with his long fair hair enclosing a very sweet and gracious face. It is solid and very powerful in modelling after the then fashionable mode of Van Dyck. The younger Hoskins was a pupil of his father, of the same name, who likewise taught the Coopers. 'Arabella Stuart' is by Isaac Oliver (?), and the portrait of an extremely pretty and evidently somewhat weak-minded young lady, having three red roses in her pale yellow hair. The work reminds us of the mode of Hilliard, which looked to Holbein's Gothic style, rather than the fashion of the Oliviers, which followed the types of Van Dyck. This miniature is delicately touched, but there is not any sign of labour in it. 'My Lady Capel,' in widow's weeds, is in oil on card, and by R. Gibson—another very good example of that master's manner, and better as a picture than the above-named one by the same. It is essentially an oil-painter's miniature, and shows a black veil falling over the lady's dark brown ringlets. 'My Lady Franklin' is by S. Cooper, in oil, and an excellent specimen of his style. It is a charming picture, especially remarkable for colour and solidity. She wears a dress of opulent of very brilliant quality; notice the cold shadows of the carnations. A beautiful picture in oil, and full of character, is that which represents Henry IV. of France, with white hair and beard, wearing a black dress, and holding a branch of olive (?). Here is 'Anne of Denmark,' a capital piece, probably by N. Hilliard, or his son Lawrence. Besides these we admired Sir Henry Capel, by Cooper, in a full brown wig, and not fewer than eighteen miniatures by Coway, the more charming of which represent the Princess Amelia, with a very sweet and innocent face; Mrs. Robinson, with her big, wondering eyes; and one or two anonymous likenesses. Coway's mannerisms are obvious, such as a constant smile, large eyes, a peachy complexion of pearl and rose, that strongly suggests the use of cosmetics, and seems to prove that the "Macaroni Painter," as Coway's detractors delighted to style him, actually matched the carnations of his sitters. 'Mrs. Fitzherbert' looks like a Venus grown fat; Charles II. in armour is signed "S. C., 1667," for Samuel Cooper. Besides these Lord Wharfedale has collected miniatures of Lucy Percy, Countess of Carlisle, by Hoskins the Elder; Addison, enamel, by Zincke; Hortense, Duchesse de Mazarin, by Beaubrun; the Earl of Dalketh, by B. Lens; Lady Hunsdon was painted on an ace of hearts, and her likeness signed by I. Oliver.

Some modern water-colour drawings merit attention. They include ten "dewy" and luminous landscapes by De Wint. A few of them are not quite finished, while one has faded.

By Turner is a superb early drawing, signed "W. Turner, '38," and representing Harewood House, the seat of the Earl of Harewood, the pictures in which were the subject of No. XL of this series of papers. The house stands on a bank, which slopes to a river, with masses of trees shading it, and gracefully leading the eye through the view. A clump of dark trees with deer is in the foreground, and revealed by a bright gleam of sunlight. The house stands in less brilliant light in the middle distance. The distance is in cooler light; the remote horizon is treated with extraordinary delicacy of tones and bright, tender, and silvery tints. The foreground, except so far as the gleam of light is concerned, is in a passing shadow of a cool tint, which extends over the whole of the work on our left, notwithstanding the warmer shadows of the larger masses of foliage on the meadow. Thus an effect of double shadows is produced, and the fact is noteworthy because it shows that Turner had thus early mastered one of the charms by which he worked wonders in later life. The beauty of the sky is ineffable, and comprises the utmost delicacy of a clear, pure, turquoise tint exquisitely graded in tone and colour; large white, somewhat formal cumuli occupy part of the firmament, and with marvellous draughtsmanship show the lights, shadows, and reflections proper to each cloud. The only defect of the picture is one common to the painter's art at this period of his life, a certain scottiness of the shadows. The rest works like a charm, of which the mid-distance has the most potency. 'Harewood House,' engraved by J. Scott, was one of the illustrations of 'Leodis and Elmete,' by T. D. Whitaker. It is supposed that while making this drawing the painter became acquainted with Mr. Fawkes, of Farnley Hall, whose collections of Turner's drawings we have described in this series of papers.

A picture by Mr. E. W. Cooke should not be overlooked. It shows a Dutch boat beached and unloaded by fishermen into a cart. It is an interesting attempt at composition in three pyramidal masses, which are united into one by means of chiaroscuro of a rudimentary kind, the craft, the cart, and their attendants; a more distant group of fishermen do not combine well with the rest, nor is the attempt to make them do so happy. The effect is sunny, soft, and bright, with a good deal of air. The foreground and water have been painted with unusual care for works of this class, and altogether, being much less hard than the pictures of the artist commonly are, this is an acceptable example. By Copley Fielding is a beautiful landscape in oil, showing a river meandering in aure curves through woodland to the distant sea of a deeper blue. A pool is in front, and, like its neighbouring meadow, shaded by a clump of trees on our left; alternate bands of light and shade extend to the glowing and softened distance, where a white cliff looms. A grand mass of foliage is on our right in the meadow. Figures are in front. On the whole, this is a noble example of a somewhat mannered and over-educated style of landscape. By Robson or Glover is a large drawing of the sea after a storm breaking on the coast, a large rock being on our left in the distance and accompanied by mist; the sun is setting behind the vapour, and is strong enough to break through and illuminate the whole. The charm of the work is in the drawing and modelling of the waves, which are first rate, in the fineness of the sky, and the light on the leaping waves. The sky is, as usual with Robson's productions, very much foxed indeed, owing to the fading of the Indian red he used.

By Mr. Naish is a highly characteristic large landscape, called 'Tintagel,' a most brilliant and solid work, of fine poetic quality, because it is so faithful to nature. A noble small landscape by Signor Costa illustrates different views of art from those of the English painter: it is

a masterpiece in a grave, eclectic style. A head of a girl in the act of hitting a flower, by Mr. F. Sandys, which many of our readers will remember at the Royal Academy, enriches this collection with its brilliant painting and passionate expression.

Wortley Hall contains the four pictures by Mr. Poynter before named. They are the chief ornaments of the stately and beautiful room for which they were painted. As these works were so recently before the public, we must content ourselves with a few descriptive lines on each. 'Perseus and Andromeda,' was No. 505 at the Royal Academy Exhibition in 1872, and it shows the virgin chained to the rock by her hands, which are behind her back. Her head is decorated like that of an antique bride; her feet are on white drapery, which is washed by the sea and drips on the stone; her red robe is blown out in a wide curve. The monster has issued from the waves; his body trails in many folds, and penetrates the depths of a cave which the waves fill. Perseus has alighted on a stone before the opening of the cave, and, standing with his feet wide apart and firmly placed, thrusts his falchion into the open mouth of the dragon between the teeth; he is in armour; his action is full of energy. Andromeda's naked form, the best part of the picture, is a fine example of vigorous conception, and shows the pallor of horror in every limb and feature. The sea is a capital, learned study. 'The Fight between More of More Hall and the Dragon of Wantley' was No. 541 in the Academy Exhibition of 1873. The dragon is under the foot of More, in the agonies of death. The action of the hero is full of intense passion. The finest part of the picture is, we think, the grand, ward, lonely-looking waste hills of the background, seen, or half seen, in blue, misty twilight. 'Atalanta's Race,' No. 943 in the Academy Exhibition of 1876, is even better known than either of its forerunners, and has been more warmly admired. The scene is near the middle of the course; the time is while the swift virgin stoops to pick up the treacherous apple. A golden fillet spreads like an iris above her shoulders as, keeping her robes together with one hand, she stretches the other to the prize; Hippomenes continues his fight, and the spectators cheer. The design is admirable, and fully carries out a vigorous conception. 'Nausicaa and her Maidens playing at Ball,' No. 307 in the exhibition of last year, is best known of the series, and least of all needs description to remind our readers of its exceptionally good colour, clearness, and pure illumination, the energetic nature of its design, and the careful draughtsmanship it displays.

Five-3rd Series.

Messrs. W. H. Allen & Co. have issued the prospectus of a work on the 'Architecture and Decorative Arts of Rajputana,' by Dr. De Fabeck, of the Bengal Medical Service, and Major S. S. Jacob, Bombay Staff Corps. It will consist chiefly of illustrations, and will be brought out in a series of volumes containing about sixty plates each. The cost of each volume to subscribers will not exceed three guineas. The first volume will contain illustrations of Akbar Shah's palace at Futtahpore Sikri, the grand Mosque at Ajmere, the Temple of Mahadeo at Harush, the Palace of Amber, the Jaina Temple at Sangar, and Baktawar Singh's Chhatri at Ulwar. There will be plates also of the marvellous chintees manufactured in Rajputana.

ADDITIONAL antiquities excavated by Mr. Rassam have arrived at the British Museum. They principally come from Kouyunjik. Amongst them are three terra-cotta cylinders of Sennacherib and an Assyrian bronze helmet.

Before the end of the present year the Parvis of Notre Dame, Paris, will be extended by

removing and otherwise completely regulating the buildings which form its sides. The whole of the *quai* on the smaller branch of the Seine will be cleared of incumbrances. The last fragment of the very ancient *Hôtel Dieu* has been removed, and the *quai* will be open. It has been decided not to plant trees on the *pavé* lest the church should be hidden. A colossal statue of Charlemagne will, it is said, occupy the centre of the place. It is further proposed to re-establish the ancient "Point de Départ," or central stone of road measurement to all parts of France, which till the Revolution stood at the foot of the last buttress on the left of the Grand Portail de Notre Dame.

We regret to record the death, in his seventy-third year, of Mr. Thomas Henry Wyatt, the well-known architect, of Great Russell Street, an event which occurred suddenly on the 5th inst. The deceased was one of the sons of Mr. Matthew Wyatt, police magistrate of Lambeth, and elder brother of Sir Matthew Digby Wyatt; he was Honorary Secretary to the Institute of Architects for some years, and resigned that office quite recently.

THE Twenty-third Annual Report of the Trustees of the National Portrait Gallery has been published, and supplies details about the condition and progress of that rapidly improving public institution. In addition to matters we have already noticed, the Trustees acknowledge the receipt of five still unnamed portraits from the British Museum, and portraits of Sarah Austin, given by Lady Arthur Russell; Baron T. Dimsdale, by Plimer, given by Baroness Dimsdale; a portrait of Copley Fielding, by Sir W. Bozall, given by Mrs. Longland; a head of Robert Owen, modelled by J. Levesotti, given by Mr. J. Cusfeld; Inigo Jones, copied by Old Stone from a Van Dyck which is now at St. Petersburg, given by the Rev. J. Fuller Russell; Henry Howard, Earl of Surrey, given by Mr. T. Stanton; a portrait of Macias, by E. M. Ward, given by Mr. G. Schaff; Queen Mary II., by Netscher, purchased; B. West, a bust in marble, by Chantrey, purchased; Sir W. Beechey, by himself, purchased; the sixth Duke of Norfolk, by Mrs. Beale, purchased; Sir Henry Rowley Bishopp, purchased; and W. Faithorne, by Walker, purchased. Many autograph letters and other MSS. have been added to the Gallery. The number of visitors was affected by the closing of the Gallery in the spring, and amounted to 64,084. The Gallery is open free to the public every week-day except Friday. The Trustees lament the lack of room for the deposit of casts and other materials used by copyists; but they acknowledge the grant of increased accommodation by the Treasury. For want of space many electrotypes from monumental effigies are still withheld from public view. The Trustees desire that further improvements may be made in the lighting of the upper long gallery, where the construction of the roof lends itself to such an improvement, so that an entire side, or double the wall space, of that gallery may be made available for the display of pictures. This may be done at trifling cost, and ought not to be delayed. The Trustees deplore the danger of fire to the collections on account of the proximity of wooden buildings and passages, used by visitors at the Albert Hall evening concerts, any one of whom might burn the Gallery by throwing down a cigar light! Surely this is a unique arrangement and might be dispensed with.

M. LEMAITRE, sculptor of part of the front of the Madeleine and of numerous other important works, is dead. He was born at Valenciennes in 1798, and educated in the *École des Beaux-Arts*, where he obtained the *Prix de Rome* in his twenty-third year. He made his *début* in the *Salon* of 1827. His work in the *Salon* of 1831 was bought for the Luxembourg. He produced many well-known statues, busts, and groups, and has been distinguished in his pro-

fession for half a century. He became a Knight of the Legion of Honour in 1834, having previously received a medal of the first class on account of the tomb of Mdlle. Duchesne at Père Lachaise and statues of Kléber and Louis XIV. for Versailles. In 1836 he became an Officer of the Legion and a member of the Académie in place of Boiss. He produced the bas-relief of 'Les Funérailles de Marceau' on the Arc de l'Étoile, and the statues of Henri IV. at the Hôtel de Ville, of Hoche at Versailles, and of Froissart at Valenciennes. In 1852 he was sent to the Corps Législatif by the electors of Valenciennes, and re-elected in 1857 and 1863.

ARTISTS will do well to note that the new plans of the Metropolitan Board of Works, following the acquisition of the Thames bridges, comprise proposals for taking down the old and picturesque, but, it must be admitted, dangerous and inconvenient bridges at Battersea and Putney. New bridges are to occupy the sites of the old ones. Putney Bridge is said to have been erected from plans by Cheselden the anatomist.

'THE CASHEM-MARR' is a monthly budget of designs and information which is likely to be useful to what its promoters call "the furniture trade," by which, no doubt, they mean not only the shopkeepers who sell furniture, but the men who make it. Although confined to its proper subject, it is by no means unreadable or devoid of culture and taste.

THE frustra, capitals, entablature, and other parts of the colonnade removed from Burlington House to make room for Mr. Barry's building, are lying by the roadside at Battersea Park, and are being rapidly destroyed by the playful children and louts who, in disporting themselves there, wantonly break the carvings. Who is responsible for this wicked waste? When is the screen to the entrance of the park, which was to be formed by re-erecting this colonnade, to be set up? These remains have been lying where they are for nearly fifteen years.

THE French journals report the death, at Chazay d'Amargues, near Lyons, of M. François Claudius Comte-Calix, a constant contributor to the *Salons* of thirty years past, a painter of genre, historical genre, and landscape subjects. He was born at Lyons, and became a pupil in the *École des Beaux-Arts* in that city, and has been one of the most diligent and popular of French painters of his class. Some of his works have been engraved. He obtained a medal of the third class in 1844, and *vuyets* of the same in 1837, 1850, and 1863.

THE French Minister of the Fine Arts has given commissions for several works to be executed for Paris. Equestrian statues of Kléber and Marceau are ordered for the Ministry of War; busts of Sophie Arnould and other celebrities for the Opéra; a bust of Quinet and a statue of Budeus for the Collège de France; and busts of Charles V., Francis I., the Comte de Caylus, &c., for the Bibliothèque Nationale. Besides this St. Quentin, Amiens, Poitiers, St. Omer, Arras, Soissons, Rheims, La Havre, Rouen, Grenoble, Châteaudun, St. Dié, Versailles, Montpellier, Luxeuil, Nancy, Compiègne, Dieppe, Laval, Bastia, and Riom are to have a share of the minister's patronage. The total outlay of public money for these commissions is 430,000 francs, part of which is to be voted by municipal authorities. 345,000 francs are charged to the Government.

THE fiftieth anniversary of the opening of the Royal Museums at Berlin was celebrated on the 3rd of August.

THE new Palais des Beaux-Arts at Brussels, opposite the palace of the Count of Flanders, has been opened to the public. It will be appropriated to annual exhibitions of works of art.

CAV. A. BERTOLOTTI has published at Florence (Tipografia Editrice della Gazzetta d'Italia) an interesting volume, entitled 'Artisti Belgi ed Olandesi a Roma nei Secoli XVI. e XVII.'

which contains excerpts from documents found in the Roman archives concerning the artists in question, some of whom were men of note, such as Paul and Matthew Brill, Michael Corcia, and a few others. Such a book concerning Low Country artists in Florence would be very welcome.

MUSIC

THE ARTIST'S WORLD

It would be a wearisome and profitless task to review any considerable portion of the immense mass of sheet music issued annually by the leading publishers, and destined to enjoy at best an ephemeral popularity. But from time to time it is advisable to direct attention to what is known as drawing-room music, in order to note the various mutations in popular taste, and to record any movement, however slight, in the direction of progress. With regard to pianoforte music, the fashion of the passing hour is no longer in favour of fantasies on popular operas, and airs more or less enveloped in arpeggios and other devices common to writers of "brilliant" pieces. This revolution of feeling from a style of composition inaugurated by Thalberg, and affording an illustration of the cynical proverb that "the evil that men do lives after them," has been long in coming, but it would seem to be thorough and sincere. One curious effect is shown in the present fondness for gavottes, bourrées, and other trifles in which florid ornamentation is next to impossible. The old dance forms, together with nocturnes, reveries, and the like, would appear to be the stock-in-trade of the drawing-room composer just at present. There seems no reason to regret the prevailing tendency towards increased methodism, but it would be premature as yet to found on it the inference that public taste is undergoing an improvement destined to be permanent. The modifications in the style of popular songs are less marked, but even here there are some appreciable changes. The extreme and almost infantine simplicity of the Claribel school is almost a thing of the past, and the treatment of the words shows a more poetical tendency, while the accompaniment no longer consists of monotonous arpeggios on tonic and dominant harmony. The writers of words for music evince at the present time an unhealthy predilection for subjects treating of death, blighted affection, and despair, but in this they merely obey the pessimist current which sways modern poetry. We select the following pieces and songs from a quantity of recently published music, as being either specially meritorious or at least useful for teaching purposes.

Scenes in the Scottish Islands. By A. O. Mackenzie, Op. 23. (Novello, Ewer & Co.)—These are three pieces, of which the separate titles are 'On the Hillsides,' 'On the Loch,' and 'On the Heather.' Mr. Mackenzie is too earnest a musician to write either carelessly or flippantly, and in the present instance he appeals to experienced pianists and to listeners of cultured taste. Of the three pieces we prefer No. 2, an expressive and characteristic melody with a syncopated triplet accompaniment. Scotch colouring is displayed chiefly by a certain sombreness of style suggestive of the North.—A Nursery Rhyme, *Constant Love*, and *My Love, My Own*, by Francis Hueffer. Simplicity is by no means synonymous with either shallowness or puerility. At the first glance these songs might seem to be intended for beginners; but, although they present no executive difficulties, they are full of delicate touches which none save a musician could either write or appreciate. The setting of Miss Rossetti's fanciful words in the first song, though a mere trifle, is the reverse of commonplace, and 'Constant Love' is an effective song, the treatment of the words showing considerable poetic feeling. The last in the order named is slightly more conventional, but decidedly

pleasing.—*Luctus in Mortis Passeris*, Ode by Catullus, Music by Charles Salaman. This is No. 4 of a series of "musical settings of ancient lyrics." The 'Lament for the Death of Lesbia's Sparrow' has been treated by Mr. Salaman with besetting gravity. His music is impassioned and impressive, and would suit a theme, if we may be allowed to say so, of greater significance.

Gondoliers, Frühlings Ankunft, Vögelns Liebesgruss, and *Noch sind die Tage der Rosen*. By Charles Morley, Op. 6, 7, 11, and 12. (Neu-meyer & Co.)—English composers have ever evinced an unaccountable repugnance to their native language, and polyglot titles for even the simplest effusions are almost as frequently to be met with as ever. Mr. Morley's pieces are objectionable only in name; they are melodious, and of very moderate difficulty.—*The Celebrated Hungarian Dances*, transcribed by Imre Alföldy, six numbers, are comparatively simple arrangements of some of those melodies which Brahms has made so generally popular by his piquant and inimitable treatment. The same publisher send us pianoforte transcriptions by L. Samson of the *Adagio ma non Troppo* and the *Minuet* from Mendelssohn's Posthumous Quartet in a flat, which was so favourably received last season at the Popular Concerts.

Unter den Linden, Echoes of the Past, and *The Last Rose of Summer*. By Sydney Smith. (Ashdown & Parry.)—The first of these pieces for brilliancy, and the second for tastefulness and melodic grace, may be recommended to the admirers of Mr. Sydney Smith. But the third is only a meaningless succession of arpeggios and *fortissimo*, by means of which the old Irish air is disguised and tortured almost beyond recognition.—A word of approval must be given to *Echoes du Passé*, by J. Theodore Trekel, a most tuneful and piquant little sketch in the style of a gavotte.

I prithee send me back my heart, When Delia on the Plain appears, and The Sea hath its Pearls. By Maude Valérie White. (Stanley Lucas, Weber & Co.)—Miss White must be congratulated on her choice of words for songs. With regard to the music the second and third are more successful than the first, perhaps because they are less pretentious. We may be permitted, however, to suggest that better work than mere ballad writing is expected from a Mendelssohn scholar at the Royal Academy of Music.—*Now sleeps the Crimson Petal*, by Francis Hueffer. This is taken from the volume of Tennyson's songs reviewed a few months since in the *Athenæum*. The composer has evidently endeavoured to catch the spirit of the words, and it must be said that he has fully succeeded. Attention may be drawn to some curious and most unconventional transitions of key which have almost a startling effect, and altogether the song may be said to possess considerable individuality.—*Le Navire*, sarabande, by Lionel Benson, is a pleasing song with French words; and from many other ballads before us we select *I think on thee*, by Frank H. Sims, and *Love the Truant*, by Lady Benedict, as worthy of mention.—*Cupid's Curse*, duet by Malcolm Lawson, and *Sous les Étoiles*, duet by A. G. Thomas. The words of the first of these duets are taken from Peele's 'The Arraignment of Paris,' and the music shows a slight feeling in favour of the sixteenth century style; but modern tonality intrudes itself, though the composition as a whole may be pronounced effective and picturesque. Mr. Arthur Thomas's composition has English and French words. The composer is well versed in the school of modern France, and this duet reflects the experience thus gained. It is a graceful and taking piece.

Bourrée in D. By Alma Sanders. (Metzler & Co.)—Relieved of its title this may be considered a well-written and effective piece. But though the accent is correct, the style is quite opposed to the period when the *bourrée* was in vogue either as a dance or as a movement of the

suite. It smacks very much of the latter half of the nineteenth century.—*The Unfinished Song*, by Frederic H. Cowen, is an extremely expressive ballad, and quite worthy of the composer of 'The Corsair.'

Perles Classiques is the title of a series of selections from the works of the great masters, edited by Carlo Tieset (Wood & Co.). The number before us contains a fugue in C, and *adagio sostenuto* from Op. 14, by Clementi.

Musical Gossip.

SIGNOR VERDI has decided, in order to avoid any possibility of misunderstanding, that his new opera on the subject of 'Othello' shall be entitled 'Iago.'

THE novelties introduced within the last few evenings at the Promenade Concerts have been M. Saint-Saëns's *Poème Symphonique*, 'Phaëton'; Méhul's Overture to 'Le Jeune Henri'; an overture entitled 'The Camp,' by Mr. Walter Austin; and Mr. Cowen's incidental music to Schiller's 'Maid of Orleans.' Beethoven's 'Eroica' Symphony was performed on Monday, and Schumann's in a flat (the 'Rhenish') on Wednesday.

WE have received the prospectus of the new Guildhall School of Music, under the conduct and control of the Corporation of the City of London. The object of the institution is to afford a sound and thorough musical education at the most moderate cost; and that persons engaged during the day may avail themselves of the school, the hours of teaching will be from half-past eight in the morning until nine in the evening. The subjects to be included are pianoforte, solo, class and sight singing, all orchestral instruments, organ, harmonium, theory and composition, the French and Italian languages, and elocution. This scheme is comprehensive, but German should be added to the list of foreign languages. The school will open in the third week of September.

MR. J. S. CURWAN informs us that the first prize of the Society of Arts examination in the theory of music has been taken by a Tonic Sol-faist, Mr. James Paul, of Aberdeen. The examination was conducted by Dr. Hullah strictly on the staff notation.

MESSERS. BREITKOPF & HARTEL, of Leipzig, announce a complete edition of the literary works of Franz Liszt. The first volume is already published and there are four more to follow.

AMONG new French operas shortly to appear are the following: 'Une Nuit de Cléopâtre,' by M. Victor Massé, libretto by M. Jules Barbier; 'Jean de Nivelle,' by M. Léo Delibes; and 'Galante Aventure,' by M. Ernest Guiraud, libretto by M. Armand Silvestre. The last-named work will be produced at the Opéra Comique next winter.

DRAMA

Dramatic Gossip.

A FOUR-ACT drama by Mr. H. Such Granville, entitled 'Falsely Judged,' has been produced at the Connaught Theatre. It is a weak and unsatisfactory piece, exhibiting incidents supposed to have occurred previous to the Revolution. The claim to originality put forward in its behalf may be admitted so far as regards the arrangement of the plot. It is probable that the same circumstances have never followed in the same order. The dialogue is certainly of English growth; so thoroughly so, indeed, that it is incoherent in French mouths. Miss May Bulmer played the heroine, and Miss Marion Lacey a species of comic witch. As a murderer, appropriately named Courvoisier, Mr. Granville over-acted in remarkable style.

'A WARNING TO BACHELORS,' a farce taken

from the French by Mr. James Mortimer, and first produced nine years ago at the Vaudeville, has been revived at the same theatre. As it does not commence until after eleven, it cannot be supposed to greatly strengthen the bill. Miss Cicely Richards as the heroine (a married woman who, in her husband's absence, receives the attentions of a Don Juan-like neighbour) displays a vein of comic extravagance. 'Our Bitterest Foe' has been revived as an opening piece, and is well played by Miss Kate Bishop, Mr. J. Maclean, and Mr. Herbert.

'BETSY,' Mr. Burnand's version of 'Bébé,' commenced last week the second year of its run. It still stands high in public appreciation. With it is given Mr. Maltby's comic drama, 'Jilted: an Old Story Retold.'

A COMPLETE change of programme has been made at the Gaiety, at which houses 'High Life below Stairs,' with a cast which we not long since described, has been revived, and with it Mr. Reece's burlesque of 'Young Rip van Winkle.' Of the cast with which in April, 1876, this piece was first given at the Charing Cross, Miss Farrer, the exponent of Rip, and Mr. Keyce, that of Derrick, remain.

'THE RIVALS' has been given in fairly competent style at Sadler's Wells. Mr. Chippendale is a good Sir Anthony, and Mrs. Chippendale an excellent Mrs. Malaprop. The cast also includes Miss Virginia Bateman as Lydia Lang-wish, Miss Compton as Julia, Mr. R. Lyons as Sir Lucius, and Mr. Somerset as Capt. Absolute. On Monday next Mr. Warner will appear at this house as Coupeau in 'Drink,' to be followed at the close of a fortnight by Miss Jennie Lee in 'Jo.'

'MARIE; OR, A REPUBLICAN MARRIAGE,' a piece which has before been seen on the stage on a similar occasion, was revived at the Olympic on Wednesday afternoon, with Miss Lizzie Coote as the heroine, and Mr. Charles Harcourt in the dual rôle of the hero.

THE Continental papers contain obituaries of Juan Eugenio Hartzenbusch, the Spanish dramatic poet, who during the last half century has exercised the greatest influence upon the development of the Spanish stage. The poet's father was a German, a native of Schwabach, near Cologne, and a wood-carver by profession. He emigrated from the Rhineland to Madrid in the early years of the century, married a Spanish woman, and made a fair income by his calling. The poet was born at Madrid, September 6th, 1806. His parents devoted him to the priesthood, and he was educated by the Jesuits, in whose schools he became acquainted with the dramatic literature of Greece and Rome. He had attained his nineteenth year, however, before he became practically acquainted with the theatre. A visit to the opera and his passionate delight at witnessing a piece called 'Antinoo en Elouisa' decided the bent of his life. That evening, he afterwards asserted, taught him to discern his real vocation, and he resolved to devote himself wholly to the stage. Renouncing the notion of taking holy orders, he earned a living for a time as a wood-carver, and later as a shorthand writer in the service of the Government. During his spare hours he worked hard at the study of the Spanish drama, and wrote several original pieces; but the stringent censorship of the period hindered him from obtaining a place for any of them upon the stage. He first became known in 1836 by his 'Amantes de Teruel,' and from that date to the latest years of his life he was incessantly active as an original dramatic author, and as the editor of a series of editions of the older Spanish playwrights, of Calderon, Lope de Vega, and others. He held for many years a post in the Royal Library, and became in 1862 Director of the National Academy.

TO CORRESPONDENTS.—F. W.—W. T.—J. S. C.—M. F. A. F.—G. M.—W. A. L.—received.

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Vol. I. No. 8, for JUNE, 1880.

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- IN THE HOUSE OF MOUERNING. Painted by Karl Hoff. Etched by F. L. Meyer.
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CONTENTS.

SWANSEA AND ITS HISTORY	229
MRS FITZGERALD'S TRIP TO MANITSA	230
BOOBY'S SELECTION OF ENGLISH LETTERS	231
HARRINGTON'S VIEW OF THE STATE OF IRELAND	232
THE TREATY OF CANTERBURY	233
COLLIER'S THOUGHTS IN MY GARDEN	234
THE HAMILTON PAPERS	234
NOVELS OF THE WEEK	236
BOOKS OF THE WEEK	237
THEOLOGICAL BOOKS	237
LIBRARY TABLE—LIST OF NEW BOOKS	238—239
"THE MELANCHOLY JAGUERS"	240
LIBRARY Gossip	240
SCIENCE—BURDETT ON PAY HOSPITALS; BLENNER ON TOWNSHIPS; LIBRARY TABLE; MATHEMATICAL SCHOOL BOOKS; GEOGRAPHICAL BOOKS; ASTRO- NOMICAL NOTES, SOCIETIES; Gossip	241—244
FINE ARTS—SCHOOLS OF MYCENÆ; THE BRITISH ARCHÆOLOGICAL ASSOCIATION; THE PRIVATE COL- LECTIONS OF ENGLAND; Gossip	244—248
MUSIC—LIBRARY TABLE; Gossip	249
DRAMA—LE THÉÂTRE DES JÉSUITES; Gossip	250—252

LITERATURE

The British Association for the Advancement of Science at Swansea. 1880.

FOR SWANSEA, the name of what is now practically the capital of South Wales and the centre of the copper-smelting district, antiquaries have found derivations as absurd as they are ingenious. One traces it from the swans, which he supposes may have had different habits in bygone ages, and may have affected salt water and a breaking sea; and another from the porpoises, which he conjectures may at a similar period have been called swine, and might then have abounded in the bay.

A glance at the Ordnance Map, however, shows us pretty clearly that the locality was the centre of one of those Danish settlements which were not rare in "Bretland." Scattered along the promontory of Gower we find, beyond Swansea itself (which is obviously Sweyns-ee), three places bearing Danish terminations in Oxwich, Helwick, and Burry Holmes, and a point named Worm's Head, an obvious corruption of the Danish personal name Orm. Similarly and further west, clustered round Milford Haven, we note such place-names as Hubberton, Skokholm, Skomer, Mitsuwick, Gouldtrop, Haegward, and Marlaes; and careful search will disclose traces of the sea rovers near every important harbour or head on the west coast.

Known to the Welsh as Abertawe, from its situation at the mouth of the Tawe, on the western side of which it lies, and which almost turns the peninsula of Gower into an island, its safe anchorage and commanding situation at the head of the broad bay no doubt specially commended it to the Norsemen. Equally so did the site tempt their Norman descendants, and late in the eleventh century Henry de Newburgh, otherwise de Beaumont (said by some to have been Earl of Warwick, and sadly confounded by the gazetteers with the de Beauchamps, later earls of that place), made what was practically an independent conquest of the district, and built his castle here. Whether this incursion was part of that headed by Robert Fitz Hamon and eleven other Norman nobles in the same district, which turned out so successfully, is not clear; but all these raids were no doubt

favoured by the king as saving him the trouble of keeping his border himself, though he might not immediately profit by them personally.

Possibly to avoid treachery, this Henry de Beaumont is said by the earlier authorities to have garrisoned his castles with men brought from Somersetshire. Later compilers, stumbling like sheep over a comparison made in the 'Beauties of England and Wales' with reference to a similar case in which some Flemish were brought over as garrison, have erroneously made out that his soldiers were Flemish. Whoever they were, however, it is certain that, like the inhabitants of Portland, the dwellers in Gower are a distinct species from those of the mainland both in appearance and language. Their ancestors who kept watch and ward in the castles of this debatable land had from time to time plenty of trouble in keeping out the "wild Welsh." Swansea Keep itself had not been standing a quarter of a century before it had to resist a stout siege, and this it did successfully. Less lucky at its next trial, it was taken early in the thirteenth century by Rhys Ychwan, to whom was addressed a most interesting congratulatory ode, in which the writer graphically calls Swansea "that peaceless town," and exults over the rent towers of the key of England and the widowhood of all its defenders' wives.

Rebuilt and regarrisoned by the English, it was again stormed and sacked in 1260 by Llewellyn ap Gruffydd, and the castle practically razed. It must have been re-erected by the end of the reign of Edward II., for we find that shortly after his flight thither in 1326 his Chancellor's rolls—which he probably placed there himself when driven ashore in Glamorganshire—were taken in Swansea Castle.

Bishop Gower—himself descended, if we may judge from his name, from some local potentate, and probably kinsman of Chaucer's friend, the author of the 'Confessio Amantis,' so dear to Cartesian bibliomaniacs—took the ruins in hand very shortly after this, and once more made them serviceable, surmounting the tower with a beautiful parapet, designed not only for ornament, but also for a partial arrow-shelter for its defenders. Its exact date unfortunately cannot be ascertained, but that usually ascribed (1330) seems too early.

The castle suffered once more in the reign of Henry IV., when Owen Glendower took the town; but the bishop's beautiful work happily escaped unhurt on that occasion, and also when the French and Dunkirkers sacked the place in 1628 and shed a great deal of blood. During the Civil War it was garrisoned and long held for the king by one Llangharne, Langhorne, or Langhorn, a renegade from the Commonwealth, but when he was beaten and killed at St. Fagans, the stronghold fell into the hands of the Protector. Oliver himself, so say the guide-books, stayed here some time, comforting himself with private prayer with a female fanatic of the neighbourhood, and whether for her sake or not, he certainly soon afterwards confirmed the city liberties.

Excepting Bishop Gower's balustrade on the castle, there is nothing much to interest the antiquary in Swansea, for the church is modern and hideous, being a fine specimen

of the churchwarden's style of the last century. It contains, however, two or three good monuments, particularly one to Sir Hugh Johnys (Jones?), who was knighted at the Holy Sepulchre, and was long a mercenary of the Emperor of Constantinople and a stout fighter for him against the Turks and Saracens.

Of celebrities Swansea has had few. Its inhabitants up to a comparatively recent date must have been a rough hand-to-mouth people, chiefly subsisting on a small coasting trade. Privateers we know set out from here, for in the reign of Edward V. Matthew Cradock, the captain of a privateer of this place, got into serious trouble with the King's Council for boarding and ransoming the good ship, the Julian of Brittany, trading between Bridgwater and Lisbon. Possibly akin to him was his namesake, Sir Matthew Cradock, the High Steward of Gower and the second husband of that unhappy kinswoman of the Scotch king who had been given in marriage to Perkin Warbeck. She was a Gordon of the Huntley family and deserved a better fate, though probably she forgot her early wrongs when living here with her Welsh husband. There is a monument to them in the church, which gives some rude if unfavourable idea of their personal appearance. Savage spent a year of his life here when he was sent away from London by his prudently generous friends, who seem to have provided him with scanty funds, partly to get rid of a disreputable companion, and partly in the hope that he might purge and live clean under the Welsh hills from the very want of opportunity for debauchery. How he fretted under the enforced quiet, how he failed to obtain advance subscriptions to his works from the cautious Welsh squires, and how he indignantly wrote home to those whose bread he was eating that their conduct "had been perfidiousness improving on perfidiousness, and inhumanity on inhumanity," may be read at length in Johnson's 'Lives of the Poets,' in which the writer labours tenderly but ineffectually to excuse his friend's career.

The most celebrated native of Swansea was a very different sort of man, Beau Nash, the well-known master of the ceremonies at Bath, and no doubt a very superior person, thoroughly qualified to fulfil the minute duties of his position. He was the son of a glass-maker here, and descended maternally from that Col. Poyer who was shot in Covent Garden for being a renegade from the Commonwealth, against whose forces he unsuccessfully defended Pembroke Castle in 1648.

Those in search of the pleasant watering-place with its shelving sands and sheltered bay, glowingly described in the old guide-books, will be disappointed if they think to find it here now. Its rural attractions are gone, for though Swansea has remarkably improved in money and manufactures, it is yet more remarkable for the emphatic nature of the stink which pervades it. It has not, like other manufacturing towns, the melancholy satisfaction of offering its visitors a choice of ill odours, so the monotony of the sour suffocation from its copper fumes is most depressing.

Copper, indeed, is king at Swansea now. A century and a half ago the only business done here was in straw-plaiting and coal

exporting; but when some more than usually acute tin miner discovered that the "poder" which his fellows threw away when in search of the white metal was copper ore, it was not long before the discovery was made available at a place where coal and ore lie side by side. As Swansea practically began the copper-smelting trade, so it has retained almost a monopoly of it, ore being brought here to be smelted from all parts of the world. An ingenious reason has been hazarded for this, viz., that coal being more bulky than ore, it was cheaper to bring the ore to the fuel than the fuel to the ore. This may have had something to do with the secret of Swansea's success, but it is more probable that the skilled labour to be found here was the real reason of South American shippers sending over their rough material, for now that this skilled labour has been largely exported to all cupriferous countries, the increase of Swansea's prosperity has received a serious check. Indeed, the thriving coal trade, saved by fine docks, is more likely in future to benefit the town than the industry now so long identified with it.

In 1848 the British Association met at Swansea under the presidency of the Marquis of Northampton, and the Royal Archaeological Institute held its Congress at Lincoln. Curiously enough, both have returned in the same year to their former haunts. The Institution met at Lincoln on the 27th of July, and Prof. Ramsay will deliver his opening address at Swansea on Wednesday next.

A Trip to Manitoba. By Mary Fitzgibbon. (Bentley & Son.)

THOUGH Miss Fitzgibbon has visited Manitoba, and has written a lively and entertaining account of her personal experiences, yet she has formed an inaccurate notion of that prairie province. It is not quite clear whether she is even aware that the two years and a half which she spent in the Canadian North-West were not wholly spent in Manitoba, and that for two-thirds of the time she lived in the district of Keweydin. The vagueness of her knowledge of the place about which she writes is shown in her "prefatory note." It appears from her narrative that during her stay she lived with a contractor of the Pacific Railway, and it might be supposed that she would have acquired from him some authentic information about the position and prospects of that great undertaking. When, however, she writes in the first sentence of her prefatory note that "the Canadian Pacific Railway, so frequently referred to in the following pages, is now almost an accomplished fact," she shows that her opportunities for acquiring information have been strangely neglected. If the Canadian Pacific Railway be "almost an accomplished fact" five years hence, most of the persons interested in it will be highly pleased. Three-fourths of the line have yet to be constructed. She goes on to say that the railway "running through British Columbia to Vancouver's Island will unite the Atlantic with the Pacific." It would be quite as misleading to write that the London and South-Western Railway, running through Hampshire to the Isle of Wight, will unite the Thames with the Solent. The

truth is that the Canadian Pacific will have its terminus on the mainland at Barrard's Inlet, just as the South-Western has a terminus at Portsmouth, and that passengers for Vancouver will have to cross the water in a boat just as those do who leave Portsmouth for Ryde or Ventnor.

Miss Fitzgibbon has as curious views about Manitoba as she has about the Canadian Pacific Railway and the geography of British Columbia. She tells readers who may be puzzled about the situation of Manitoba that it "is a province in the great north-west territory of the Canadian Dominion," that it lies within the same parallels of latitude as London and Paris, and that it has an extraordinarily healthy climate and an exceptionally fertile soil. These facts are substantially correct. The succeeding sentence is quite the reverse:—"Immense coal-fields exist within the province, its mountains abound with ore, and its natural wealth is enormous." There is neither a coal-field nor a mountain in the province; there is no ore, and its natural wealth is the fine climate and fertile soil already mentioned. She refers to chapter xi. for "an amusing instance of how universally the Prohibitory Liquor Law prevails in Manitoba." There is no such law in Manitoba. On the contrary, in Winnipeg, the capital, there are between twenty and thirty public-houses, a large proportion for a city of about 10,000 inhabitants. Here again Miss Fitzgibbon has confounded Manitoba with the district of Keweydin, in which her "amusing instance" occurred. The "prefatory note" ought either to be cancelled or corrected. It will convey erroneous impressions to those who read it for information, while it will give a sad opinion of Miss Fitzgibbon's local knowledge to those who are well informed. She had the greater reason for trying to be accurate because she knew how little was known about the place she visited:—

"A letter for me, mailed in a county in England in September, and mainly addressed to Winnipeg, Manitoba, omitting Canada, travelled to France, where it received sundry post-marks, and such sensible hints by the post-office officials as 'Try Calcutta.' At last, some one better acquainted with the geography of this side of the globe added 'Nouvelle Amériques,' and my letter reached me old New York, in Christmas week, richly ornamented with post-marks and protests from officials that it 'came to them in that condition,' tied together with two varieties of string, and frankly exhibiting its contents—a pair of lace sleeves, which, but for the honesty of the mail service, might easily have been abstracted."

The incidents of travel are pleasantly told; indeed, when Miss Fitzgibbon describes what she has seen she enlists the reader's attention; but she would have produced a more striking account of her voyage down the Red River of the North if she had been more minute in her details. The boat started from Fisher's Landing on Red Lake River, which is one of the most tortuous of navigable streams. Miss Fitzgibbon says that it flows into the Red River at Grand Forks, "some ten or twelve miles below Fisher's Landing." This is the distance by land. By water it is about sixty miles. If this fact had been added the readers of the volume would have been able to understand how much the

stream winds. Her picture of muddy Winnipeg is not flattering, yet it is true in the main. It must be understood that it is only in the spring or when there has been much rain that the rich alluvium of the Red River has all the appearance of the worst kind of mud:—

"The first thing that struck me in Winnipeg was the mud. I had heard that Red River mud was the worst in the world, and I now for the first time realized how bad mud could be. Not only was the roadway so soft that every turn of a wheel loaded it inches deep with the sticky compound, and made it so heavy that the driver had frequently to stop and clear his wheels with a stick, but, trodden from the crossings into the side walks, it covered them with a slimy mixture very difficult to walk on. From the windows I could see people slipping and sliding about so much that any one ignorant of the cause might have attributed their unsteadiness to the strength of their morning libations; the absence of women from the streets making that solution appear possible, if not probable."

This mud has the virtue of being fertile to an unprecedented degree. Miss Fitzgibbon realized this when she visited an exhibition of agricultural products:—

"Many of the vegetables were so large that a description of them was treated with incredulity until some specimens were sent to Ottawa to be modelled for the Philadelphia Centennial Exhibition. One Swedish turnip weighed over thirty-six pounds; some potatoes (early roses and white) measured nine inches long and seven in circumference; radishes were a foot and a half long and four inches round; kail branched out to the size of a currant bush; cabbages, hard, white, and good, grew to a foot and a half in diameter, and there were cauliflower as large. Neither Indian corn, melons, nor tomatoes were exhibited, chiefly because most of the farmers in Manitoba have cultivated wheat-growing rather than market-gardening, as the former brings in the largest returns with the least labour."

Passages like the foregoing are the most valuable in the book, and Miss Fitzgibbon would have made a far more useful contribution to the literature of travel had she confined herself to reproducing what she saw. The following descriptive passage is good of its kind, and will please even those persons who can least easily forgive her many blunders respecting Manitoba:—

"Nowhere is evening more beautiful than in Manitoba. One instance in particular I noticed. The sun was setting low down in the heavens as in a sea of gold, one long flame-coloured line alone marking the horizon. In the south-west rose cloud upon cloud of crimson and gold, crossed by rapid flashes of pale yellow and white lightning, which momentarily obliterated their rich colours. To the south was a great bank of black thunder-cloud crested with crimson, reft to its deepest darkness by successive flashes of forked lightning. Immediately overhead a narrow curtain of leaden clouds was driven hither and thither by uncertain winds; while below the prairie and all its varied life lay bathed in the warmth and light of the departing sun, throwing into bold relief the Indian wigwag, with its ragged sides and cross poles. Squaws were seated round the camp fire, or dipping water from a pool hard by; Indians were standing idly about; droves of cattle were being driven in for milking; groups of horses, their fore feet tied loosely together, were hobbling awkwardly as they grazed; tired oxen were tethered near, feeding after their day's work, while the driver lay under his cart and smoked. Above the low squat tent of the half-breed there rose the brown-roofed barracks, its lazy flag clinging to the staff. Through the

surrounding bushes water gleamed here and there. In the distance could be seen long trains of ox-carts coming from remote settlements, the low monotonous moan of their ungreased wheels making a weird accompaniment to the muttering thunder; or a black-robed procession of nuns on their way to the small chapel on the prairie, whose tinkling bell was calling them to prayers. An Indian on his fiery little steed, his beaded saddle-cloth glistening in the sun, was galloping in mad haste over the grass, away to the low hills on the north, which deserved their name of Silver Heights as they received the sun's good-night kiss."

Four Centuries of English Letters: Selections from the Correspondence of One Hundred and Fifty Writers, from the Period of the Pastoral Letters to the Present Day. Edited and Arranged by W. Baptiste Scoones. (G. Kegan Paul & Co.)

THE well-known criticism on Johnson's Dictionary, "interesting but slightly unconnected," involuntarily comes to mind on opening such a book as 'Four Centuries of English Letters.' Here is a mass of letters on all sorts of subjects by all sorts of writers. We have the grave, the gay, the lively, and severe. We have letters on theology and morals, love letters, political letters, letters full of advice, and letters full of gossip. The reader can hardly open a page without finding something curious, or amusing, or edifying, and though the book is, from the very nature of things, not one to read through at a sitting, it is an excellent book for dipping into every now and then. It has faults, no doubt, as we shall presently show, but it would be difficult to compile such a book without them; the materials are very widely spread, and then, too, the relative importance of both the letters and the letter-writers will not seem the same to every one.

A book of this sort was really needed, for though in 1807 a large volume of 'Elegant Epistles' was published, it can now be found only in old-fashioned libraries, side by side with the two volumes of 'Elegant Extracts' in which our grandmothers delighted, but which no living creature ever opens. These 'Elegant Epistles,' moreover, included translations from Latin authors, while their latest letter, from Gibbon, only comes down to 1789. On the other hand, this old collection contains many capital letters from writers of whose powers very inferior specimens appear in Mr. Scoones's volume.

It is obvious that in making a selection of letters the choice must be guided by very different considerations. There are celebrated historical letters which, without intrinsic merit as compositions, have exerted real and permanent influence on the world. There are letters which, again perhaps without any grace of style, narrate famous incidents and recall great names. There are letters of which the interest rests mainly in the fact that one eminent man is addressing another. And, lastly, there are the letters valued by us for their own sake, for the charm of manner that attracts, the play of wit that brightens, the geniality and ease that animate. The best letters of this class are like the best conversation. The writer is talking to us, and talking at his best. He tells gay anecdotes, or throws out droll

expressions or paradoxes for our amusement, and sometimes, of course, shows that he can feel deeply and warmly, and can sympathize with sorrow no less than happiness. But good letter-writers themselves will differ, and we care for one because he has always something to tell us, and we turn to another because he tells us *anything* so well.

There is a curious and pedantic letter quoted by Mr. Scoones, which is most elaborate in its analysis of letters. It is by Howell, himself a most delightful letter-writer, but in this particular letter doing himself, by his style, every possible injustice. He says:—

"Now letters, though they be capable of any subject, yet commonly they are either narrative, obsequatory, consolatory, monitory, or congratulatory. The first consists of relations, the second of reprehensions, the third of comfort, the two last of counsel and joy. There are some who instead of letters write homilies,—they preach when they should epistolize; there are others that turn them to tedious treatises,—this is to make letters degenerate from their true nature."

On the whole, we prefer our own way of dividing the various classes of letters.

The first section of these 'English Letters' contains many of historical importance, but there are several singular omissions. Mr. Scoones prints Anne Boleyn's letter to Wolsey, but not the far more celebrated and most pathetic letter of Anne Boleyn to the king. Two of Henry VIII.'s letters to Anne Boleyn are given, and very commonplace love letters they are; but Mr. Scoones could have discovered more curious ones by going no further than the 'Harleian Miscellany.' Mr. Scoones inserts nothing of Mary Tudor (and Elizabeth's remarkable appeal to her is not here), nor anything of Mary, Queen of Scots. Indeed, all this first section (up to 1600) might easily be improved. Still, there is a great deal that is both entertaining and instructive in the selection.

The second section purports to carry the reader over a hundred years—to 1700; but, in fact, it does much more. Mr. Scoones should have taken the dates of the letters as guides, and not the births of the letter-writers. As it is the chronological arrangement becomes extremely confusing. Mr. Scoones prints in section ii., for instance, a letter written by the Earl of Chesterfield to his son on the 10th of August, 1749, and in section iii. (which includes from 1700 to 1800) a letter written by Horace Walpole to Sir Horace Mann on the 25th of June, 1749. The later letter comes first simply because the writer was born first. It is better, then, to take these two sections, up to 1800, together. There is less, perhaps, of historical interest than in section i., but we are among the great masters of prose. There are, however, some terrible sins both of commission and of omission. Why is there only one letter of John Milton, and none of Prior, or Gay, or Atterbury, or Peterborough, or Congreve, or Sir William Jones, or Sheridan? These are only a few of the more noticeable omissions. On the other hand, we have Pope's letter to Lady Mary describing the death of the two lovers by lightning, which he transcribed bodily from Gay. Mr. Scoones prints no less than four letters from Dr. Arnold, who was a most excellent man, but a dull

letter-writer, and only two specimens of Gray, whose scholarly and playful humour places his letters in the very foremost rank—some say first of all. Then there is but one letter of Mrs. Piozzi. Indeed, the ladies generally have been badly treated, and there is nothing of Mrs. Barbauld, Miss Mitford, Charlotte Brontë, Mrs. Browning, or Mrs. Gaskell, any one of whom wrote better letters than Thomas Moore or Henry Kirke White, or several others who have secured a corner in this collection.

There is still a short fourth section of eleven names of those who were born and have died since the beginning of the present century. Here, again, is a want of proportion, for Kingsley, who was not a specially good letter-writer, furnishes four letters to four of Dickens (perhaps the best letter-writer of our time) and two of Thackeray.

In looking over these letters the reader will feel satisfied that two very common opinions about letters are fallacies. In the first place, women have not written such good letters as men, though of course, as has been just said, some women write better letters than some men. Still, their best letters are only second best. Miss Mitford has spoken of "an opinion which I have long ventured to entertain of the general inferiority of women's letters," and she goes on to "appeal to the collections of such as are most celebrated in that line, from the overrated Lady Mary Wortley Montagu down to Anna Seward." She only admits of one great exception, and that not an English one, Madame de Sévigné. Within certain limits women's letters are often delightful, but a woman's knowledge of the world is seldom so thorough as a man's, and where it is a woman will generally rather shine in society than write for the amusement of a single friend or for the chances of a posthumous fame.

Another common opinion, which really will not hold water for a moment, is that letter-writing is a forgotten art, and that the oldest letters are the best. As a matter of fact, some of the best letters in this volume are among the very last, and there are living letter-writers, not included here, who will hold their own with the great majority of their predecessors. Of course we cannot expect to get a Gray, a Walpole, a Sterne, a Lamb, a Byron, or a Dickens every day, but the supply of good letter-writers is not likely absolutely to die out. A man will always wish to do what he can do well, and when a man has opportunities of observation and powers of expression he will often feel that a familiar letter to a friend is the best and pleasantest way of recording what he wants to say. Possibly, too, the feeling that his letter may some day be read more widely will stimulate his ambition; but in this there is an inevitable danger, for he may easily destroy the very chance by becoming less natural and more self-conscious. Of course people who have no taste nor faculty for letter-writing have now every opportunity of excusing themselves from what was always a wearisome task. But post-cards and short notes are often at least as great a gain to readers as to writers, and then, as nobody keeps such things, the saving of labour in the future will be immense, as any one who has had to wade through piles of old family

letters can testify. Those long, tiresome letters, often not very legible and often crossed in an excruciating way, will exist no longer. Small beer may still be chronicled, but the chronicles will be shorter than in those dark days of heavy postages.

We have already had much occasion to find fault with Mr. Scoones in his editing of this book, but we have not done with him yet. He says in his preface that

"political letters, except in a very few instances, will be conspicuous by their absence. The chief obstacle to their introduction here has been the want of sufficient interest in any one or two such letters taken by themselves. The correspondence of politicians is a branch of literature in itself."

Mr. Scoones is, no doubt, perfectly right in these views, but we should have excused him had he given one or two more of Lord Palmerston's characteristic and humorous letters. We do not, however, excuse him for inserting two letters of Junius and another of Peter Plymley. These are not political letters at all. They are short political pamphlets, written under assumed names and for the public eye. Mr. Scoones might just as well, so far as any principle goes, have reprinted Sir William Harcourt's old letter to the last Lord Derby on the "Morality of Public Men," or one of Mr. Gladstone's letters to Lord Aberdeen about Naples. Sydney Smith's letter to the editor of the *Morning Chronicle* is also obviously out of place.

On somewhat different grounds the "single specimen of Theodore Hook's absurdly facetious 'Ramsbottom Letters'" should not have been inserted. At any rate, if Miss Dorothea Ramsbottom can fairly put in an appearance, why not our old friends Evelina, and Winifred Jenkins, and the other charming ladies whose letters Miss Burney and Thomas Smollett and other respectable editors have preserved?

Nor is a rhyming letter admissible, like the one printed here from Barham to Dr. Wilmot. When a letter is in verse it really ceases to be a letter. Who would think of placing "Huzza, Hodgson, we are going," or "My boat is on the shore" among Byron's letters?

That this book should have been much better, and could have been much better with a little more care, is certain. The explanatory head notes which Mr. Scoones has added are generally very fair; but there are here also occasional oversights, as when he more than implies that poor Mary Wollstonecraft's letters to Imlay were first made known to the world by Mr. Kegan Paul. Still, all said and done, here are a great number of most entertaining letters brought together in a handy form.

A Short View of the State of Ireland. Written in 1605 by Sir John Harrington, Knt., and now first Edited by Rev. W. Dunn Macray, F.S.A. (Parker & Co.)

SIR JOHN HARRINGTON, not the author of the "Oceana," but the translator of Ariosto, possessed much knowledge of the affairs of Ireland, having been employed in that country in both the most peaceful and the most troubled periods of the reign of Elizabeth. He had a certain experience of public business, he had made the acquaintance of

men the most opposite in politics and religion, and had observed the proceedings of the Government and the condition of the inhabitants with an impartiality which was founded upon an absence of any special belief, a genial temper, and a strong sense of the humorous. Under these circumstances it was but natural that he should entertain opinions about the character of the natives and the best mode of civilizing the country very different from those embodied in the detailed plans of statesmen or industriously published by the military adventurers who, in the sixteenth century, crossed the channel with the hope of founding a family upon estates carved out of lands confiscated, or, to use the more polite phrase, "granted for the purpose of plantation." The conclusions at which this sarcastic and indifferent spectator arrived about the state of Ireland have been accidentally preserved in the tract which forms the subject of this article—a tract the object of which was so extraordinary, and the contents so admirably calculated to defeat the desires of the author, that nothing less than a knowledge of the character and antecedents of Sir John Harrington could prevent its being construed as an elaborate pleasantry.

Sir John Harrington, after having made a pretence of studying law, devoted himself seriously to the business of a courtier, and with such success that her Majesty was accustomed to describe her illegitimate relation as "that witty fellow, my godson." To improve the morals of the ladies-in-waiting, he published a translation of a peculiar episode of the "Orlando Furioso," and he so offended the queen that she forbade him the Court until he had completed a version of the entire poem. Having published his "Ariosto" in 1591, he applied himself to the study of Rabelais, and the result was the publication in 1596 of a satire in the style of the curé of Meudon. The indecencies of this work might have been passed over, but the personal allusions were objected to, and the author found himself involved in proceedings in the Star Chamber, to avoid which he in 1599 took service under Essex in the Irish war, and so far distinguished himself that he was there knighted, much to the queen's displeasure. Having returned with Essex to England, he fell into disgrace at Court, and, being threatened with the Fleet, he "poetically" replied that, having come so late from her Majesty's land service, he hoped he would not be pressed to serve her Majesty in the Fleet. To prison nevertheless he went, but after three days' confinement was released, and he assured the queen that he felt like St. Paul rapt up into the third heaven. His wit and considerable learning recommended him to King James, and, being then in his forty-fourth year, he cast about to discover some appointment at once permanent, lucrative, and honourable. Having heard of the "languishing sickness" of the Chancellor Archbishop Loftus, he conceived that the situation of Chancellor-Archbishop in Ireland would exactly suit him; and as he was equally convinced that he himself was pre-eminently suited to perform the compound episcopal-judicial duties of the office, he made his "humble and zealous offer for his Majesties service in Ireland," and accom-

panied his letter of application with a short relation, directed to the Lords Devonshire and Cranborne, wherein he set forth his peculiar fitness for the office he desired, and the line of policy which he proposed to adopt when appointed.

This amusing tract has been now made public, and is issued as one of a contemplated short series of publications from MSS. in the Bodleian Library, another instalment of which we reviewed last July.

The author having overcome some scruples which he had "whether a man might with a safe conscience *ambire magistratum*, now for an office, specially of such nature, or ought rather expect to be called and appointed to the same," felt himself bound to fortify his application by suitable precedents:—

"But now, my Lords, yt may bee objected that the example ys strawge for a Knight, a laymaa, and one moche conversant in lyght studies and poetry, to bee made a Byshop and a Preest, but that ys not new or strawge. For many hundred years since, Novatianus was chosen a Byshop before hee was baptised, and Nectarius, a man specially commended by Mr. Calvin, being both lay and unlearned, was made Byshop of Constantinople; and not to travell so far for examples, Wickham, a good surveyor of building in King Edward the Third's tyme, hee that wrote on Winsor wall, 'This howse made Wickham,' meaning, not that hee had made the howse, but that the howse had made and rayed him, this Wickham was made Byshop of Winchester, and howsoever hee cold not preach to edifye the Church, yet hee will bee famous to all posteritye for edifyce in the Church."

His poetical works, Sir John thinks, should not be alleged against him,—nay, should rather be accounted in his favour: "Witness Saint Awgustin, who sayth the fyrst Poets wear *Theologi* as the name *Fates* doth partly signifie." He declines to compare himself with the existing bishops, "as skorning theyr meaneesse," although he admits that some of them were men "of reverent guyfts," but these, he says, would be very willing to have him "a fellow laborer in the desolat vyneyard of the Church of Ierland, which bringeth yet sower grapes such as set not teeth but swords on edge."

Sir John does not pretend to any knowledge of English law, but maintains that such acquirements are not necessary for judicial office; he thinks that the less law a judge in Ireland has the better judge he will be; what is really required for the office is good temper and common sense. As to the minor matter of the practice of the Court, he had considerable although unpleasant experience, for divers troubles, the details of which perhaps were unsuited to the occasion in hand, had "quickened his understanding and increased his experience and knowledg in matters of the Star-chamber and Chawncery (in both of which he had fownd most honorable justys)." The objections which our author takes to the mode in which Ireland was then governed are precisely those which occur to the mind of any educated Englishman of the nineteenth century acquainted with the State papers of the period; and the policy which he proposes for adoption is that which would now, under similar circumstances, be established by a good-humoured member of the Indian Civil Service. The modernness of Sir J. Harrington's views is most

remarkable. His peculiar opinions may be attributed to his study of Rabelais, whose works inculcate a dislike for shams, genial good humour, a spirit of universal compromise, and a desire that all should make themselves as comfortable as possible under the circumstances. If Pantagruel had been appointed Deputy, and had arrived in Ireland accompanied by Friar John as Archbishop of Dublin, he would probably have acted upon the principles of Harrington, who discerned that the peace then supposed to have been established in the country could not be durable unless the mass of the people were contented and comfortable:—

"And now give mee leave, my Lords, in my zeal to that Cowntry (where I allee have receaved some dignity) to tell y^r Lordships that the quyet yt now enioeth ys not a perfect recovery of heith, but rather (as some, not of the worst berth and breeding in that Cowntry, have told mee) lyke to a man that having had a pestilent and furious fever, and all his blood and strength spent therewith, lyes quyet not because he wold not, but because hee cannot, stir; but yet as redy still to rage and rave yf the humor had strength as before."

The evils which are denounced in this little work are familiar to us of the present day: first, the instability of titles to land and uncertainty of ownership; secondly, the introduction of a system of municipal law foreign to the habits of the people and which no private man could understand; thirdly, the existence of an army of adventurers, whose interest it was to excite rebellion instead of maintaining order; and, finally, the insulting attempts to promote religious conformity. It was in the interest of the officers of the army that there should be rebellions and confiscations, and they acted in conformity with their interest:—

"Soch ys the nature of Justice, that the most vniust honor yt, the most feeble submit them to yt, the barbarous obey yt; yt makes, yt confyrms, yt encreases, the frutes of peace; and whear yt ys thear indeed *Beati Pacifici*. But this our Captens and men of warre thear perhaps do not wys; at least I observed, evn at my fyrst being thear, that some of them tooke speciall care how to nowrysh the seeds of new quarrells, least yf all wear quyet theyr craftes wold bee out of request, doing heerin lyke our gun-powder-makers or salt-peeter-men, that fyrst dig vp our flours to serve theyr turn, and in putting backe the earth agayn leave a mixture apt to breed more of the same stuffe in few years. This makes Machiavell in his booke of the Art of Warre both confesse and confyrme that hee that makes soldiery his art to lyve by can hardly bee eyther *vir bonus* or *civis bonus*, honest man or good subject."

When the country is disturbed judges and lawyers avail little to bring it back to order:—

"Gave mee leave to say this to both, your Lordships, yt ys not the sending thither of Judges or great Lawyers that can pacify theyr contentions, or set an end to theyr suyts, as well appeared in the year 1587, when two of our principall Judges of this land now lyving tooke a long and paynfull, and as vayne and frutlesse, a Journey into Munster."

The exertions of the Protestant clergy merely contributed to excite disorder and ill feeling:—

"By these and soch kynd of myld conferences many may bee wonne, and not as our men have used them, by tyolent hewing down theyr crosses, burning and defacing theyr ymages,

rayling in theyr pulpet on all theyr Saynts and ceremonies, feasting on Ash-wednesdays and Good-Frydays, going to plow on theyr Christmas-days, and pronouncing that theyr awncestors are damned that did but pray to our Lady, with soch lyke, as yt ys no marvell yf soch laborers have in 44 years made so slender an harvest."

The principles advocated by Sir J. Harrington are simple. The inhabitants of Ireland are not an exception to ordinary humanity:—

"I never found in the remote shores of England or Walls eyther the gentry more kynde in theyr fashion of intertayment, or the marchawnts and townsmen and women more cyvill in behavoure, or the mean sort and peasaunts more loving and serviable whear they honestly vied, though all the fyve provinces, but they are so seldome used to soch vauge, and so grossly abused, somtyme by the souldyer in war, somtyme by the offyicer in peace, that yt ys no wonder yf they take revenge."

The policy to be adopted was to treat every one justly and kindly, to make every one comfortable all round, and to leave things alone; to give to the owners of land parliamentary titles and the benefit of a Statute of Limitations; to compel the officials to abstain from violence and corruption; to abolish the Common Law courts and the English law, and to establish an equitable and common-sense Star Chamber; and, lastly, not to insult the Catholics, to govern for the general benefit of the people, and not to trouble oneself about the result.

If Sir J. Harrington had succeeded in his suit he could not have been a worse bishop than most of the occupants of the episcopal bench; as a civil official he would probably have been a seventeenth century Lord Carleton; but what is most surprising is that a man of Harrington's abilities should have imagined that such a composition could advance his suit. What would Sir J. Davis have thought of the project of the abolition of the English Common Law, or the Protestants of the open toleration of the Catholics, or the king and the adventurers of a policy which would have rendered impossible the plantation of Ireland?

It is satisfactory to know that if Sir J. Harrington did not succeed in becoming an archbishop, or even a bishop, he did the next thing to it: he wrote a book about bishops, entitled 'A Brief View of the State of the Church,' intended for the private use of the Prince of Wales.

Das Bündnis von Canterbury. Von J. Caro. (Gotha, Perthes.)

THE Treaty of Canterbury, made in August, 1416, between Henry V. of England and the Emperor Sigismund, was productive of important results in European history. The circumstances attending it are a little obscure, and various judgments have prevailed concerning them. Sigismund left the Council of Constance to procure the withdrawal of the allegiance of the Spanish kingdoms from Pope Benedict XIII. He then passed on to Paris in his capacity of peace-maker, to try and end the war between France and England, and so prepare the way for united action on the part of Christendom as regarded the settlement of the Papacy, the reformation of the Church, and even a crusading expedition against the Turks. The distracted state of things in Paris did not afford Sigismund much ground for hope,

and he passed on to England, where he set on foot a negotiation between Henry V. and France. This negotiation was not productive of any result, and on its failure Sigismund deserted the ancestral alliance of the house of Luxemburg with France, and by the Treaty of Canterbury entered into an alliance with Henry V. of England.

An alliance with the Empire on the part of Henry V. was a continuance of the old policy of Edward III., who wished for imperial countenance in his claims on France. But on the part of Sigismund it seemed unwise, as it awakened against him the hostility of France, and destroyed his previous position of impartiality in the Council of Constance. When he returned thither he openly sided with the English nation against the French, and the prevalence of national animosity within the Council hindered his schemes of Church reform, which he professed to have nearest to his heart. The question, therefore, How came Sigismund to enter into the Treaty of Canterbury? is one of considerable importance, and has had various answers given it.

The answer generally given and accepted used to be that Sigismund was partly won over by Henry V., partly was forced into the treaty by the anger of the king and the English people at the fact that France, during the futile negotiations carried on while Sigismund was in England, despatched a fleet against Plymouth. Sigismund was accused of aiding the treachery of the French, and made the treaty to clear himself. Against this view Dr. Max Lenz, in an interesting monograph, 'König Sigismund und Heinrich der Funfte von England,' published in 1874, endeavoured to prove that already in 1411 Henry IV. and Sigismund had been in correspondence, that the breach with France had been decided upon before Sigismund left Constance, and that his peace negotiations were begun with a view to finding a pretext for carrying out the project. He argued that the subsequent proceedings at the Council of Constance were due to a collusion between Sigismund and Henry V., and that the action of the English bishops in obedience to their king gave Sigismund an opportunity for retiring from an opposition to the prevailing feeling in favour of a new Papal election, in which he was no longer able to persist.

Herr Caro comes forward to dispute this opinion, and his researches among the documents of Sigismund's chancery have enabled him to make an important contribution to the question. He upholds, we think with justice, the sincerity of Sigismund's proceedings. Sigismund's schemes of pacification were, no doubt, chimerical; he trusted ridiculously to his own skill and the imperial prestige to settle matters which were entirely beyond his control. He was vain, then as always, but at least he was sincere. When he found that the distracted state of the French Council gave him no hopes of success in Paris, he boldly resolved to try his fortune in England. The French opened negotiations only to juggle Sigismund and Henry V. by gross diplomatic duplicity, which Herr Caro has brought to light. The affront offered to Sigismund's self-respect led him to form an alliance with Henry V., who, like himself, was sincere. The Count of Holland, who was

aiding in the negotiations, left England abruptly, and took away the ships in which he had promised to convey Sigismund back to the Continent. The anger of the English king and of the English people was awakened by the French duplicity, and no doubt Sigismund felt his position to be ignominious in having brought about negotiations which ended so disastrously. He made an alliance with England, for he scarcely had any other choice, and returned in an English ship to Calais.

Of course Sigismund was foolish in entering upon his errand; but, granting this, Herr Caro urges that his conduct was strictly honest in discharging it. He returned to Constance as an ally of England, and was opposed by the French in the Council. This was an inevitable result of what had occurred. But Sigismund still sought to pursue his policy of obtaining a reformation of the Church before the election of a new Pope. The French joined with the Italians in demanding a Papal election first, and Henry V.'s ecclesiastical conservatism led him to join with them. There is no sufficient evidence of a close understanding between Henry V. and Sigismund about the affairs of the Council. The defection of the English from the side of the Germans on the question of the priority of the reformation placed Sigismund in a minority. But this was not the result of any collusion between Sigismund and Henry V. Sigismund's action was consistent and straightforward, and he resisted to the last.

Such is a sketch of Herr Caro's argument, and the matters which it concerns deserve more notice at the hands of English historical writers than they have met with.

Thoughts in my Garden. By Mortimer Collins. Edited by Edmund Yates. 2 vols. (Bantley & Son.)

It would seem that the poet of Knowl Hill is receiving at length the recognition of which he had too little in his lifetime; at least it may be presumed that his kindly editor, Mr. Yates, has been moved to give his services by the success of the recent collection of Collins's miscellaneous pieces. It seems clear that, either owing to the unfashionable nature of his opinions or a certain boisterous treatment of opponents, he was undervalued when alive, and that a sufficient reaction has set in to secure to him something more than a transient reputation.

The present collection is highly judicious; more appears of the genial humanity of the man, and fewer of his crudities and mannerisms, than on previous occasions; and though there are a good many *réchauffés* and repetitions which might have been avoided, the book is pleasant reading throughout, and contains many a bright thought and many a graceful lyric.

The pretty title suggests the name of Andrew Marvell, and it is quaint to note the contrast between the Puritan and the Bohemian in the "happy garden state" both loved so well. In Marvell's lovely verse, though his thought takes the colour of the shade, it transcends it, and creates "far other worlds and other seas." He is an anchorite to whom the stillness of the garden suggests withdrawal into abstract speculation. Even the birds only strike him as prepared for

flight. Not so our more mundane—shall we say more human?—gardener. He revels in the life of the miniature Paradise about him. Its growth, not its stillness, refreshes him. The jealous affection of his robins, the intelligence and sympathy he wins from wild pets and tame, the phases of seed-time and harvest, keep him alive with their changeful interest. Above all, Collins never thought

Two Paradises are in one,
To live in Paradise alone.

His Eden would have been very imperfect without its Eve, and his social instinct never rusted in retirement. Most of our readers will remember his verses on birds and their teaching:—

O swallow, flying by windy ways,
Over leagues of white sea-foam,
To the nest you left in the autumn days
Under eaves of an English home—
Voyage right swiftly, wandering bird,
A speak in the distant blue,
For the pulse of life in the leaves is stirred,
And white doves coo.

Have you wintered away in the Cyclades
Or on marge of mysterious Nile?
No matter, so that the summer sees
You back in our western isle.
But come more swift than the sailing ship,
For the skies are calm and clear,
And I long to see your brown wing dip
In stream and mere.

Yes, I long for the magic of indolent hours,
The glamour of amorous eyes
When the bee which flutters 'mid fern and flowers
In the noon's rich languor dies,
When bees grow drowsy in honey-bells,
And the brown lark sleeps in his nest,
And a vernal vision of gladness swells
One soft white breast.

It cannot be said that all the thoughts in the garden are so appropriate. In the main the book is a reprint of light magazine articles which treat *de omnibus rebus et quibusdam aliis*. Mr. Collins gives his opinions on the malt tax, which in a prophetic spirit he said the Liberals were bound to abolish,—on spelling bees, on which he remarks that their promoters, having only a big bad dictionary as their final authority, arrive at what has been called a "flocinancial nihilipitification,"—on "lady helps," or, as he more meetly calls them, "waiting gentlewomen,"—and on all kinds of literary matters, from a contrast between Tennyson's 'Charge of the Light Brigade' and Drayton's 'Agincourt,' to some remarks both sound and trenchant on Sainte-Beuve's mystification over the Sermon on the Mount. Collins was a better critic of arts than arms, and in treating of the Balaclava charge should not have committed himself to the *revoco* opinion that the great winner of battles must be heavy artillery; but we agree with him in the enormity of the rhyme "hundred" and "thundered," and the merit of the grand lines:—

Upon St. Crispin's day
Fought was this noble fray,
Which fame did not delay
To England to carry;
Oh! when shall English men
With such acts fill a pen
Or England breed again
Such a King Harry!

A man who wrote so much, and who does not seem to have had many early advantages, must inevitably have made great errors, and, like all partisans, was tempted to think his opponents the worst of men till he made

their personal acquaintance. The incident related by Mr. Yates in the preface is a ludicrous instance of this. It is pleasant to notice, however, how much he found to like in his later years in persons of the most opposite opinions. Of his occasional lapses in accuracy his remark upon Chaucer is one. He seems to have forgotten that it was Spenser who called Chaucer a well of English undefiled, and that no more in Spenser's day than in Chaucer's was it the vogue to identify our composite language with the *Ænglisc* of Mr. Freeman.

On the whole, this collection of Collins's works, though it will tend to define his position as a man of a good deal of originality of thought and "a charming lyricist," will not set him in the category of learned men. Considering the questionable advantage of much learning to any but the highest class of minds, we may conclude that the man is happy who, though not profoundly read, can write thus, and in this measure be a philosopher and a poet:—

Come April, her white fingers wet with flowers,
And we might well enjoy her sunny hours
If the malignant Fate which o'er us rules
Did not bring April Fools.

Fools who will whisper, you and I together
Ought not to wander in the sweet spring weather,
For I'm a boy and you're a girl, and so
'Tis very wrong, you know.

To hunt for violets in meadows fair
Till April rains bet diamonds on your hair
Is really such a silly girlish fashion
It puts them in a passion.

Youth's joy must have its grim concomitants,
Its sulky sisters and its maiden aunts;
Well, let them scowl at us and keep their rules—
We won't be April Fools.

The Hamilton Papers: being Selections from Original Letters in the Possession of his Grace the Duke of Hamilton and Brandon, relating to the Years 1638-1650. Edited by Samuel Rawson Gardiner. (Camden Society.)

MUCH has recently been written about Charles I. and his 'Idon,' but a remarkable illustration of that monarch's character, recently published by the Camden Society, justifies a brief recurrence to the subject. This new evidence is drawn from the historical documents at Hamilton Castle, and consists of a minute description of the king's conduct and behaviour during the chief portion of his miserable residence at Newcastle, before his surrender by the Scottish army into the custody of our Parliament.

From the beginning of August, 1646, to the end of January, 1647, is the space of time embraced in this narrative, and a special interest attaches to the king's demeanour during those months; it was then that he first began to pose before his subjects as a living exemplar of a "sacred Majesty in his sufferings and solitudes," and, by making use of his misfortunes and captivity, aroused in his favour that reaction of regard and sympathy which, if wisely employed, might have restored him to his throne, but which, being misused, sent him to the scaffold.

Charles had, to a singular extent, a gift rarely possessed by wearers of a crown: he was able to adapt himself readily to external circumstances and to the exigencies of the moment. This faculty he utilized even in the crisis when the battle of Stow-on-the-

Wold completed the dispersal of the royal army. The king perceived the opportunity thus created, and that, though a defeat, the rout gave to him a considerable advantage. For, to use the words with which Sir J. Astley summed up the result of that conflict, though the king's opponents were "his masters" and "had done their work," still as certainly "their play" would end in "their falling out among themselves." Cessation of active hostility immediately dissolved the sole bond of union which held them together.

To disunite his disuniting enemies was an end to which Charles promptly addressed himself. Freed by utter overthrow from factious counsellors, and from generals more bent on thwarting each other than on defending the crown, he could employ his own resources without hindrance, and, with innate self-reliance, he embarked on a new line of action. The sword was struck out of his hand, and so he exchanged a war of force for a war of intrigue. He brought his personal influence into the field; the part of a conquering king being his no longer, he assumed the character of the suffering king, of a martyr for his people.

An unconditional and immediate surrender was the king's first move. Charles threw himself upon the mercy of the nearest army, approaching it, without apparent previous negotiation, as an unarmed wanderer. He then divested himself, with ostentatious zeal, of all military power. He gave up Newark to the Parliament; he directed the "governors of our cities and towns of Oxford, Lichfield, Worcester, and all other our commanders, to quit those castles and forts intrusted to you by us," and to disband the forces under their control. He commanded Montrose to cease fighting, and exiled him from Scotland. In appearance Charles also quitted his hold upon Ireland; and he proclaimed to all his subjects that "he was resolved to comply in everything which might be for their good," and insisted on his right to appear as their mediator before Parliament, that he might "restore peace and happiness to these miserably distracted kingdoms." Nor did he neglect, whilst he conspicuously exhibited himself to the world at large as the true peace-maker, to create upon the minds of the few who witnessed his captivity at Newcastle the same impression. No outbreak of the arrogant irritation to which he was naturally prone was ever seen; no event, however untoward, disturbed his unmoved confidence in ultimate success. That "God for his" Charles "hath in heavenly pay a glorious angel," and that "weak man must fall before the deputy elected by the Lord," was asserted by the king in every word and gesture.

That, when the dust and smoke of the battle-field dispersed, Charles I. appeared with scenic effect upon the political stage as the martyr king, is not an idea due merely to modern fancy. To quote the words of an acute contemporary observer, "the people" were convinced by the king's misfortunes

"that though his designs had been wonderfully defeated, his armies beaten out of the field, and himself delivered into the hands of the Parliament, against whom he had made a long and bloody war, yet that certainly he must be in the right; and that though the king was guilty of

the blood of thousands, yet was still in a condition of giving pardon, and not in need of receiving any, which made them flock from all parts to see him as he was brought from Newcastle to Holmby, falling down before him, and courting him as only able to restore them their peace and settlement."

A captive king inevitably attracts sympathy and regard from many of his subjects; and that Charles, to heighten this impression, deliberately assumed a calm, resigned demeanour wholly foreign to his real nature—the fact to which we desire to call attention—is distinctly proved by a comparison between the letters he wrote to Henrietta Maria from Newcastle and the letters which Mr. Gardiner has selected from the archives of the Duke of Hamilton.

Both collections of correspondence belong to the latter half of the year 1646, and both refer to the same subject, the king himself; but they are not the less absolutely opposed in tone. Charles in his letters to his wife shows himself a restless, passionate, and irritable being; he is full of vague hopes that "his restitution to the throne" will be soon effected by a "strong formed party from abroad"; he trusts no one either in England or Scotland, not even those whom he calls "his friends,"—the Duke of Hamilton and his associates,—having but "little belief that they will do what they say"; he eagerly looks for help from the Pope, or from France, Spain, or Holland, and expects that such "a storm from abroad" will break upon England as will cause his enemies "to change their minds," and enable him "to make either a gallant war or a happy peace."

This was the real Charles, a king wholly unreluctant on the efforts of his adherents, but alternating between a confident anticipation of foreign military aid and that feeling of hopeless irritation that attends indulgence in vain expectations. The outward Charles, however, was a being quite different from the man disclosed by his letters to his wife; and yet it is a fully competent observer who supplies the picture of the king from without. Sir Robert Murray, the writer of the letters now published, was both royal secretary and also confidential agent to the Duke of Hamilton, for whose guidance Murray forwarded every week a detailed and continuous account of the king's conduct and demeanour.

A monarch experiencing for the first time a captive's lot, whilst two nations and two armies were consulting about his fate, would show remarkable self-restraint were he able to refrain from betraying any nervous anxiety; but Charles carried his performance far beyond that: he met whatever happened with the didactic of absolute indifference. He rejected the terms of compromise offered to him by his victors; and Murray reported that he had fully explained to Charles the disastrous effect of that refusal, and told him that not one of his friends "dared to speak a word in Parliament that may be wrested into a favourable sense for the king," and that an immediate advance to the north by the English army and other extreme measures were "talked of." But the king upon receiving the report "said nothing," and "presently went to chess, and talked as merrily as ever."

So again when the Earl of Essex died, an event most calamitous to the royal cause, the king, in appearance at least, was "nothing sensible of" that loss, and asserted, on the contrary, "that everybody was convinced that it is now in his power to conserve his crown." Then, to extinguish all chance of a peaceful settlement of their dispute, the Commons put the proposals which the king had rejected into the form of statutory "ordinances"; that hostile proceeding, however, "moved him not at all." Nor did even the threat of adjourning Parliament, and thus leaving the action of the army unrestrained—a step "of the most dangerous consequences of any design that hath yet been broached"—disturb his self-possession. And in his "wonted unmovedness" Charles continued to the end, until upon the retreat of the Scottish army, and the arrival of the English Commissioners to convey their prisoner to Holmby House, Murray "cut off passionately the thread of his woeful subject." Charles's conduct was to him a mystery which he could not unravel, for he was as well acquainted as the king himself with the false hopes upon which that misguided man, who "never made the right use of any opportunity," relied.

The historical interest of an accurate account of Charles I. during what Murray terms "the very paroxysm of his affairs" is enhanced by the keen personal interest that attaches to the writer and to the receiver of these letters. Both were men not only remarkable in themselves, but also in the singular contrast they afford in career and character. Sir R. Murray passed through those troubled times unscathed, "beloved and esteemed by men of all sorts and sides"; he gained the confidence of Cardinal Richelieu, and, so far as it was possible, also of Charles I. After the Restoration he received distinguished employment in the state; he was the founder and first president of the Royal Society; and then when Evelyn's "dear and excellent friend, that good man and accomplished gentleman, Sir Robert Murray, Secretary for Scotland," died, he was buried, by the king's command, in Westminster Abbey. The Duke of Hamilton had, on the contrary, as Charles most truly said of him, "ever a strange number of enemies in every place." Though he was invariably unsuccessful, all the ill will and jealousy that success provokes pursued him constantly; and in the end he threw away his life in behalf of a master to whom, according to universal belief, he had never given true and faithful service.

NOVELS OF THE WEEK.

The Tenth Earl. By John Berwick Haswood. 3 vols. (Hurst & Blackett.)

Amy Wynter. By Thos. A. Pinkerton. 3 vols. (S. Tinsley & Co.)

The Sport of Fate. By R. Dowling. 3 vols. (Tinsley Brothers.)

Doña Perfecta: a Tale of Modern Spain. By B. Perez Galdos. Translated by D. P. W. (S. Tinsley & Co.)

The Undiscovered Country. By W. D. Howells. (Boston, U.S., Houghton, Mifflin & Co.; London, Trubner & Co.)

MR. HARWOOD takes by preference an aristocratic theme for his romances, and

lavishes titles of nobility upon his puppets. Lady Flavia, Lord Lynn's wife, young Lord Penrith, are the prominent characters of some of his former novels, and 'The Tenth Earl' introduces us to men and women of the same kidney, speaking the same kind of words and doing the same kind of things, displaying the grace and the ungraciousness of the same aristocracy. There is, of course, little specific difference between English peers and English commoners, between the lords and lordlings whose lines are popularly supposed to have fallen in such pleasant places and the general body of wealthy and well-mannered Englishmen. For this reason Mr. Harwood's stories are about as faithful to the reality which they profess to represent as they would be if their actors never rose higher in the titular grade than plain Mr., Mrs., and Miss. The author does, indeed, seem to consider that a change in his phraseology and vocabulary is necessary when he is interpreting the thoughts of his more distinguished personages; he makes them talk in a grandiose way, reiterate their adjectives, patronize the subjunctive mood, and occasionally diverge with well-bred indifference into the most elegantly ungrammatical forms. He even adopts the same style himself in speaking of them and their affairs, as when he tells us that the heir of the earldom "was just then the tenant of a dreary old dwelling on the Norfolk coast, Claypole Manor House so called, and which," &c. We do not venture to surmise whether this is the result of personal observation by the author, or whether it is due to the imitation of bad models, whereof the library of English fiction contains more than enough. At any rate, inflated language is traditional amongst the peers of fiction; and so, too, are the imposed heir and the vulgar villains trading on dark secrets, on whom the plot of 'The Tenth Earl' is made to turn. Nevertheless it may be conceded that Mr. Harwood does not make an altogether inartistic use of the materials at his command; and it would be idle to deny that the whole group of conditions and interests surrounding the life of an English peer, from his accession to the title down to the reading of his last will and testament, is a peculiarly tempting theme for an ingenious novelist. Mr. Harwood's story is a fair specimen of this characteristic section of romantic literature. It has plot and substance, incident and vitality; its heroes and villains are constantly on the alert for the amusement of all who care to watch their movements; it is abundantly sensational, and yet free enough from the more treacherous elements of "le highlife" to have earned a place in a family magazine.

'Amy Wynter' is a pleasant story of simple English life, not told with the highest finish of style, but warm with kindly feeling and redolent of natural charms. The prologue is a romance in itself, and serves, as a good prologue must, to secure the interest of the reader for the more detailed narrative which follows. Almost every character to which Mr. Pinkerton sets his hand is freshly and distinctly drawn; and, what is still better, there are innumerable characteristic touches throughout the three volumes in connexion with the least important personages. In one place is the picture of a "retired" gentleman at the

seaside, whose chief fault in the eyes of his lively and marriageable daughters was "that he would needlessly endanger the admirable suggestiveness of his appearance, as a distinguished retired military officer at the least, by foraging for his own breakfast; in the shape of a haddock, the tail of which usually persisted in sticking out of its covering of newspaper in his coat-pocket, or a couple of mackerel he had cheapened on the beach."

Elsewhere it is the rapid sketch of a horse-dealer, who, failing to conclude a bargain, of which he had boasted beforehand, with a squire in the neighbourhood, comes home in crestfallen fashion:—

"When he at length drove into his yard, the first remark he heard was just what he had been anticipating all the way home.

"'Why, Muster Trigwell, ye've brought the mare back with ye!'

"The next was to the same effect, but, coming from an old, politic, bandy-legged groom, who observed the annoyance upon his master's face, was differently put.

"Eyeing the smoking animal as if its presence in that yard might yet be proved to be purely delusive, he exclaimed:

"'Why, Muster Trigwell, they do say as you've brought the mare back with ye!'

The heroes and heroines of Mr. Pinkerton's tale are not lay figures, but impress the reader with a sense of reality. Perhaps the best of them is Dicky Yeoland, a rough diamond full of English rusticity, whom his friends transform into the Reverend Richard, but who very speedily restores himself to his more congenial and honest condition. In his case, as in that of several other characters, the author happily brings out some of the mellowest effects of rural habits and associations; and, indeed, 'Amy Wynter' is a book which appeals in a special manner to the lovers of country pastimes and pursuits. A little more care, of a mechanical but very necessary kind, would have added polish to its attractions; but it may be commended for virtues which are somewhat rare in the fiction of the day.

Mr. Dowling has reached, or thinks he has reached, that point in the career of a successful novelist when the public becomes contented with his odds and ends, and does not expect to get his best work every time he publishes a new book. 'The Sport of Fate' is one of a collection of pieces of various length, some of them of small value. Mr. Dowling seems to have founded his style upon Victor Hugo and Mr. Bret Harte. Imitation unfortunately is usually only successful with manner. Victor Hugo's manner of narration is not difficult to catch, but in imitating that manner it is hardly possible not to be absurd. That rough simplicity of Mr. Bret Harte's, out of which there is made to appear with startling suddenness a bit of the strongest of human feeling or a dramatic situation of striking force, is less easy to copy. Mr. Dowling succeeds sometimes in imitating the manner in which Mr. Bret Harte leads up to his point, but the imitation fails at the critical moment. It is impossible to quote enough to show how this takes place, but there is room for a bit of imitation of Victor Hugo, whom, by the way, Mr. Bret Harte has himself imitated in his 'Sensation Novels.' This passage really reads very much like an imitation of Mr. Bret Harte's imitation:—

"She had ceased to be a girl and had become a woman. Perhaps this accounted for all.

"She knew her personal appearance had altered, and she felt it had altered not for the better. This was a source of joy rather than grief to her.

"'For,' she mused at night in her own room as she looked in the glass, 'when my Charlie comes home and sees I am changed for the worse, he will love me all the better.'

Mr. Dowling's first book showed considerable originality and a forcible style of narration. Since its publication he cannot be said to have improved, although, as this new book shows, he must have become successful.

It is difficult to describe 'Doña Perfecta,' and it would be unprofitable to read it. Señor Galdos has not improved since his readers last met him; his plot is ill contrived, his language incoherent, his dialogues wearisome, and his unguarded profanities shocking. A few phrases will suffice, taken here and there, to show the quality of the work. Speaking of Villahorrenda, he says, "Blind people ought to be happy in this country, for to the tongue it is paradise, to the eyes hell." "Daylight entered in glad irruption the windows and skylights of the Spanish horizon, the fields inundated with splendid clearness." The bewildering scenes which make up the story take place in

"Orbajosa, a city which neither in Chaldean nor Coptic geography (only in Spanish) figures as containing 7,324 inhabitants, a town hall, episcopal see, judicial district, public school, depository for the breeding of horses, preparatory school, and other official prerogatives."

The hero

"was of a fresh complexion, slightly herculean could use the weapon of mockery, which was a slight defect in the eyes of his friends, as it caused him to appear slightly disrespectful when speaking of many things. This much must be admitted, although it may detract slightly from his merit."

The heroine, the daughter of Doña Perfecta, is not a lovely person:—

"'I confess it, and I do confess it,' she exclaims, while kneeling before an image of the Saviour, 'saying to thee, "Lord, let me hate my mother.'"

The conversation of the lovers when they are alone on one occasion turns on the question if the infant Jesus should wear trousers; on another the girl exclaims, "Listen! it might be the breathing of my mother or the creaking of the weathercock." He: "It is a metallic sound—your mamma's breathing." What is the meaning of the following: "The garlic of Orbajosa made the gentlemen of the jury of the London exhibition quite sticky"? Señor Galdos is as fortunate in his description of the classical poets as he is in portraying human love and hate. He speaks of Virgil, for instance, as one "in whose verses may be seen the palpitating and melting heart of the elated Dido." The book is badly translated and carelessly corrected. *Nominatio, roas, Gensivito, Davito, Accusatio* may be intended for fun; an ordinary mind would take it for blundering, such as occurs at p. 197, where we hear twice of *Renialdes*. We close, as closes the book, with the whole of chapter xxxiii.:—

"This history is finished. We therefore at present are not able to say more about the people who seem so good, but are not so really."

Mr. Howells's well-deserved reputation ought hardly to be increased by the publication of 'The Undiscovered Country.' It is a tale chiefly dealing with fraudulent spiritualism and the Shakers. The popularity of the former topic has, it would seem, declined in England. Possibly it may be otherwise in America, and Mr. Howells may have been writing *ad captandum*.

RECENT VOLUMES.

The Prince's Quest, and other Poems. By William Watson. (C. Kegan Paul & Co.)

The Defence of Rome, and other Poems. By Ernest Myers. (Macmillan & Co.)

Dotty, and other Poems. By J. L. (Glasgow, MacLachlan.)

Hesperus, and other Poems. By Charles De Kay. (New York, Charles Scribner's Sons; London, Sampson Low & Co.)

The Golden Hind, a Story of the Invincible Armada; Theatricals, and other Poems. By Charles Robinson, M.A. (Bell & Sons.)

THE fact that much good work may spring in part from imitative sympathy is exemplified in Mr. Watson's chief poem. The influence of Mr. William Morris upon the author can by no means be ignored; but it is fair to bear in mind that there is no style of narrative into which a poet even of some originality may more easily drift than that which the pleasantly flowing, if somewhat facile, measures of 'The Earthly Paradise' have made popular. It is, moreover, of good omen for Mr. Watson that he is most original and altogether at his best in those portions of his poem which give greatest scope to imagination. The prince's quest is for a fair land, of course with a fair queen to match. This region of delight is first beheld by him in a dream of his youth. After many adverse fortunes he succeeds in reaching it at last, but only when he is old and worn out. He drinks, however, of the river that flows through the land, and so regains his youth. Notwithstanding the reflections of Mr. Morris which we have noticed, these lines from the song with which the poem closes will show that Mr. Watson can realize fairyland on his own account. The sense of strange seas, hostile and remote, is in particular finely caught:—

Often when evening covered all the air,
No doubt but she would sit and marvel where
He tarried, by the bounds of what strange sea;
And peradventure look at intervals
Forth of the windows of her palace walls,
And watch the glimmering darken lout and tree;
And think on twilight shores, with dreaming curves
Full of the groping of bewildered waves,
Full of the murmur of their hollow halls.

As flowers desire the kisses of the rain,
She his, and many a year desired in vain:
She waits no more who waited long once,
For listeth he to wander any more.
Who went as go the winds from sea to shore,
From shore to sea who went as the winds go,
The winds do seek a place of rest, the flowers
Look for the rain; but in a while the showers
Come, and the winds lie down, their wanderings o'er.

Other passages of equal excellence may be found in the poem, which is, however, somewhat disfigured by affectations of diction. Thus we have the resuscitation of the obsolete "wox" instead of "waxed"—"The king himself wox grave"—and occasionally a strange omission of aspirates. The production entitled 'Angelo'—next in length to 'The Prince's Quest'—is far inferior, being at times ludicrously immature in treatment. It is difficult to understand why a writer of Mr. Watson's ability should have written it, still more so why he should have published it. The remaining poems are melodious, though they lack any striking value of idea—that is, if we except the two sonnets reprinted from Mr. Main's 'Treasury.' The one on Beethoven has been altered and improved. So far as 'The Prince's Quest' and these sonnets are concerned, Mr. Watson has, on the whole, done good work; but he cannot afford to write below his best.

This last volume of Mr. Myers contains much

of that pretty, ineffectual poetry which is produced by a fair acquaintance with the technique of verse, some delicacy of sentiment, and moderate grace of expression. 'The Defence of Rome' is by far the most ambitious poem in the collection, and by far the most unsatisfactory. Though recording exciting events, it deals so much in well-worn generalities of expression, so little in those vivid and stirring pictures which embody martial ardour or popular enthusiasm, that the long swing of the verse becomes ultimately monotonous and cumbersome. The galvanised dry bones of composition seek in vain to do duty for the quick flow of blood and the pulse of life. In the rendering of the eighteenth book of the *Iliad*, where the same metre has been employed as in 'The Defence of Rome,' Mr. Myers is far more successful. His original here inspires him with fervour and supplies him with detail, so that the entire performance well deserves perusal.

The critic's task is never more thankless than when he has to speak unfavourably of efforts like J. L.'s, which abound in kind and genial sentiments, evidently set forth with great sincerity. Moral qualities unfortunately will not atone in verse for a total want of originality both as to idea and treatment. In the interests of poetry one is tempted to ask why J. L.'s amiable platitudes should have been printed. There is room, however, for a second question. Why should they not have been if their issue gives any pleasure to the writer and sympathizing friends? It is too probable, however, that the pleasure afforded will be strictly confined to this limited public.

'Hesperus' is a tantalizing volume. It evinces some of the qualities that are essential to poetry, but they are so often infelicitously combined and presented in such rough and unmusical forms that it is an exceptional piece of good fortune to light upon a complete and satisfying poem. In his better examples Mr. De Kay's love of Nature and his minute observation of her aspects merit warm approval. Yet sometimes into otherwise pleasing descriptions an ugly and prosaic feature obtrudes itself, which mars all the more gracious surroundings. Of this an instance is furnished by his very first stanza, the general details of which, at once faithful and imaginative, are ruined by the bald line and a half we print in italics:—

Keen gleams the wind, and all the ground
Is bare and chapped with bitter cold
The ruts are iron. *Ask are found*
Alone on ice as in a mold
The frozen hilltops ache with pain
And shudders tremble down each sky
Deep rootlet burrowing in the plain;—
Now mark the sky.

Accuracy is doubtless of vital importance in poetry, but there is a wide difference between imaginative accuracy, which touches the forms of nature with the glow of human sympathy, and the accuracy of a catalogue, an inventory, or a newspaper report of the weather. A writer may conscientiously describe the world around him in the spirit of a naturalist, and yet quite ignore those sweet affinities between nature and the heart to discern which is a function of the poet. It would be untrue to say that Mr. De Kay does not at times perform this function. Yet the cases are numerous in which the value of his descriptions is destroyed not only by an incongruous mixture of the literal with the ideal, but by verse which, though it may bear the test of scanning, is harsh and unspontaneous. Of these various effusions, some are trivial both in spirit and manner, some ambitious but feeble. There are others through which, however defective as wholes, fine lines are scattered. Of a few it may be said that they have both idea and considerable grace and force of execution, and of many that they are imaginative embryos which, under the influence of more emotional heat and more harmonizing taste, might have been developed into poems.

Mr. Robinson declares in his preface that in publishing these poems he "cherishes an artistic

purpose—that of cultivating a fresh and pure style in modern poetical expression. It is now ten or twelve years," he adds, "since his attention was first drawn to the critical study of the best English poetry of all periods, and as one result of this pleasant labour, long continued, he formed in his mind a clear ideal of poetic style, which has had a more or less conscious influence on the composition of all the pieces contained in this volume." He then points out for the reader's guidance the pieces in which he thinks his ideal has been most nearly attained. The self-confidence of these assertions provokes some curiosity to see whether they are justified, and what has been accomplished by an author who evidently believes that he has rendered no slight service to modern poetry by his "critical study" of poetical literature. We have sought carefully for examples of the "fresh and pure" style at which the writer aims; but they are either very infrequent or we do not know them when we see them. In the following one of them:—

That night none slept: old men sat up in arms
Brought rusty home from famous floodland field:
Wives wept, and farmers groan'd, and maidens pray'd,
Until the dawn fell on their wearied eyes.
Then Mary wander'd, rapt in reverie,
Down to the beach, but something startled her,
And her eyes, lifted up from half-clothes,
Met Roland's, with a strange look searching them.
He, smiling, clasp'd her small white hand in his,
Bole a warm kiss, and "Now sweet little one,"
He said, "before you speak another word,
Give me what I have never dared ask yet!
You saw the first last night. Our enemy
Is close upon us, and perhaps my duty
May call on me before to-morrow's eve,
To die for poor old England! Promise now
To be my wedded wife!—Another kiss,
My sweet, and give the promise!—Never think!
The net a stranger asks you. Promise! Mary!
Another kiss, and promise!"

But all pale,
Trembling and mute, leant Mary on her lover.
At last she said, "O Roland, I can not,
Because I love you very, very dearly!
And then words fall'd her, giving way to tears.
"Why sweetest?" Roland cried, "the very reason,
That you should promise, is because you love me!
Just for you are fast with sleeplessness
And morning hunger. Let me lead you home!"

It is certainly well to avoid strain and inflation in poetry; but, on the other hand, babyish simplicity of detail is not in itself a merit. There is really nothing in this book of featureless verse to lift it to the rank of an experiment for reforming poetic taste. Though the subject treated of in 'The Golden Hind' might have been made stirring and lively, the reader who would find entertainment must revert from the poem to the preface.

THEOLOGICAL BOOKS.

THE author of *A Treatise on the Authorship of Ecclesiastes* (Macmillan & Co.) has taken the trouble of wasting several hundred pages in order to prove that Solomon is the author of Ecclesiastes. It is easy to see that he has spent a good deal of his time over researches in the Hebrew Concordance and Mr. Driver's excellent book on the Hebrew tense, in order to discover parallel passages between Ecclesiastes and books of the Old Testament generally recognized to be earlier, as well as to prove that some later forms of tense are already to be found in older writings. The author is evidently a bad Hebrew scholar, or perhaps only a beginner, and it is scarcely worth while to occupy space in proving his lack of knowledge of the language. We may of course believe that by the help of inspiration Solomon may have employed neo-Hebrew expressions and even Græcisms, but that such expressions are to be found in Ecclesiastes the author could have learned from Graetz's Commentary on Ecclesiastes, published in 1871, which, however, he does not seem to know. As an instance of the author's critical knowledge we shall only quote his following statement:—"The book of Job, which is certainly older than the days of Solomon, contains Aramaisms which, as pointed out in the 'Speaker's Commentary,' are evidences rather of antiquity than of lateness."

Messa. Burns & Oates have published *The History of St. Catherine of Siena*, by Augusta T. Drane, the well-known author of 'Christian Schools and Scholars' and other works. This book is not written in a style so free or likely to be so popular as, for example, her 'Life of Mother Margaret.' But the subject involves very different questions, and there certainly can be no doubt that all who wish to know either the public or the private history of St. Catherine will find in this volume everything which is necessary to be told about her. Miss Drane herself does not attempt to show us why we should hesitate to express doubts about the reality of the miraculous occurrences which are said to have distinguished St. Catherine. Sceptical persons will probably explain most of them by referring them to cataleptic attacks and to her own imagination. It is clear that in her lifetime there were more who doubted than believed, and Pope Urban VI. himself corresponds with her in a tone which one would hardly expect in a person who accepted as true all that was reported. It is not quite evident, therefore, why the biographer of St. Catherine should pass by all such difficulties, and tell her reader that "a critical examination either of physical or psychological phenomena would be sadly out of place in these pages." Miss Drane's volume, however, will be very acceptable to Catholics; and those also who are merely interested in the secular history of the fourteenth century will find it full of information about the Italian states at that period.

Mr. Elliot Stock sends us the first part of the *Legenda Sanctorum* of John de Grandinens, Bishop of Exeter, edited by H. E. Reynolds. The importance and historical interest of the manuscript are beyond all question, but criticism on the manner in which it is edited must be reserved until the book is finished. This is fasciculus i. of vol. ii., part 3, and it would be manifestly unjust to Mr. Reynolds to offer any opinion about it. We can only say now that the aim, type, and paper of this first instalment are worthy of praise.

Wiclif's treatise, *De Christo et suo Adversario Antichristo*, has been printed from manuscripts at Vienna and Prague by Dr. R. Buddenwig. This is another proof of the interest felt abroad in the English reformer, of which Prof. Lechler's exhaustive work gave striking evidence. The treatise, as Dr. Buddenwig satisfactorily proves, belongs to the last years of Wiclif's life. In spite of his title Wiclif, Dr. Buddenwig contends, does not actually identify the Pope with Antichrist; but, if he does not, he falls not very far short of it. He denies that St. Peter is the head of the Church or the Vicar of Christ and chief of the Apostles; that the Pope derives his authority from St. Peter; and he also denies the Pope's infallibility. Besides he enumerates twelve points in which the Pope differs from Christ. Christ is the truth, the Pope the incarnation of falsehood; Christ poor, the Pope a temporal prince, a particular mark of Antichrist, who always covets worldly dominion, &c. Dr. Buddenwig, who has edited the polemic with true German enthusiasm, has founded his text on a collation of six MSS. It is to be hoped he may proceed with his design, and edit others of Wiclif's Latin writings. His publisher is Perthes, of Gotha.

We have received an interesting monograph by Dr. M. Joel, with the title of *Blick in die Religionsgeschichte im Anfang des zweiten Christlichen Jahrhunderts*. It contains an essay on the Talmud and the Greek language, with two excursuses on Aristobolus, the so-called Peripatetic, and on Gnosticism compared with passages in Talmudical writings.

We have received Prof. Salvatore de Benedetti's (of Pisa) *Vita e Morte di Mosè, Leggenda Ebraica, Tradotta, Illustrata, e Comparata*. This Midrash relating to the life and death of Moses is of great importance for comparative study with the apocryphal book, 'Assumptio Moysi.'

Prof. Benedetti in his copious notes draws attention to many interesting facts in the two legends, and illustrates several of them from parallel passages in the Talmud and the Midrashim. It is, however, to be regretted that the translator followed simply Jellinek's edition of this Midrash, without consulting MSS. containing this small and interesting legend in somewhat different form. He could have found near at hand MSS. in the Vatican Library, at Parma, and in minor Italian libraries.

Le Saint Edict. Étude de Littérature Chinoise préparée par A. Théophile Piry. (Shanghai.)—The "Beneficent Emperor" K'ang-he, who sat on the throne from 1661 to 1721, is the glory of modern China. As a wise and patriotic ruler he is considered second only to the sage emperors of antiquity, while as an author his fame is equally renowned. To his pen the literature of China is indebted for many excellent poems and treatises, and to his untiring energy as an editor is due the publication, among other works, of the famous dictionary which bears his name and the huge imperial encyclopædia in 5,090 volumes, a copy of which now adorns the shelves of the British Museum Library. But of all his exploits the one which endeared him most to true Confucianists was the publication of the celebrated sixteen maxims known collectively as the 'Sacred Edict.' These maxims, which are held to be an embodiment of the principles of modern—that is, of practical—Confucianism, were intended to be a counterblast to the immoralities and heretical tendencies of the age. Each consists of seven characters, and deal with the duties of social relationships, the habits and pursuits of the people, and their intellectual and moral welfare. That so many subjects should be dealt with in but a hundred and twelve characters may seem surprising, but Chinese is a concise language, and K'ang-he knew how to use it. But K'ang-he was more than an able writer and a patriotic ruler; he was a thoroughly enlightened man. He so far broke through the traditions of his Court as to pay distinguished honours to the Jesuit missionaries at Peking; and he himself dabbled in European science. But yet one of his maxims formed the excuse for the banishment of Europeans from the empire under his successor, and has been quoted by thousands of reactionary mandarins in support of an anti-foreign policy since his day. History and everyday life, however, abound with similar pervasions of dicta. Leo X. and Luther, Cardinal Manning and Bishop Wilberforce, all based their doctrines on the same authority, and all differed from each other. "Flee strange beliefs in order that you may do honour to the true doctrine," wrote K'ang-he, referring no doubt in the first part of the sentence to the White Lily Sect, the Triad Society, and the host of other political clubs which have at different times honeycombed Chinese society, but certainly not to the faith of Ricci and his companions. Yung-ching made no such exceptions, but states in his commentary, which forms the body of the work before us, that the Western belief which exalts the Lord of Heaven is equally with the political sects contrary to Chinese orthodoxy. On all other points Yung-ching is in agreement with his father, and his commentary is esteemed of scarcely less value than the maxims themselves. The style in which it is written is simple and scholarly, and the volume is thus peculiarly well fitted both for a text-book for students and for an introduction to the doctrines of modern Confucianism. As such it attracted the early attention of European Sinologists, and has at different times been translated into English by Milne, Staunton, and Wado, and also into Russian. M. Piry tells us in his preface that he began his translation to assist the students in the College for Foreign Languages at Peking to acquire a knowledge of French. Feeling when it was finished that an annotated edition would serve

the converse purpose, and be a help to French students of Chinese, he published the present work. Consistently with the system of Confucius, K'ang-he begins with filial piety. "Pay regard," he says, "to filial piety and brotherly love, in order that you may give weight to the social relationships." Commenting upon this first duty, which he describes as "the canon of heaven, the principle of earth, and the highest obligation of the people," his son enlarges on the different ways in which it is to be fulfilled. A dutiful son should so "order his person and regulate his expenses as to save his parents every fatigue and supply all their wants. He should eschew wine and gaming, fly disputes and quarrels, and avoid lavishing his wealth secretly on his wife and children." On this point Chinese moralists never tire of quoting with approbation the case of a man who, finding himself unable to support his infant son as well as his mother, determined to bury the child alive. When digging the grave into which he was about to thrust the infant, his spade turned up a nugget of gold, which obviated the necessity for murder and supplied the wants of his mother. For this signal act of filial piety he was promoted to high office in the state. In the same way another man is highly commended for having relieved his father from the mosquitoes which were troubling him at night by offering his naked body as a bait to the insects. Passing from the domestic to the political relationships, K'ang-he says, "Live at peace in your villages and districts in order that you may avoid wranglings and litigations." M. Piry translates this maxim, "Vivez en paix avec vos voisins afin d'éviter les procès." But this hardly brings out the full meaning of the text. As the commentary points out, not only are litigations to be avoided but the quarrels which lead up to them. No doubt if all the rules of life laid down by K'ang-he were followed society would be infinitely benefited, but the reader of this, as of all other works on Confucianism, will be struck with the very commonplace notions held out as an inducement for the practice of virtue. So far as they go the maxims are excellent, but to European minds they read more like rules for the conduct of children than ethical laws for the guidance of an intellectual people.

OUR LIBRARY TABLE.

Messa. Bell & Sons send us a translation, by Miss Emily J. Leonard, of M. Jérôme Adolphe Blanqui's *History of Political Economy in Europe*. The name of Blanqui is associated in England rather with the stormy atmosphere of political revolution than with the peaceful humdrum of political economy. The first duty of those who are responsible for presenting this book to the English and American public is, therefore, to make it clear that the Blanqui of 1830, of 1848, and 1870, the imprisoned Communist whose return to the French Chamber of Deputies was a nine days' wonder in 1879, is not the same Blanqui who in 1837 wrote the book before us. This duty is discharged by means of the rather ingenious expedient of a biographical sketch of the author of the book, towards the close of which the necessary explanation is given that Jérôme Adolphe Blanqui, the economist, was the elder brother of Louis Auguste Blanqui, the revolutionist. In a volume of more than six hundred pages, three need not be grudged to serve as the husk which envelopes the kernel of fact that Jérôme Adolphe is not Louis Auguste. A preface is contributed by Mr. David A. Wells, late Chief Commissioner of Revenue in the United States, which anticipates an objection that will be felt by many readers to the title of the book. It is not so much a history of political economy in Europe as a sketch of the industrial condition of various European countries before political economy existed. Economic conditions, of course, always influence men's conduct; but to call a man a political economist because his

life is controlled by economic conditions is like calling him a physiologist because he eats his dinner, or a chemist because he knows how to make pickled cabbage. Mr. Wells says: "Man became an economist at the moment when, through foresight and the excesses of labour and frugality, he began to anticipate and make provision for his future needs and contingencies. . . . He became a political economist at the moment when, in association with his fellow men, he began to exchange the products of his labour," &c. Language of this kind is quite out of harmony with the ordinary meaning attached in England to the words "political economy." When we speak of political economy in this country, we mean not a collection of facts, but we mean the reasoned theories concerning certain facts, which theories proceed upon hypotheses and assumptions which are never exactly true, but which serve precisely the same purpose as the hypotheses and assumptions of mathematics or mechanics. In this, the English sense, political economy is about a hundred years old; it did not exist in the period to which the greater part of M. Blanqui's volume relates. The work is one that may be useful to political economists, but it is not in our English sense political economy; it is a collection of industrial facts. To use an illustration of Prof. Jevons, it is a specimen of economic book-keeping, a rather indiscriminate mass of information about the condition of slaves in ancient Greece and Rome, about the luxurious habits of the patricians, about the mixture of refinement and discomfort in their lives (e.g., "their seats were elegant, but very hard," p. 58), about the influence of Christianity in elevating the status of labour, &c. M. Blanqui has posted facts of this kind in a sort of ledger which the economic student may use, just as an agriculturist might use a table showing the prices of agricultural produce over a series of years; but his facts are not political economy any more than the price-list would be agriculture. Even as a collection of facts the book is not good. There is a vast deal of verbiage in it, too much husk in proportion to the grain. There are, for instance, between seventy and eighty closely printed pages relating to the economic condition of Rome, the chief part of which is devoted to the time extending from the beginning of the empire to the reign of Justinian; yet there is no adequate description of the Roman *latifundia*; indeed, they receive hardly more than a casual allusion. Three sentences from Mommsen would bring the condition of the labourers in the *latifundia* more vividly before the student than thirty pages of M. Blanqui. There is a chapter devoted to a description of the economic influence of Christianity; but the author's pen flows with a fatal facility away from the subject indicated at the head of the chapter to a dissertation upon the ideal Christian priest, and how widely this creature of the imagination differs from curés and persons of real life. The work of the translator appears to have been well done; she has aimed at following her author word for word as closely as the dissimilarity of the two languages allows; and if she has used a few words that are not to be found in the English dictionaries, the fault under the circumstances is not unpardonable.

We have received the book entitled *Eminent Israelites of the Nineteenth Century: a Series of Biographical Sketches*, by Henry Samuel Morais (Philadelphia, Stern & Co.). The biographies contained in this first series, which are revised reproductions of articles which appeared serially in the *Jewish Record*, are either taken at third hand or reproduced from hurried communications to the author by some of the eminent men themselves; in any case, they are not complete and are often erroneous. The selection made by Mr. Morais is somewhat strange. That the biography of the Rev. Dr. N. M. Adler, Chief Rabbi, should head the volume

is right enough, for he takes the place of a bishop in the synagogue, and besides has done something for Hebrew literature. But we cannot see in what respect the late Dr. Artom and the Rev. Prof. Marks are more worthy of a place in Mr. Morais's book than Dr. H. Adler and Dr. A. Löwy, who are also rabbis in London, and have moreover contributed to literature. Why are Dr. Schiller-Sainsbury, of Cambridge, and Dr. Friedlander left out? It is no doubt pleasant to be a great banker, but it is possible to be so without being a great man unless the banker is also a great philanthropist, which was certainly not the case with Émile Pereire of Paris. Anyhow, why are the biographies of the great bankers, Herr Bleichröder, of Berlin, and Baron Gutzburg, of St. Petersburg, not given together with those of inferior financiers?

DR. W. CHAMBERS has sent us a new edition of his useful volume *The Youth's Companion*, one of the best books of its class.

We have on our table *Twenty-one Days in India*, by G. Abernethy-Mackay (Allen & Co.),—*Philosophy of Charles Dickens*, by the Hon. A. S. G. Canning (Smith & Elder),—*Caroline von Lieven and King William the Fourth*, by T. G. Arundel (Sonnenchein),—*Second Steps to Greek Prose Composition*, by the Rev. E. Jackson (Macmillan),—*A Practical Greek Method for Beginners*, Part I., by F. Rutledge and E. H. Moore (Rivingtons),—*Outlines of Farm Management*, by E. S. Burn (Lockwood),—*Fancy Fables*, Parts I.-IV., by J. C. Lyell ('The Bazaar' Office),—*British Dogs*, Parts XI.-XIII., by H. Dalziel ('The Bazaar' Office),—*Political Economy for the People*, by J. L. Shadwell (Trübner),—*Report of Observations on Injurious Insects*, 1879 (Sonnenchein),—*The Highland Handbook and List*, June (Low),—*Health and Health Resorts*, by J. Wilson (Trübner),—*How Women may Earn a Living*, by Mercy Grogan (Cassell),—*Plain Hints for Needlework Examiners*, by the Author of 'Plain Needlework' (Griffith & Farran),—*The Underlying Principles of Indian Fiscal Administration*, by J. Hector (Chapman & Hall),—*The ABC of Art*, by R. T. Sutherland (Allen & Co.),—*Artistic Homes* (Ward & Lock),—*Critical Essays and Literary Notes*, by B. Taylor (Low),—*Columba*, Parts I. and II. (Satchell & Co.),—*A Hopeless Case*, by E. Fawcett (Trübner),—*Leaves from the Ash*, by M. Field (Low),—*The Sea and the Moor*, by Rosa M. Kettle (Ward & Lock),—*Alas Wine*, by H. Gordon (New York, The American News Company),—*Songs and Sonnets for the Season*, by N. R. T. Hastings, W. Pinson),—*Fanny: Poems*, by C. Duval (Simpkin),—*Antiope: a Tragedy* (Kegan Paul),—*Children's Treasury of Bible Stories*, Part III., by Mrs. H. Gaskoin (Macmillan),—*The School Prayer-Book* (Relife Brothers),—*Truthfulness and Ritualism*, by O. Shipley (Burns & Oates),—*Adam, Noah, and Abraham*, by J. Parker (Edinburgh, Macniven & Wallace),—*The Collects of the Day*, 2 vols., by E. M. Goulburn, D.D. (Rivingtons),—*The New Testament*, Vol. I., by J. P. Norris (Rivingtons),—*Confessions d'Angleterre*, by E. Renan (Paris, C. Lévy),—*Politea Segreta Italiana*, 1863-1870 (Turin, Favale),—*Lord Beaconsfield et son Temps*, by C. Clarygny (Paris, A. Quantin),—*Kunstgeschichte des Humanismus*, by Dr. E. Vischer (Nutt),—and *Gastfahrten*, by W. Rotmann (Trübner). Among New Editions we have *Milton: Lycidas*, by T. D. Hall (Galt & Co.),—*My Little Note-Book of General and Bible Knowledge*, by H. Fuller (Houlston),—*Practical Hints for Pupil-Teachers on Class Management*, by J. Saunders (Laurie),—*The Protagoras of Plato*, by W. Wayte (Bell),—*Floriculture*, by G. Glenny (Beimrose),—*A Treatise on the Conflict of Laws*, by F. Carl von Savigny (Clark),—and *Buxton and its Resources*, by J. Croston (Heywood). Also the following Pamphlets: *On Preservation of Health in India*, by Sir J. Fayer (Kerby & Edean),—*Is India Sublim?* by L. C. Probyn

(Wilson),—*"Among the Immortals": a Political Satire* (Stanford),—*The Origin of the World according to Revelation and Science*, by H. Goodwin, D.D. (S.P.C.K.),—and *Hull Newspapers*, by W. Hunt (Hull, 'The Eastern Morning News' Office).

LIST OF NEW BOOKS.

THEOLOGY.

Kale's (S. E.) *Hints to Preachers*, with Sermons and Addresses, cr. 8vo. 6/6.

Gettemer's (Rev. H. E. von) *Christ in the Divine Man*, or *Deity Veiled*, 12mo. 5/6.

Whiston's (D. D.) *Popular Commentary on the New Testament*, Vol. 5, cr. 8vo. 5/6.

LAW.

Fisher's *Digest of the Reported Decisions in all the Courts from Hilary Term, 1870, to Easter Vacation, 1880*, Consolidated and Arranged by T. W. Chitty and J. May, 3 vols. roy. 8vo. 63/6.

Field's (J. C. M.) *Treatise on the Law concerning Wills and Executors*, cr. 8vo. 16/6.

POETRY.

Barrow's (G.) *Love Songs*, cr. 8vo. 5/6.

HISTORY AND BIOGRAPHY.

Gibbon's (H.) *Life and Letters of, with his History of the Crusades, Variations, &c.*, with *Copious Index* by W. J. Day, 12mo. 3/6.

Maitland's (Col. G. B.) *History of the Indian Mutiny, 1857-1859*, Vol. 2, 8vo. 30/6.

GEOGRAPHY AND TRAVEL.

Darwin's (E.) *Ways through the City of York*, edited by his Widow, 8vo. 10/6.

M'Mullen's (E. T.) *An Experimental Cruise Single-handed in the Procyon, 7-ton Lugger*, 12mo. 3/6.

Tourist's *Handbook to the British Islands*, 12mo. 2/6.

Young's (A.) *The Angler's and Shooter's Guide to Southern*, 12mo. 2/6.

PHYSIOLOGY.

Clair's *Lectures on a Dialogue on Friendship*, with *Ornamental Analysis, Explanatory Notes, and Translation*, cr. 8vo. 5/6.

Laurent's (V.) *Questions and Answers on the French Grammar*, cr. 8vo. 2/6.

Walt's (Dr. C.) *Practical Grammar of the Turkish Language*, 8vo. 14/6.

SCIENCE.

Hall's (R. S.) *Elements of Astronomy*, 12mo. 6/6.

Greenhouse's *Favorite, a Description of Choice Greenhouse Plants with Coloured Plates*, cr. 8vo. 25/6.

Prior's (W. D.) *Hardy Shrubs*, cr. 8vo. 3/6.

Brimmer's (E.) *Land and Freshwater Snails of the British Isles*, cr. 8vo. 10/6.

Robinson's (J. F.) *British Bee-Farming*, cr. 8vo. 5/6.

GENERAL LITERATURE.

Collins's (Martha) *Thoughts in my Garden*, Edited by Edmund Yates, with Notes by the Editor and Mrs. Mortimer Collins, 2 vols. cr. 8vo. 11/6.

Dickens's (C.) *Speeches, Literary and Social*, 12mo. 30/6.

Keary's (A.) *A Drowning Heart*, cr. 8vo. 8/6.

Linton's (E. L.) *Under which Lord?* cheap edit. cr. 8vo. 2/6.

McCarthy's (J.) *Donna Quixote*, cheap edit. cr. 8vo. 3/6.

Macmillan's (H.) *Two Worlds are Ours*, cr. 8vo. 6/6.

Philips's (Mrs. A.) *Benedicta*, cr. 8vo. 2/6.

Shelley's (J. F.) *Prose Works*, edited by E. R. Parnham, 4 vols. 8vo. 50/6.

Young's (C. M.) *Love and Life, an Old Story in Eighteenth Century Costume*, 2 vols. cr. 8vo. 12/6.

FOREIGN.

THEOLOGY.

Bruchmann's *der Theosophischen Deutung d. A. Testamenten*, ed. by A. Kruse, 12mo. 10/6.

Lipsius (E. A.) *Die Eusebische Abgrenzung*, 2m. 60.

Schulte (J. P. v.) *Geschichte der Quellen u. Literatur d. evangel. Kirchenschriften in Deutschland u. Österreich*, 10m.

FINE ART AND ARCHITECTURE.

Annales du Musée Guimet, Vol. 1, 15fr.

Bouvier (J.) *Peintures Décoratives*, Part 1, 20fr.

Fac-similé des Miniatures contenues dans le Bréviaire Grégoire, avec Texte Français de M. L. de Mac-Laurin, 3fr. 20.

AFRICA.

Musee de Bary (H.) *Monuments du Passé, du Présent, et de l'Avenir*, 3fr. 20.

HISTORY AND BIOGRAPHY.

Bader (Mlle. Clarisse) *Sainte Claire d'Assise*, 3fr.

Baillet (L.) *Madame de Montmorancy, Made-Vierge des Ursins*, 3fr.

Hardy (E.) *Les Français en Italie de 1494 à 1499*, 7fr.

Letourneur (M.) *Présidents de la République de France*, revue sur les Éditions Originelles, et précédées d'une Notice Biographique par Eugène Amy, 3fr. 60.

GEOGRAPHY.

Registres der Geographisch-statistisches Abtheilung d. Deutschen Generalstabes, Fench Year, 18m.

PHYSIOLOGY.

Hesse (Fr.) *Lehrbuch der Sprachwissenschaft*, Vol. 2, 2m. 20.

Lagarde (F. de) *Orientalia*, Part 2, 3m.

Levy (E.) *Guilhem Figeac, a provençal Troubadour*, 2m. 20.

Wittmann (F.) *Das Koorwesen der Mohammedaner*, 2m.

SCIENCE.

Annales de l'Université de Bruxelles, Faculté de Médecine, Vol. 1, 10fr.

Frey (H.) *Die Lepidopteren d. Schweiz*, 16m.

Ludwig (M.) *Morphologische Studien an Nephrodermen*, Vol. 2, Part 1, 4m.

GENERAL LITERATURE.

Littérature (Le Vis. G. de) *La Marquise de Trévilly*, 3fr. 60.

"THE MELANCHOLY JACQUES."

I AM afraid the fact cannot be blinked that Mr. Oswald Crawford (for whose general literary abilities I entertain an unfeigned respect) is quite unacquainted with the principles of prosody. I therefore confine myself to two elementary statements of fact.

"Jacques" in Shakespeare being scanned as two syllables must be so pronounced, when it occurs at the end of a line as well as when it occurs in the middle. The line will then have one hypermetrical syllable; in other words, it will consist of eleven syllables instead of ten, or of five iambs and a half. Such hypermetrical lines are common in Shakespeare and in all blank verse.

Every *e* mute in French poetry is invariably scanned as a separate syllable, except, of course, when elided before another vowel. This is the first law of French scansion, and it allows of no argument. Ordinary heroic verses (Alexandrines) consist of twelve syllables each, every alternate couplet ending in a feminine rhyme, that is to say, a hypermetrical *e* mute. I will transcribe a few lines from Corneille and Molière, dividing the verses for convenience's sake into artificial feet of two syllables each.

Nous par | times | cinq cents; | male, par | un prompt | ren-
fort.

Nous nous | vîmes | trois mille | en ar | rivant | au port.
Tant & | nous voir | marcher | avec | un tel | vais-
seau, les plus | épou- | vantés | repren- | dent de | coura-
ge. Je n'ai | che- | z eux | deux tiers | eussent | tôt qu'ar- | rivés.
Dans le | fond des | vaisseaux | qui lors | furent | trouvés;
Le roi | le, dont | le nombre | augmen- | ta; & | toute- | heu- | re,
Reulant | d'impa- | tience | autour | de moi | demeu- | ra,
En cou- | che- | con- | tre terre | et sans | faire au | cun bruit,
Passe- | u- | ne bon | ne part | d'une | si bel | le nuit.

Cid, IV III.

Ma foi | des meurs | du temps | mettons- | nous moins | en
peu- | ne.

Et fai | sons un | peu grâce | à la | nature | humain | ne.
Et l'ex- | amin | ons point | dans la | grande | rigueur.
Et voy | ons ses | défauts | avec | quelque | douceur.
A for- | ce de | raisonne- | ment | on peut | être | bête | ble;
Il faut | parmi | le monde | une | vertu | traite- | ble;
Le par | faite | raison | fuit toute | extrê- | mité,
Et veut | qu'on | soit sage | avec | sobri- |été.
Cette | grande | raideur | des ver- | tus des | vieux & | ges.
Heure- | trop | ne | tre siècle | et les | communs | usages.

Amant d'Europe, I. II.

Tout | dont | le monde | en core | igno- | re le | vrai nom,
Esprit | mysté- | rieux; | mortel; | ange ou | démon,
Qui que | tu sois, | Byron, | bon ou | fatal | géni- | e,
J'aime | de tes | concerts | la mu- | sique | bar- | moni- | e.

Lamartine.

In these lines there are 69 *e* mutes. Of these 19 are elided, and 50 are pronounced. Not one is suppressed, as Mr. Crawford supposes they may be. Mr. Crawford may search all the Alexandrines in the French language, and he will not find a single example of an *e* pronounced or suppressed at pleasure.

I must apologize for burdening the columns of the *Athenæum* with such schoolboy knowledge, but it is unpleasant to be accused of ignorance on an elementary point about which one is obviously right. GRANT ALLEN.

Norwood, August 14, 1880.

In the fine sonnet written in memory of his college friend, the Rev. William Henry Brookfield, and printed in a biographical notice prefixed to the volume of his sermons published by Messrs. Smith, Elder & Co. in 1875, the Poet Laureate, it may be interesting to note, gives a dissyllabic value to the name of the Shakespearean Jacques, and apparently also sanctions its accepted and conventional Anglicized pronunciation. At least it is otherwise difficult, if not impossible, to scan or to read the line containing the name.

As this sonnet is very little known, I may be allowed to quote it here entire in illustration of this *rezata quæstio*, italicizing the line referred to:—

Brooks, for they call'd you so that knew you best,
Old Brooks, who loved so well to mouth my rhymes,
How oft we two have heard St. Mary's chimblee
How oft the Cantab supper, host and guest,
Would echo helpless laughter to your jest!
How oft with him we paced that walk of times,
Him, the lost light of those dawn-golden times,
Who loved you well! Now both are gone to rest;
You man of humorous-melancholy mark,
Dead of some inward agony—is it so?
Our kinder, truer Jacques, past away!

I cannot land this life, it looks so dark:
Ξαύς δ' ὕπν'—dream of a shadow,—go,
God bless you. I shall join you in a day.

It will be remarked that Mr. Tennyson retains the old French spelling of the name. May not this have some bearing on its pronunciation?

J. T.

Literary Gossip.

MR. SWINBURNE has in the press a new volume of poems, containing a song for the centenary of Walter Savage Landor (1875); a parting song to a friend leaving England; a descriptive poem of some length called 'Off Shore'; another descriptive poem in the anapestic-alegiac metre of 'Hesperia,' called 'Evening on the Broads'; a descriptive poem called 'By the North Sea'; and other pieces.

MR. FRANCIS PARKMAN, well known by his excellent works on the history of the French colonization of Canada, is now engaged in preparing an account of the final struggle between the English and French colonists in North America. Mr. Parkman begins with the peace of Aix-la-Chapelle, and will end with the capture of Quebec and the death of Wolfe. Mr. Parkman has had access to a large amount of inedited material, including the letters of Montcalm to his wife, which have been placed at the historian's disposal by the present Marquis de Montcalm.

MR. GRANT ALLEN has undertaken to write a monograph on Anglo-Saxon Britain for the series projected by the Society for Promoting Christian Knowledge. The work will deal with the purely English element in our nationality, and with the share due to English influences, as opposed to Celtic, Scandinavian, or Norman, in our existing society. It will discuss the nature, character, and extent of the Teutonic colonization, and will describe the history of the race up to the time of the Danish invasions. The Anglo-Saxon literature will also be copiously illustrated by extracts in prose and poetry, modernized only so far as to be intelligible to ordinary readers.

PROF. JOHN RHYS, of Oxford, will deliver an address on 'The Legends of Carnarvonshire' at the National Eisteddfod of Wales, at Carnarvon, on Tuesday, the 24th inst. Sir Watkin Williams Wynn, Bart., M.P., will occupy the chair.

THE public will shortly see announced an *édition de luxe* of George Eliot's 'Romola,' which will be printed on the finest paper and contain numerous full-page illustrations.

It is not unlikely that Prof. Kuenen, the well-known Dutch theologian, may deliver the Hibbert Lectures in 1882.

THE Society of Antiquaries has advanced far in the preparation of what is really a great work, a complete and exhaustive index to the *Archæologia*, which is to be issued as part of that publication. Such a book will be a great boon not to Fellows of the Society only, but to all Dryasdusts.

THE English edition of Prof. Ebers's 'Egypt' will be published by Messrs. Cassell, Petter, Galpin & Co., under the title of 'Egypt, Descriptive, Historical, and Picturesque,' and the first monthly part will be ready September 25th. The work will be translated by Clara Bell, and will contain

original notes by Dr. Birch, Keeper of Oriental Antiquities at the British Museum.

THE death is announced of the Rev. W. G. Cookeley, once an assistant-master at Eton, who edited some of the odes of Pindar, and by so doing drew upon himself the wrath of the late Dr. Donaldson.

A NEW novel, entitled 'St. Martin's Summer,' by Shirley Smith, author of 'His Last Stake,' &c., in three volumes, will be shortly published by Messrs. Hurst & Blackett. 'Hilary's Love Story,' by Miss G. M. Craik, will constitute the next volume of the 'Bluebell' original novels, and will be published early in September.

THE Burns statue at Dundee will be publicly inaugurated on the third Saturday in September. Sir John Steell has nearly completed the work. The statue for New York, of which the Scotch one is a replica, will be shipped from Glasgow towards the close of this month.

THE fifth volume of Bohmer's 'Romanische Studien' will contain the Old French romance 'Girart de Rossillon,' from a MS. in the Bodleian Library, by Prof. W. Foerster, of Bonn.

A WEEKLY paper adapted to the requirements of boys will be commenced next month by Messrs. Cassell, Petter, Galpin & Co., under the title of *The Boys' Newspaper*.

MR. JAMES CROSTON, F.S.A., of Manchester, author of 'On Foot through the Peak' and other works, has in preparation a book to be entitled 'Nooks and Corners of Lancashire and Cheshire: a Wayfarer's Notes in the Palatine Counties, Historical and Legendary.' These notes were originally contributed by Mr. Croston to the Manchester *Weekly Courier*, and are now to be published in a quarto volume, with additional matter and with woodcut illustrations. Mr. John Heywood, of Manchester, will be the publisher.

MESSRS. SONNENSCHEIN & ALLEN will publish during the early part of next year the second volume of Grimm's 'Teutonic Mythology,' by Mr. J. S. Stallybraes, of which the first volume appeared last season. Among the announcements of this house for next season is a book for youthful readers, 'Asgard and the Gods: Tales and Traditions of our Northern Ancestors.' No popular account of the mythology and superstitions of the Norsemen has hitherto been written for boys and girls.

A LEARNED German, Dr. W. Victor, of Wiesbaden, is going to edit a new periodical devoted to spelling in general and international spelling reform. The *Zeitschrift für Orthographie* is to contain original articles in different languages, notes, reviews, &c. A large number of philologists and educationalists have promised their help. The first number, which will appear in September, will contain an article by Prof. Sayce ('Why we Want a Reformed Alphabet'); a paper on Dutch Spelling, by M. H. de Beer of Amsterdam; contributions by Prof. Sanders of Altschreitz, J. F. Krauter of Saargemünd, and other distinguished orthographers.

THE Society of the Rose, which has its headquarters in Manchester and devotes itself to the study of Mr. Ruskin's writings, publishes in its last report a list of free libraries which contain copies of Mr. Ruskin's

works. The Manchester Library has a complete set. Many seem to have only the well-known volume of selections.

AFTER being for sixty-one years in the public service, of which thirty-six have been passed in the House of Lords, Mr. W. J. Thoms retires on a well-earned pension. It is superfluous to speak of Mr. Thoms's many literary labours, but it may be as well to recall the fact that for thirty-two years he acted as secretary of the Camden Society, of which, along with John Bruce and J. Gough Nichols, he was the originator.

SCIENCE

Pay Hospitals. By Henry C. Burdett. (Churchill.)

It would seem somewhat unfortunate for the movement which Mr. Burdett advocates that a better name than "Pay Hospitals" has not been invented by him or some other enthusiast; it is not an attractive title, and that of "Home Hospital," which seems to be more likely to be adopted, is not quite satisfactory.

Mr. Burdett asserts that it is no longer disputed that middle-class hospitals, if established in England on a proper basis, will probably become highly popular and financially successful; and that there is a large class of persons who desire hospital treatment and who can afford to pay a remunerative sum for what they require. The probability of financial success of course depends upon the numbers of this class, and if it really be as large as Mr. Burdett supposes the question arises how it is that the demand has not, at any rate in some degree, already created the supply.

When sceptics ask how far experience justifies Mr. Burdett's anticipation of success, the reply is far from favourable. Of his thirteen chapters nine are devoted to some account of such experiments throughout the world, and, though he himself seems entirely unconscious of it, hardly anything could have been written more discouraging. Even were success fully attained in other countries, it would by no means necessarily imply that a like success is certain in England, as English habits of life and views of comfort are in many respects peculiar; even when sick Englishmen must have a certain amount of freedom, and are resentful of the minute regulations necessary in a public institution.

In France such hospitals are of two kinds, public and private, and the former are in each place under the municipality, which has the privilege of making good any deficit which may occur; the latter are purely business undertakings. About these our author supplies no information, while of the largest public *Maison de Santé*, that at Paris, he says that it is carried on at a permanent loss, that the diets are neither liberal nor sufficient, and that of late years its management has been in other respects unsatisfactory.

In Germany and Austria it is the custom for eminent surgeons and physicians to be associated with private hospitals, of which they are often the proprietors; in some of these operations upon private patients are always performed in the theatre of the public hospital.

Mr. Burdett does not disdain to seek for an example even in Spain, where he declares the diets are such as may cause an English invalid a feeling of utter helplessness and misery, and where neither is fresh air nor washing considered necessary. In Italy a hospital at Milan furnishes the most typical example. This is the property of a company of shareholders, and the whole of the administration is under the personal control of a medical director; it is financially successful, that is to say, it pays its shareholders five per cent., and its consulting medical officers nothing.

Mr. Burdett specially praises the management of the State Hospital at Christiania for its thrift; but it is not an example of the kind of institution that he wishes to see established in England, as it has attached to it a medical school; and although he calls it practically self-supporting, he at the same time states that a large portion of the income is derived from a public bathing establishment, and for any deficiency there is a grant voted annually by the national Parliament. In America, he states, all hospitals make provision for pay beds, which are placed, not in separate wards, but side by side with those occupied by persons admitted without payment. The medical staff receive nothing for their attendance upon such patients, and yet the system is, he asserts, popular among them.

In Dublin several of the hospitals admit patients upon payment, but we learn that the absence of a proper system leads to serious abuse. At the Mater Misericordiarum the practice of admitting such patients has been discontinued because after a fair trial it proved to be a failure.

Pay wards, so far as they have been tried in England, have not met with great success, and the writer admits that the public are loath to enter any hospital where free cases are treated from a fear of being considered in some sense objects of charity. In what sense, it may be asked, would they not be objects of charity? Experience is thus not greatly in favour of admitting paying patients to existing hospitals; nor are the writer's arguments for this course very telling. Were it true that the fittest of all applicants for aid from our medical charities are liable to be crowded out by classes for which these charities were not intended, the natural reform would surely be to exclude such classes, not to admit the paying patient and so limit still further the room rightly appropriated.

The experiment of admitting paying patients is now to be tried at St. Thomas's Hospital, where, however, it is avowedly done not because a demand has been clearly shown to exist, but because the financial mismanagement of the hospital has been such that its income will not allow of the maintenance of the buildings for those for whom they are intended. This does not make a hopeful starting-point, and the protest of the medical staff against such use of the wards, or, as they call it, such misappropriation, foreshadows an uneasy period of probation.

The Home Hospital Association has now also, after many difficulties, established its first house in Fitzroy Square, and, no doubt, before very long it will be seen whether the

demand which undeniably exists to a certain extent for such houses is sufficiently large to make them a permanent success financially. As Mr. Burdett says, the home hospital must succeed financially or it deserves to fail. With this view we thoroughly agree, but his idea of what is success is, to say the least, very odd. Thus, speaking of the first English hospital started on the self-supporting principle, he states that it was carried on for three years with an annual deficit of 350%, and was then killed by its own success: directly the demands upon its resources became greater than its accommodation the scheme had to be abandoned, as the committee had not funds enough to open a sufficiently extensive and commodious establishment.

Torpedoes and Torpedo Warfare. By C. W. Sleeman, late Lieut. R.N. (Portsmouth, Griffin & Co.)

THE task of tracing the history of torpedo warfare is not difficult, as it is barely more than a hundred years since Capt. Bushnell, of Connecticut, attempted to destroy British vessels in Transatlantic waters by the explosion of buoyant mines, either drifted to their proposed destination or conducted thither by a submarine boat.

For half a century subsequent to their first invention, and during a not over-scrupulous age, these infernal machines were regarded as "too diabolical" for adoption in civilized warfare either by our own or foreign governments; and Robert Fulton, in spite of his pertinacity, was powerless to overcome the repugnance which his ingenious engines of destruction excited on all sides. At first, indeed, Napoleon and Pitt lent favourable ears to his projects, but both finally mistrusted his means of operation; nor did he meet with better encouragement from his countrymen in America, and he was forced, in spite of himself, to direct his inventive genius towards the improvement of steam machinery as a means of propulsion for more humane purposes. Nevertheless it is to him that the hitherto scanty literature of submarine warfare owes its first instalment, in the shape of a work entitled 'Torpedo War,' which dates from 1810.

Clockwork, dependent on springs and weights, was the machinery first employed, but it was far too clumsy and inaccurate in its application under water to fulfil the requirements of the early torpedists; and it was not until the aid of voltaic electricity had been sought that any certainty of practical result was obtained, first by Col. Colt at New York, and later by Col. Pasley, R.E., at Spithead in 1839. The discovery of gun-cotton by Schönbein, and of nitro-glycerine by Sobrero in 1846, added two most important explosives to the material at the disposal of the submarine mining engineer.

It was not, however, until the Russian war in 1854 that the powers of submerged torpedoes were tested in actual war, when the moral effect of the knowledge that electrical mines had been placed around Cronstadt and other ports was such that the naval operations of the British Baltic fleet under Admiral Sir Charles Napier were absolutely paralyzed. The present Admiral

Sir Michael Seymour, then fleet captain, lost the sight of an eye from the explosion of one of these machines on board H.M.S. *Exmouth*, whilst his gunnery lieutenant, now Rear-Admiral Beamish, was also severely burned, an incident omitted in Lieut. Sleeman's sketchy narrative. The physical effect of the Russian mines was confined to the more or less severe concussions experienced by H.M. ships *Merlin* and *Firefly* during the same campaign.

Hitherto all the results of torpedo warfare had been merely negative, and they remained so until the breaking out of the American war, when submarine engineering entered upon a new phase, as offensive torpedoes were actively employed by the Confederates against the ships of the Federal navy. Between December, 1862, and April, 1865, the Southerners destroyed no less than twelve of the enemy's ironclads and gunboats, &c., by torpedoes, moving and stationary, and lost one of their own vessels by the same means. We may cite the most tragic of these events, viz., when a Confederate submarine torpedo boat sank the Federal vessel of war *Housatonic* on the 17th of February, 1864, off Charleston. In her "successful" attack this boat was armed with the bow-spar torpedo, and was sunk by running into the hole formed by the explosion of her own torpedo; about three years after the war divers went down and found her lying alongside the hull of her antagonist, with the remains of her crew, consisting of nine men, in her.

Mean time dynamite had been introduced by the Swedish chemist Nobel in 1864—"poisoned earth," as it has been appositely characterized by the Bishop of Natal in allusion to its composition, in which nitro-glycerine is mixed with "kieselgur," a porous siliceous earth. This, Lieut. Sleeman remarks, being cheaply and readily procured, is the very best explosive for torpedoes; and it is significant of the times in which we live that whereas the total production of dynamite in 1867 was only eleven tons, in 1878 it amounted to 6,140 tons. The same year in which dynamite was first used also witnessed the first experiments, made at Fiume, with the celebrated fish torpedo, the invention of Messrs. Lupis and Whitehead. Since then only three opportunities have occurred of testing the destructive powers of this famous weapon on active service, and on two of these occasions it failed to fulfil its deadly mission. The first occasion was that of the *Huascar* and the *Shah*, when luckily for both parties the Peruvian altered her course simultaneously with the discharge of the Whitehead by the English man-of-war, thereby escaping an unhappy fate. During the same year, 1877, the Russian torpedists made a night attack upon the Ottoman squadron lying off Batoum, when the Turkish ships remained unscathed, whilst two misdirected torpedoes were found on the beach, one unexploded and in perfect condition, whereby the mechanism of the hitherto secret adjustment chamber of the Whitehead torpedo was divulged to the world. The last and only successful attempt was also made by the Russians, who operated on a Turkish guard-ship in 1878, when the vessel was totally destroyed. Even now it may still be said that our knowledge of offensive torpedo warfare is principally

theoretical; let us hope that it may long remain so.

Inquiring readers must not expect to find in Lieut. Sleeman's work an elaborate treatise on torpedism, nor must they hope to discover from its pages the so-called secret of the Whitehead torpedo. If they do they will be disappointed, for, although they will find a good representation of the exterior of the mysterious fish, they will look in vain for plans and sections of the marvellous, compact Brotherhood engines within, which work up to 40-horse power in a confined space.

The publication of this book will be of service in one way, and that is that there can be now no longer any objection to the publication of an official manual or handbook (by authority) of torpedo exercise and construction. The art of submarine warfare has reached the stage when any affectation of mystery is absurd, for we might as well expect to hear of instructors of musketry drilling squads confidentially "on their honour." It will be remembered that when the Armstrong gun first came out a select squad exercised it on Woolwich Common with sentries round to prevent unauthorized intruders from looking at its exterior. Before concluding we cannot help noticing that a thinly veiled advertisement of Capt. McEvoy's inventions is too obvious throughout the pages of the work before us, and it is to Lieut. Sleeman's absence in China in connexion with these same patents that we suppose we owe the exclusion of the most recent experiments in countermining, as exemplified by the submarine operations carried on last October opposite Fort Monkton, when such very conflicting opinions resulted. Great preparations are now in progress for similar manoeuvres this year, when the tables are expected to be turned on the defenders by a newly discovered method of sighting guns on the electric light, an operation which has hitherto baffled the artilleryists; but, on the other hand, a novel employment of Bockquell's luminous sulphides may be used by the sappers and aqueous miners, whose phosphorescence will effectually discover the approach of any hostile torpedo launches when they attempt to tow countermines against the line of defence.

Since the above was written, these experiments have taken place (on Tuesday, the 10th of August) with great success on the same ground. The lines of countermines were laid and exploded in a masterly manner by the naval launches, and the boom effectually destroyed in the day attack, under cover of the heavy guns of H.M.S. *Glatton*. By night the effect of smoke, produced by a prolonged cannonade, in obscuring the luminous rays of the electric light, was tested, with advantage to the defence.

Nature's Byways: a Series of Recreative Papers in Natural History. By J. E. Taylor. (Bogue.)

THIS is a series of reprints of papers, by the editor of *Science Gossip*, on geological matters, on the wanderings of a naturalist in various more or less known parts of England, on artificial manures, the geological dispersion of animals, floods and their prevention, the British Association, the Norfolk broads, ancient jokes and folk-lore, Lancashire people, the Colorado beetle, pike fishing and pike poaching, vegetable

parasites, beavers, together with some half-botanical, half-ethnical studies of catkin-bearing trees, of primroses, violets, various kinds of ranunculus, hawthorn, and honeysuckle. In this very miscellaneous lot of light sciences, or rather of science lightly treated, geological matter is the most prominent. The naturalist's wanderings are told rather too much in the style of a guide-book. There is little fault to be found with the facts, and of the style in which these are told, which is not without life, the following extract is a fair specimen:—"Trees are magnificent regulators of climate. They are to it what the pair of revolving 'governor-balls' are to a stationary engine. When the engine is going too fast, the 'governor-balls' distend, and 'throttle' or compress the aperture whence the motive steam-power is issuing. When the engine is working slowly the balls droop, and so open the valve as to allow more steam to issue. The same with the woods and forests of a country. When the rainy seasons are on, every tree and plant absorbs some of the moisture, and stores it away into its own tissues. It thus prevents great quantities from flowing off the surface and gathering into rills and rivulets, and so swelling the main rivers as to cause them to overflow their lowest-lying banks. During periods of drought the leaves of the same forest give out the moisture they consumed into the atmosphere, and so prevent its being as dry and parching as it otherwise would have been. During the hours of night, also, the surfaces of the leaves become colder than the air, and thus the moisture contained in the latter is condensed upon them as dew. In many parts of Arabia this is the only kind of waterfall with which the parched earth is visited." The book is certainly good of its sort. The only fault which we find in it, if we make allowance for its kind, is that sufficient care has not been taken in reprinting these articles to arrange them in some sort of order and to remove repetitions. For instance, the fact that the Pass of Llanberis is not due to volcanic agency seems to have struck the author so much that he insists upon it in more than one of these papers; and various similar instances might be shown. Every one who has been in the habit of writing articles for newspapers or periodicals knows by experience that he occasionally reproduces one idea in various articles. So long as these articles are in their original form, scattered in time and place, there is, of course, no harm in such reproduction. But when the articles are collected and republished in one book, the author should at least take the trouble to remove all repeated passages. In conclusion, we cannot help expressing our wonder as to what class of reader such books as these, however good of their kind, are intended for. The present volume is, we gather from one of its earliest pages, intended for that now often-quoted body, "the non-scientific public," that part of the public, we suppose, which likes to have disconnected scraps of natural history thrown to it. It may be open to doubt whether this taste, if it exists, of the non-scientific public ought to be encouraged. Again, one of the papers in this book, the sensible if slight sketch of the value of artificial manures, is avowedly intended for farmers—non-scientific farmers. This sketch occupies 11 out of the 408 pages of the book, and is, therefore, so small that it may be doubted whether many non-scientific farmers are likely to discover it beneath the matter under which it is buried.

MATHEMATICAL SCHOOL-BOOKS.

Euclid for Beginners. Books I. and II. By the Rev. F. B. Harvey, M.A. (Longmans & Co.) To "express the text of Euclid more distinctly" and to "bring it more fully within the boy's comprehension" are the objects which Mr. Harvey has in view. His plan consists chiefly in employing red ink for the particular annotation

and the special statement of the point or points to be proved, and for the lines of the figure which occur in the course of construction; and in the use of italics for each "but," "then," "therefore," &c. Of course it is difficult to hit the *juste milieu* between the removal of useless difficulties and pauperization, and we will therefore only say that so far as the lines of the figures are concerned we cordially approve the device. But, putting all prejudice aside, we cannot admit that Mr. Harvey's plan has at all improved the text. We will take one instance, of Mr. Harvey's own choice, viz., in the fifth proposition of Book I., in which a fatal repetition occurs, utterly confusing to a boy, and of a kind never found in the terse and perfect logic of the old phraseology: "Further, because the angle ABC—the angle ACF, and the angle CBG—the angle BCF, as already proved, therefore if the angle CBG be taken from the angle ABG, and the angle BCF be taken from the angle ACF, then the remaining angle," &c. There is no need for the *then*, it merely repeats the *therefore* and confuses the boy. Many other examples of a similar kind may be noted.

Mathematical Formulae. Edited by R. M. Milburn, M.A. (Longmans & Co.)

WAS this book likely to be used by any person who has the interests of education at heart, we should feel bound to register against it a mild but decided protest. The author is the best judge of the value of his own time, and this compilation must have occupied a good deal of it. There is no preface to which the reader can turn for an explanation of its objects.

The Teachers' Manual of Mental Arithmetic. (National Society's Depository.)

THIS little manual shows how lessons in mental arithmetic in public elementary schools can be made more useful and less wearisome than they now generally are. Very numerous examples of sums are given, and they are well chosen and are within the compass of the young scholars for whose use they are intended. Pupil-teachers, and indeed teachers generally, find it difficult to fabricate questions in mental arithmetic for use in class; and while the teacher is laboriously evolving sums, his pupils are apt to fall into dulness and inattention. Teachers who have experienced this difficulty will be grateful to the compiler for placing at their disposal so large a stock of good arithmetical examples. The explanations of processes in mental arithmetic are clever and to the point; and the hints for teaching and the account of different methods of class instruction will prove interesting and serviceable to young teachers—and to many old ones.

DISCONTINUOUS BOOKS

The West India. By Charles H. Eden, F.R.G.S. (Sampson Low & Co.)—This little volume forms one of the series of "Foreign Countries and British Colonies," edited by F. S. Pulling, M.A., and an attractive and popular series it is likely to be if the writers engaged are only willing and diligent enough to make use of the requisite materials which have been published during the past twenty years, including those brought out under the auspices of our own Government. In the list of about forty different works stated to have been consulted for this volume we miss some of the most recent and the most valuable for the West India. Take, for instance, the Bermudas. Had Mr. Eden consulted General Lefroy's 'Memorials of the Bermudas' (2 vols., Longmans, 1877-9), he would have devoted at all events more than one page (143) to two hundred years of the history of those islands, and with advantage to his work. Of the Buccaneers, or the Freebooters of the Spanish Main, as Mr. Eden calls them, he says rather more, though the well-known Morgan and other equally notorious English Buccaneers

captains are not even mentioned; but then, perhaps, the author's space was limited, though there is almost a blank page at the end of half the chapters in the book. Altogether the historical part of Mr. Eden's work is far inferior to the geographical part, sometimes even to misleading, as in the statement that Jamaica was entirely wrested from the Spaniards by order of Oliver Cromwell. Had the Calendars of our National State Papers been consulted, Mr. Eden would have seen that Cromwell's orders to Penn and Venables were to take Hispaniola, for which the expedition was expressly prepared; that, failing to take Hispaniola, they seized upon Jamaica; that on their arrival in England warrants were issued for the apprehension and committal of them both for having returned without licence, contrary to their trust; and that they were only released after some six weeks' imprisonment in consideration of their acknowledging their fault and of their submission. Of the history of the Leeward Isles Mr. Eden says next to nothing, though an interesting page or two might have been written with advantage about each one of these; and as to Barbadoes, he thinks "its history is entirely local, and need not be entered upon in a sketch so brief as this."

The magnificent *Handatlas für die Geschichte des Mittelalters und der neueren Zeit*, which was originally due to Spruner, and is now edited by Dr. Menke, has reached its third edition. The work has been greatly enlarged, and more than ever is it indispensable to the student of history. Some idea of its size may be inferred from the fact that it contains 90 large maps and 376 small maps and plans. The student of history is thus almost superabundantly provided for. It is not with a view to detracting from the merits of this unrivalled atlas, but simply to furnish some notes for the next edition, that we note a few trifling oversights that an examination of the maps has revealed. In Map 9, while the island of Corgo is rightly assigned to Venice, Tinos is given to Turkey, although Venice held this last relic of her possessions in the Archipelago down to 1715. In Map 90 the same oversight occurs. On Map 10 Minorca is assigned to Spain, although at that time (1740) it belonged to England. The English occupation of Tangiers is ignored on Map 9. Maps 20 and 62 are the only ones of the series which can be called inadequate. It would be impossible with the aid of the former to follow the Spanish discoveries of America. For instance, San Sebastian, founded by Ojeda 1510, is not marked, nor the Gulf of Uraba, nor most of the spots connected with the adventures of Balboa. The conquests of Pizarro and Cortez are better illustrated, but surely the position assigned to Tambo, the scene of "the last triumph of the Inca," is incorrect? On Map 62 the French colonies in North America are very imperfectly marked. On the map of the English and Scotch borders given on No. 61, to which an English student naturally turns, there are sundry slips, such as "Melrose C." for Melrose Abbey, "Solway Moor" for Solway Moss, &c. The difficult question of spelling names has, on the whole, been well treated. It is, perhaps, carrying purism somewhat to excess to give the Arabic names in the kingdom of Granada when nine people out of ten who read the history read it in Spanish authorities only. On the other hand, "Strassburg" is a curious spelling for a French town in Napoleon's days, and "Mauze" and "Coln" are also rather out of place in the year 1810. But, after all, these are very slight matters. The atlas is a superb work, and does the greatest possible credit to the renowned house of Perthen.

The *Historical Atlas* of Messrs. Johnston falls far short of its German rival. The maps are a great deal too small to be of use. What is the advantage of a little map of Europe, "1715 to 1830, illustrating the wars of the French Revolution and Napoleon's wars," which is not so large as a map in an ordinary school atlas, and

if it represents in its colouring any period in European history, it is that of 1846!! At least, Cracow is given to Austria, Belgium is an independent kingdom, and Luxembourg is divided according to the treaty of 1831. Messrs. Johnston seem to have odd notions of the progress of the followers of Mahomet. In the "Europe of the Norman and Plantagenet period" they appear to have had no foothold in Western Europe except Granada. The battle of Ourique was apparently fought long before "the Norman period," as there is not a sign of them in Portugal. On the other hand, in the East there is a most curious "Osman Empire," which appears to have been unable to take Thessalonica, although it possesses Constantinople. But there is little need to particularize faults. Such maps will simply mislead, and the student of history will get far more real help from the Royal Atlas. It is with regret that we speak unfavourably of any attempt to promote historical study, but it is obvious that the compilers of the new atlas have formed no adequate conception of the task they have undertaken. It is not necessary that they should attempt to rival the Gotha atlas, but the maps given should have been well selected, on a sufficient scale, and at least tolerably accurate.

Glimpses of the Globe, by J. R. Blakiston, M.A. (Griffith & Farran), supplies some useful hints to teachers and is at the same time a fairly interesting reading book. The author very properly insists upon pupils being taught to observe. The information conveyed by him is not, however, at all times strictly correct. The Persian Gulf cannot fairly be described as lying between Arabia and India, the Gulf of Venice is not between Italy and Greece, and all Europe and all North America do not lie within the temperate zone. It is truly astonishing that a geographical writer should make erroneous statements on such simple matters. Mr. Blakiston intends to follow up 'Glimpses of the Globe' with a work of similar size and character dealing only with the mother country. It will be entitled 'Glimpses of England,' and it is to be hoped he may avoid making more mistakes.

Mr. Stanford has sent us Mr. Worth's excellent Guides to North and South Devon, bound in one volume. It is a pity that advantage was not taken of the opportunity to amalgamate the two guides, as there are necessarily some pages of repetitions. One or two misprints might have been corrected. For instance, Buckingham's rising against Richard III. did not take place in 1468. The chief fault in the book is that Mr. Worth has little taste in architecture. He admires Sir G. Scott's treatment of Exeter Cathedral! Mr. Stanford sends us new editions of some others of his convenient county guide-books. These books deserve to be popular, but advantage should be taken of their success to revise them carefully.

Guide-books to the Lakes seem to be much in demand; at least, the supply is large. The latest is the *Thorough Guide to the English Lake District*, by Mr. Baddeley. It is published by Messrs. Dulau, and obviously "got up" on the model of Baedeker's books. It seems to be most carefully and intelligently compiled.

The *Holiday Companion and Travellers' Guide* of Messrs. Warr, Lock & Co. contains some useful information, but a great deal that is useless. Mr. Mason might have done his work a good deal better.

Prof. Berthoulet, of Lyons, has brought out an elaborate study on *Le Jura*, which will be interesting to the strategist.

Europäische Staatenkunde Von Oscar Peschel. Erster Band. (Leipzig, Duncker & Humblot.)—This posthumous work of the lamented Prof. Oscar Peschel has been carefully edited and completed by Dr. O. Krimmel, one of his pupils. It bears the stamp of originality which distinguishes all that Peschel has written. It is not a mere collection of facts and figures, as

might be imagined from the title, but enters fully into the social questions which agitate the world, besides supplying, in a masterly *exposé* of the physical geography of the various states of Europe, those fundamental facts which determine in so large a measure our material prosperity.

ASTRONOMICAL NOTES.

Mr. COMMON succeeded in detecting Faye's comet with his fine 18-inch silvered glass reflector at Baling on the night of the 2nd inst. It was very faint, and close to the place assigned in Dr. Axel Möller's ephemeris. The moon being now past the full, and the comet increasing in brightness, it is probable that before the end of next week it may become visible with telescopes of less power than Mr. Common's. The following are the predicted places (for Berlin midnight) on the closing days of the month:—

Date.	R.A.	N.P.D.
Aug. 27	23 9 40	79° 47'
" 28	23 9 18	79° 47'
" 29	23 8 47	79° 45'
" 30	23 8 18	79° 57'
" 31	23 7 41	80° 2'

It will be remarked that the comet is in the constellation Pisces and rises about an hour before sunrise.

Jupiter and Saturn are now both well situated for observation, rising between eight and nine o'clock in the evening. The red spot on the former is certain to be well scrutinized. It is desirable that attention be given to the phenomena of the two more distant satellites, the tables of which much require improvement. An occultation of the third satellite will take place about midnight on the 27th inst.—predicted disappearance 11^h 20^m. Saturn's ring is now well opening out, the south surface being visible. Reference may be made here to a small matter connected with the history of the ring. The discovery of its duplicity was long attributed to Cassini (John Dominic, often called Cassini I) in the year 1676, until Mr. Hind pointed out that the division had been noticed ten years before by the brothers Ball in Devonshire ('Solar System,' p. 106). The record of their observation is in the very first volume of the *Philosophical Transactions*, p. 152, and is stated to have been made by Mr. William Ball, accompanied by his brother, Dr. Ball, October 13th, 1666, at six of the clock, at Manhead, near Exeter, with a very good telescope near thirty-eight feet long. Prof. Newcomb remarks that these observers were "otherwise unknown in astronomy" ('Popular Astronomy,' p. 346), and this may have led to a misunderstanding as to their exact location. Mr. Hind calls it Minehead, North Devonshire, but it cannot be the well-known Minehead, which is, in fact, in Somersetshire, and which no one would describe as near Exeter. We suspect that the word in the *Philosophical Transactions* is a misprint for Mamhead, a village near Dawlish, and of course not far from Exeter. The Balls do not seem to have announced the division as a certainty, but sent a drawing of the planet to a friend, who was induced by it to write to Huyghens (who can find no record of any reply), asking him to attentively consider the present figure of the ring, "to see whether the appearance be to him as in this figure, and consequently whether he there meets with nothing that may make him think that it is not one body of a circular figure that embraces his disc, but two."

Another variable star in the constellation Hercules (the designation of which will be V Herculis) has recently been discovered to be such by Herr Dunér, of the Observatory of Lund. It occurs in the Bonn *Durchmusterung* in the place R.A. 16^h 30^m 5^s, N.P.D. 52° 23', with the assigned magnitude 8.7. On the 7th of June last year Herr Dunér estimated the magnitude as 8.3, not very different from Argelander's;

but towards the end of June this year he found it only 9.3 or 9.4, and following it up afterwards observed the light to continue to decrease, until at the beginning of the present month the magnitude was only the eleventh, which would not have been visible at all to the telescope with which the *Durchmusterung* was made.

We have received the *Memoirs* of the Italian Spectroscopical Society for January and February (after that for March, referred to in the *Athenæum* for July 31st). The former contains, besides a continuation of Prof. Tacchini's solar observations at Rome, a description, accompanied by a fine engraving, of the splendid solar photographs taken by M. Janssen at Meudon. The latter is wholly occupied by a reproduction of an interesting paper on the solar temperature and the relative intensity of the rays of different colour spectroscopically determined by Prof. W. H. Pickering, of the Massachusetts Institute of Technology.

SOCIETIES.

ENTOMOLOGICAL.—August 4.—J. W. Dunning, Esq., V.P., in the chair.—Sir Sidney Saunders forwarded for exhibition four living specimens of *Proctos rubicola*, all stylolised females, recently bred from larvae extracted from briars received from Epirus, and contributed notes thereon.—Miss E. A. Ormerod exhibited a soft gall-like formation found on *Rhododendron ferrugineum*, but believed to be of fungoid growth.—Mr. Billups exhibited a specimen of *Heptanotus villosus* from Box Hill.—Mr. H. J. Elwes communicated a paper 'On the Genus *Colias*.'—Mr. W. L. Distant read a paper entitled 'Notes on Exotic Rhynchota, with Descriptions of New Species.'

Science Society.

It is proposed to mark the fifty-first birthday of the British Association by holding a meeting of unusual importance next year. The place of meeting will be York, where the Association originally assembled. Sir John Lubbock will, it is hoped, preside, and an endeavour is to be made to obtain the services as Presidents of Sections of former Presidents of the Association. Thus Prof. Ramsay will be asked to preside over the Geological Section, Prof. Huxley over the Biological.

MR. WALLACE will bring out before long a new work, 'Island Life,' which discusses the most interesting questions connected with insular Faunas and Floras by the aid of recent geological and physical researches. Great importance is attached to secular changes of climate, and hence the problem of geological climates is carefully investigated, and a new and somewhat novel solution of it attempted.

THE annual meeting of the Mineralogical Society of Great Britain and Ireland will be held at the Unitarian School-room, Swansea, on Friday next, the 27th, at 2.30 P.M.

It is interesting to notice that some telephone experiments have been made by Dr. Herz with the French Atlantic cable between Brest and Penzance. A new apparatus was employed, and the results are stated to have been satisfactory.

M. ADER communicated to the Académie des Sciences on July 12th the conclusion, drawn from his experiments, that every mechanical action having the effect of disturbing the state of molecular equilibrium of a magnetic nucleus develops, at the moment when such nucleus returns abruptly to its conditions of equilibrium, an electric current capable of acting on the telephone.

THE Yorkshire College of Science at Leeds has issued the Sixth Annual Report, for 1879-80, of that institution. Twelve professors, lecturers, and instructors, aided by nine assistants, are now giving instruction in fourteen subjects. The number of students in the year had increased from 113 to 142, and in addition there were 52 medical and 148 occasional students.

THE Academy of Sciences of Bologna will award their Aldine Prize Medal for 1882 to the memoir on animal electricity exhibiting the most original research. The Philosophical Faculty of Göttingen offer their Beneke prizes for experimental investigations and theoretical examinations of the phenomena exhibited in the case of non-homocentric light sources.

MM. HAUTEFEUILLE and CHAPUIS recently brought before the Académie des Sciences of Paris some experiments which appear to prove that the production of ozone is considerably influenced by pressure and temperature, and consequently that with extreme cold and great pressure large quantities of ozone may be obtained.

THE Monthly Records of Results of Observations in Meteorology, Terrestrial Magnetism, &c., taken at the Melbourne Observatory during January and February, have been forwarded by Mr. R. L. J. Ellery, F.R.S., with his usual promptitude.

THE Secretary for Mines of Victoria also sends us the 'Report of Progress' of the Geological Survey of that colony, to the end of June, 1879. Field operations were suspended immediately after the date of the last Progress Report, 1878, but they were subsequently resumed by Mr. Reginald A. F. Murray alone. To this volume Mr. Murray contributes several valuable reports and remarks, which are largely illustrated by maps and plans. The other members of the survey have contributed notes and returns, which place before the public a satisfactory view of the condition of the Geological Survey of an important mineral colony.

M. DE QUATREFAGES asked the Académie des Sciences, at the Séance of July 26th, to open a subscription for founding a medal to commemorate the services of M. Milne Edwards to science. This was agreed to, and a committee was formed.

Les Mondes for the 5th of August prints the 'Rapport Annuel sur l'État de l'Observatoire de Paris pendant l'Année 1879, par M. le Contre-amiral Mouchez, Directeur de l'Observatoire,' giving a plan of the actual state of the observatory and grounds, and another of the contemplated additions thereto.

M. J. A. ROORDA SMIT has in the *Archives Néerlandaises des Sciences Exactes* a paper on the diamond mines of South Africa. He states that the diamond is found in a primitive gangue of volcanic origin, the presence of a double carboniferous silicate being a characteristic of these mines, which he regards as extinct craters of volcanoes. His hypothesis is that the diamond is of Plutonic origin, formed at the expense of organic matter under the influence of great pressure and a high temperature. The recent artificial production of the diamond appears to confirm this view. M. Meunier states in the *Comptes Rendus* that he has produced crystals of spinel, and he believes periclase and corundum, by the action of steam on the chloride of aluminium in presence of magnesium at a red heat.

FINE ARTS.

DON'S GREAT WORKS.—CHRIST LEAVING THE PRÆTORIUM.—CHRIST ENTERING JERUSALEM.—THE BRAZEN SERPENT.—The latter (not completed) each by Sir David, with 'Dream of Fanny's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'Home of Calvary,' &c., at the DOME GALLERY, 25, New Bond Street. Daily, Ten to Six.—*See*.

Compte-Rendu de la Commission Impériale Archéologique pour l'Année 1877. (St. Petersburg.)

Mykenai, eine Kritische Untersuchung der Schleimannischen Alterthümer unter Vergleichung Russischer Funde. Von Ernst Schulze. (St. Petersburg.)

THE pamphlet of Herr Schulze is a republication of an article in the *Russische Revue*; its theme is the exposition and defence of a

theory about the origin and occupants of the graves on the acropolis of Mycenæ, which was propounded at greater length by M. Stephani in the recent issue of the *Compte-Rendu* of the Russian Archaeological Commission. A theory so put forth must be approached respectfully, whatever may be the value which, after examination, we may think belongs to it. Thus much is due to the archaeological experience of the author and his genuine learning. The encouragement by a considerable authority of a moribund paradox is pretty sure to bring about a revival of criticisms and carpings which were falling into oblivion. It is, therefore, by no means unnecessary to appraise without reserve the arguments which, in the deliberate opinion of a distinguished scholar and antiquary, will avail to transfer the antiquities unearthed by Dr. Schliemann at Mycenæ from some thousand years, and rather more than less, before the Christian era to the third century after it.

The position of Dr. Schliemann, as an interpreter of the remains of antiquity which his sagacity and enthusiasm have brought to light, may well engage our sympathy. It cannot be denied that the coincidences between what he hoped and expected to find and what he actually did find were most remarkable; and after all the encouragement which he received from considerable scholars, it is naturally a trial to him to be called upon to give up—as it seems too clear he must—his cherished dream of having recovered the personal relics and remains of Agamemnon and Cassandra. He is between banded theorists on opposite sides, and it is as little comfort to him as to the “men of Angiers” if, “from North to South,” the assailants who afflict him are scarcely less troublesome to each other. His conjectured identification is too modern for one party, and too ancient for the other. On the one hand, the Achaian Agamemnon, so far as he represents an historical fact at all, is both confidently and plausibly assigned to a period when the Cyclopean walls of the acropolis of Mycenæ and the tombs they enclosed were already antiquities—a period far more advanced in the arts of construction, as the highly artificial tombs, the so-called treasuries in the lower city, abundantly testify. On the other hand, we are now challenged to admit that these Mycenaean graves were thrust intrusively among the ruins of a city which had been desolate for centuries—after Achaian, Dorian, Macedonian rule had succeeded each other, had been superseded by Roman, and when Roman power was already coping at disadvantage with the insolent audacity of the Goth and Vandal.

The ten years from 250 A.D. to 260 comprise the three naval expeditions of the Goths and associated tribes, which, starting from the Sea of Azoff and the scenes of M. Stephani's archaeological explorations, ravaged not only the maritime but inland cities of Asia Minor and Greece. Each was more adventurous and destructive than its predecessor. The wealthy city of Trapezus (Trebizond) was taken by storm by the first. The second passed through the Thracian Bosphorus, captured Byzantium, and Chalcedon on the opposite shore with its well-stored arsenal, and then turned inland to assail with equal success the once royal city of Nicomedes and other Bithynian

towns scarcely less important. The third and largest expedition, in which the important and peculiarly vagrant tribe of the Heruli took part, after ruining Cysicus, passed through the Hellespont, and seized and plundered Athens, Corinth, Argos, and Sparta. One of their chiefs, Naulobatus—a true Greek name, most appropriate for the admiral of a flotilla—led the Heruli as far as Epirus; there by capitulation he took service, together with his followers, under the Roman emperor. Another section of the adventurers regained the sea, and destroyed the temple of Diana at Ephesus and ravaged the Troad on their way back to the Cimmerian Bosphorus.

Now what we are invited to accept as fairly proved is nothing less than that the resemblances between the remains obtained from the excavations at Hisarlik and those from the Mycenaean interments are due to a common connexion with these devastating Goths or Heruli. The theory imports that while the Peloponnesus was in their power they occupied the Cyclopean acropolis of Mycenæ as a place of strength, and, after a disaster in which they lost women and children as well as princes, buried them in a general grave, “with golden masks upon their faces in South Russian fashion,” and deposited with them intaglios of Sassanid origin, which they had brought from the North, and a variety of gold ornaments, especially those with representations of butterflies, which were productions of Greek art of late date and obtained from the plunder of Greek cities.

The custom of applying thin golden masks to the faces of the dead is not peculiarly “South Russian.” Roman examples are known which date much earlier than those from the neighbourhood of Kertch and Olbia; others are producible from Cyprus, Phœnicia, and Mesopotamia; the practice is among the number of those which ethnologists are accustomed to regard as carrying no more proof of dependence upon a single centre than the custom of tattooing the living. The Persian female figures which Herr Schulze engraves as precise parallels in costume to those on the intaglio of Mycenæ prove no more than a comparison of the fashion plate of *Myra's Journal* with an archaic Greek vase, and that is not contemporaneousness, but that ladies of all periods have worn petticoats and plaited their back hair. The intaglio in question is pronounced by better authorities to be of Babylonian origin, and the other lentoid gems take their places in series with those which have been collected from the Greek islands, and throw so much light on the development of archaic Greek art.

But most surprising is the inference which M. Stephani draws with such positiveness from the frequency of the occurrence of the butterfly as an ornament, either solid or upon the thin gold discs of Mycenæ.

“The assumption,” he says, “that the butterfly was a favourite object for representation in a prehistoric period of which otherwise we know nothing, and then was lost sight of entirely in the historical times of culture in both Europe and Asia, is a manifest contradiction to all sound criticism.”

M. Stephani has made an exhaustive collection of the passages in which the butterfly has been mentioned by Greek and

Roman authors, and urges so eagerly that it was utterly neglected both in poetry and prose as compared with the cicada, for example, before the age of Alexander, as almost to imply an impression that it was previously unknown. True enough, no doubt, it is that the world does not for the most part readily forego the easy development of any form of decoration already in possession; yet fashions in art do sometimes die out completely and capriciously enough. If these Mycenaean butterflies are really to be taken as part of the swarm that overspread art in the second century, especially as associated with the pretty allegory of Eros and Psyche, we must ask how it is that the graves are entirely unfurnished with other traces of the Greco-Roman art of the period. Laden with plunder of wealthy cities as the Heruli were, had they no other spoils from the acme or the decay of art to devote to the unstinted enrichment of the graves of their chiefs? But we are scarcely called upon to linger over an analysis of “these poor habits and thin likelihoods” by an objector who entirely ignores considerations of “more certain and more overt tests” that are decisive. M. Stephani gives us the option of assigning the graves to the still later incursion of the Goths of Alaric (A.D. 397); but—to deal with the case which is most favourable to him—was not one word required to account for the absence of iron from the graves of Heruli who had matched themselves with Roman legionaries from the west to the east of Europe, and had but lately plundered the armouries of Chalcedon and so many other cities? There is no trace whatever of iron among the multifarious contents of these entombments; yet such traces are indestructible. Iron may waste away by rust, though against the last ravages of rust the circumstances of the burials would have given much protection; but a mass of rust does not disappear, if it disappears at all, without leaving permanent stains behind it. And not only is not iron present, but its natural place is taken by bronze. Swords and lance-heads by the score were found beside the remains of these ancient warriors, but they were without exception of bronze, of copper hardened by a liberal alloy of tin. We are told by engineers that a chain is as strong as its weakest link, but a complex chain of evidence is as strong as its strongest, and an objector who withholds from testing or even noticing this has little claim to be answered on immaterial cavils in detail. To suppose that the Goths and Heruli of the third century fought against Roman levies with the weapons of men of the bronze age is as reasonable as to assign the weapons of *Forus* to our opponents at *Aliwal* and *Chillianwallah*. We therefore feel absolved from the uninviting task of tediously demonstrating all the inconsistencies of the date assigned to the other works in precious metals.

Every year is now bringing forward fresh evidence in illustration of the prehistoric age, of indefinite duration and term, to which the antiquities of Mycenæ must be assigned. Discoveries following on discoveries make it futile to treat of these as isolated in character, however at present unrivalled in their significance and con-

spicuousness. The advocates of the Gothic or Scandinavian claimants may be left to deal as they can, from their whimsical point of view, with the proofs of the wide limits, in geography as well as in time, of a system of comparative civilization showing distinctly related characteristics, which has left its traces at Cameirus and Ialysus in Rhodes, in Cyprus from end to end, at Spata and elsewhere in Attica, as well as at Mycenæ. The illustrations derived from Dr. Schliemann's excavations at Hissarlik are in some respects even more instructive than the Mycenæan. The historical student is presented here with a section of deposits as valuable and conclusive as ever was hailed by a geologist. Remains which have the most direct relation to those of Mycenæ were here sealed down by ruins upon ruins of demonstrably prehistoric times, with walls on the top of all which are certainly anterior to the Rome of the emperors. There is the best reason to expect that the energy of archaeological explorers in this field will soon make as important additions to our knowledge here as we have received respecting paleolithic man since controversy has been hushed as to whether the man of the flint instruments was a reality at all.

Whatever advance, whatever discoveries, may be made that throw light upon the characteristics of society over the proper area of Greece during the age antecedent to the employment of iron, the antiquities of Mycenæ will always be of importance as bearing on still another question, by no means inferior in interest—the relation of that society to the civilization which succeeded it. That this was a development by men of the same race we believe may be established by the study of these antiquities, and if this be so, the more is it to be desired that such study should not be further interrupted by the revival of theories which it was hoped were once for all defunct.

THE BRITISH ARCHEOLOGICAL ASSOCIATION.

THE thirty-seventh annual Congress meeting of the British Archaeological Association commenced on Monday last at Devizes, under the presidency of Earl Nelson. After the two meetings of immediately preceding years at Winchester and Yarmouth the Association gladly revisits westerly hunting-grounds. Twenty-two years have elapsed since the Congress of the Association met at Salisbury for the examination of Wiltshire antiquities, and probably very few of those who take part in this Congress were numbered among those who then explored the beauties of Salisbury Cathedral, the Gib Hill tumulus, or the earthworks at Old Sarum. The proceedings were inaugurated by a cordial reception at the Town Hall by the Mayor and Corporation of Devizes and the executive members of the Wiltshire Archaeological and Natural History Society, a society which has flourished for many years and collected in the pages of its periodical magazine an immense store of topographical, archaeological, and scientific information, by way of pendant to the colossal works on Wiltshire by Sir Henry Colt Hoare. On this occasion the ancient charters of privileges which have been from time to time accorded to this town by many sovereigns, the mace, civic insignia, and mediæval plate in the possession of the corporation, and several other objects likely to attract an antiquarian assembly were displayed, and considerable interest was taken in them by the members of the Congress as well as by the inhabitants of Devizes itself, who do not often have so excellent an oppor-

tunity of inspecting the relics of their own town.

In the temporary absence of Earl Nelson, whose inaugural address upon the county antiquities selected for examination was postponed to a future opportunity, the Rev. A. C. Smith, of Yatesbury, a prominent member of the Wiltshire Society, cordially welcomed the members, and pointed out with great eloquence the leading features of ancient and mediæval Wiltshire. This county possesses, perhaps in a greater degree than any other in the whole of England, magnificent examples of the earliest works attributed to human agency on the globe. The British period, illustrated but sparingly elsewhere, here is well shown by the flake-strewn, barrow-studded downs; then comes the marvellous and mysterious megalithic edifice at Stonehenge and its larger, but perhaps less generally known companion in age, Avebury; Silbury, the largest artificial mound in Europe, with its adjacent stone circle; the Roman road at Wansborough; Amesbury and Vespasian's Camp; the castle of Bratton, where the Danes once held their camp, and Devizes; the monastic remains at Malmesbury—the home of the most vivid and most trustworthy of our chroniclers, William of Malmesbury—Braddestoke Priory, and Lacock Abbey; and a large number of typical specimens of ecclesiastical and domestic architecture, all being included in the places put upon the programme for visitation during the eight working days at the disposal of the Association. Under the guidance of the Rev. H. A. Olivier and Mr. Henry Cunningham, Curators of the Devizes Museum, the extensive collection of antiquities recovered from excavations in the barrows preserved in that institution was inspected, and the party was then conducted to the churches of St. Mary and St. John, which were described at length by the Rev. Dr. Burges, rector of Devizes. Afterwards a visit was made to the remains of the ancient castle, renowned in the middle of the twelfth century in the wars of the Empress Mathilda, daughter of Henry I., who, as Mr. W. de G. Birch pointed out in a paper published some time ago, is entitled to her place among the sovereigns of England by reason of her formal recognition by the Government then existing in England during the eventful years 1141–1142.

After visiting some buildings in the town, the members assembled in the Town Hall, and the President delivered his inaugural address, in which, after referring generally to the important bearing which these annual gatherings of archaeologists had upon the furtherance of the study and the preservation of our historical relics, he proceeded to point out that the Association might assist in promoting archaeological lore by preserving the old names of different fields and farms. Every field had a name, and many still retained them by mere tradition among the old labourers and in the old parish maps and terriers. Some of more modern date only referred to the use of the field on its comparatively recent allotment, such as "Hundred Acre," which generally meant "under an acre," and "Ten Furlong," or the like, but there were much older names than these, and if any one ever attempted to walk the bounds of an old Saxon charter many of the old names, if kept, would help out the boundaries, and the specified points on the boundary would give an explanation to the names. For example, Whelpley, Wellow, Landford, were a proof of the British being originally to the east of Christ-Church Avon. Cordic's battle at Charford drove the Britons to the other side, and caused the succession of forts from Old Sarum down the valley protecting the western lands to which they retired. A few years ago, in digging in a rabbit burrow, Lord Radnor's keeper came upon the remains of an old Saxon chief, with his sword by his side, who had evidently fallen in the moment of victory in the middle of the fortified pah which he had taken from the British, following up the suc-

cesses of Cordic, and driving the Britons on the other side across the river at Britford—a name which still commemorates this strategic movement of the defeated party. Hence the use of preserving names and the old earthworks. A discovery was thus made which would have been comparatively useless without those well-known surroundings which, having been preserved, gave a consistency to the history. His lordship then proceeded to refer to some of the places of interest which it was the intention of the archaeologists to visit. Referring to the large number of tumuli, he said those on the Wiltshire downs had been sufficiently excavated, and he thought nothing could justify the profanation of old burial-places when there was a certainty of no new discovery being made. He did not see, however, why a careful tunnelling should not be conducted under the so-called altar stone at Stonehenge, to see if any remains which might illustrate the age of Stonehenge could be found there or within the sacred circle, and, further, he advocated the replacing of those stones which had fallen within man's memory, a record of which had been carefully preserved. The mechanical appliances of the present day could easily replace them. The necessity of something being done to preserve the ruin as handed down to us was becoming more and more imperative. One of the great stones was gradually bearing more heavily on a stone of the inner circle, and it might fall down any day. Some means should also be taken by artificial supports to prevent that catastrophe, and he could not see why, when that was done, they might not have those stones replaced whose position was clearly known, and whose fall had been carefully recorded. Having briefly glanced at the programme, which promised a successful meeting, he trusted that all archaeologists would endeavour to collect and preserve all such monuments of the past as came in their way, so as to bring them under the notice of associations like the one now engaged in investigating the county of Wilt.

On Tuesday, at an early hour, a large party was conveyed in carriages to Potterne Church, which, with the ancient porch and church house, was described by the Rev. H. A. Olivier, Mr. E. P. Loftus Brock, F.R.S., and others. From this place the members proceeded to Eastwell, where the font, attributed to the very early date of the tenth century, and its remarkable inscription were inspected. The drive was then continued through Eristoke to Edington, where the church and the monuments were examined, and a brief description of them given by Mr. J. R. Bramble and other members. After luncheon the church of Tinhead Bratton was visited, and the encampment at Bratton, by some believed to be the site of King Alfred's decisive victory over the Danes, explored, most of the visitors walking up the ascent and inspecting the well-known "White Horse." The return journey to Devizes was made through Steeple Ashton, whereby an opportunity was provided for viewing the church, Keeril with its church and fine examples of ancient timbered houses, and Foulshot Church with its interesting belfry. The long day was yet further extended by the reading of papers by Mr. J. A. Pictou, F.R.S., and Dr. Stevens. Wednesday's proceedings consisted of a visit to the church of Bishop's Cannock; an inspection of the Wansdyke, about two miles from the church; thence across the Roman road to Avebury, with a description of the megalithic circles by the Rev. A. C. Smith, to whom also the Association stands indebted for the description of the stone circle opposite the great artificial mound at Silbury, to which the party was taken through the celebrated Kennet avenue. On Thursday, Braddestoke Priory, Deantsey, and Malmesbury Abbey formed the principal portion of the programme.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LIV.—WENTWORTH WOODHOUSE, ROTTERHAM.

MORE fortunate than Dr. Waagen (to whom, as he has told the world, an accident denied full use of an opportunity of examining the pictures in this magnificent seat), we are indebted to the present Earl Fitzwilliam for ample means of studying the works which place Wentworth Woodhouse in the highest class of the private collections of England. Than Earl Fitzwilliam no one knows more about the gallery, of which he takes zealous care, and generously allows the world to see under a restriction which, although inconsiderable, is necessitated by the fact that, while most of the paintings are hung in a large gallery, which serves as a corridor of communication, many are in the rooms usually occupied at Wentworth. With a few exceptions, every fine example is well lighted. Wentworth is in every way an historic house, and was renowned before the fame of the great Earl of Strafford cast a new lustre on its hall-rooms and his love of art enriched the place with its choicest treasures. This statesman collected the Van Dycks and some few other contemporary pictures which have remained here since his time; the *Lelys* were added by his son. His descendant, the first Marquis of Rockingham, the well-known minister, procured the Low Country and Italian paintings, which in the middle of the last century it was the fashion to collect, as well as the Reynoldses and those masterpieces by George Stables which give a distinct character to the collection. Dr. Waagen, in his account of the gatherings of pictures formed in the last decade of the eighteenth century, confounded Viscount Fitzwilliam, whose very miscellaneous acquisitions are now at Cambridge, with the owner of the hall-rooms before us.

Arranged as these pictures are, it will, on every ground, be most convenient to describe them in their order on the walls, using the numbers of the manuscript catalogue, and without more regard to the schools than the paintings represent than is predicated by that mode of arrangement. This method brings to the front the numerous works in the Gallery, and, first among them, an interesting Van Dyck, being No. 58, a sketch for the famous group of portraits of the great Earl of Strafford and Sir Philip Mainwaring, his secretary, which we describe at length below. Though not hung in a good light, the smaller version seems a valuable example, because it exhibits the process of the artist in beginning a picture; the handling is, of course, a little free, but the study possesses the motive, composition, and effect of the finished group. There is a slight difference in the arrangements of the two paintings. The next work is by P. Wouwermans (62), and shows the interior of a stable, not a common subject with the artist. A man has mounted on a dark bay horse; the white horse, which Wouwermans would never dispense with, because his scheme of chiaroscuro depended on such a key-note, is held by a groom, while the owner speaks to a woman on our left. The door of the place is open to admit light, which contrasts strongly with the warm gloom of the stable in shadow, a darkness which is broken by rich reflections from the lustre without. Several horses are at the mangers in the background. This is an exceptionally luminous and powerful picture, much less black in the shadows than usual with the master.

A very precious portrait (69) compels the visitor's attention because it is said to represent Shakespeare. Although the features are a little pinched, there is a strong likeness between them and those of the "Chandos" picture of the poet, which is now in the National Portrait Gallery. It is said to have been copied by Sir G. Kneller from an older portrait, and given by him to "glorious John" Dryden. It is that which is referred to in the "Epistle to Sir Godfrey Kneller, Principal Painter to his Majesty," which contains the celebrated words:

Thy pictures think, and we divine their thought.

By the way, no one has developed the motive of this line with such force as Mr. Browning has in his poem called "Is a Gondola." Dryden continued:—

Shakespeare, thy gift, I place before my sight:
With awe I ask his blessing ere I write;
With reverence look on his majestic face,
Proud to be seen, but of his god-like race.
His soul inspires me, while thy pencil I write,
And I, like Tasso, under Ajax fight:
Bids thee, through me, be bold, with dauntless breast
Consume the bad, and emulate the best.

So that, as a shield against the envious critics of Kneller, Dryden said that—

Old as she is, my Muse shall search behind,
Bear off the bad, and intercept the wind.

It is something to have met with the cause of this splendid achievement of the "Muse, old as she is."

A neighbouring group of portraits of "The Italian Poets" (64) is the work of Giorgio Vasari, and probably that which is mentioned in the "Life of Vasari by himself as having been executed at Florence in 1544:—"There I painted some pictures, and among them one which afterwards became the property of Luca Martini, wherein there are the portraits of Dante, Petrarch, Guido Cavalcanti, Boccaccio, Cino da Pistoia, and Guittone d'Arezzo, the likenesses being accurately copied from other portraits. There were subsequently many copies of these heads made from this work." The last part of this statement explains the existence of other pictures of this class, of which one is in the library of Oriel College, Oxford, No. 227 of the Manchester Art Treasures; the names of the persons represented in it are given thus: Ficinus, Poliziano, Petrarch, Boccaccio, Dante, and Cavalcanti; the picture was engraved by Jerome Cock—a rare plate. From the Orleans Collection a similar picture was sold to Mr. T. Hope for one hundred guineas (Buchanan, i. 32), and by Mr. H. T. Hope lent to the British Institution, 1848, No. 110. The last was engraved by Cathelin and Mondet. Earl Fitzwilliam's version comprises life-size, three-quarters-length figures in earnest conversation. Dante is on our right, and wears a red dress; his face is shown in profile, thus illustrating the authority for the likeness. His features are in full light, and his right forefinger indicates the name of Laura, which is on the cover of a book held by Petrarch, who wears a white dress and red hood; the latter leans eagerly forward towards Dante, and speaks with animation. A globe is on the table, with a closed book, to indicate that the roll of poets' names was made up. It is right to add that the names of other persons represented in this picture have been given as Boccaccio, Ariosto, Tasso, and Vasari himself. Vasari was born twenty-eight years before Tasso, who came to the world in 1544, the very year in which, as the painter recorded, as above, he executed his "Italian Poets." There is a mistake somewhere. Cino da Pistoia and Guido Cavalcanti were friends of Dante, and Fra Guittone d'Arezzo was a contemporary of this poet. Verses by all these bards are translated by Mr. D. G. Rossetti in "Dante and his Circle," 1874.

We were next attracted by a charming Guido (65), one of the best of his works, of which few are first-rate. A boy of eight years old, called "Cupid," is sleeping naked on a couch covered by red velvet. There are many versions of this often-repeated motive, which doubtless was one of those to which the craft of Ercole di Guido as a copyist was directed. That before us is a masterpiece of eclecticism: the carnations are tenderly and sweetly painted, and defective only in being a little cold in the greys, a slight shortcoming of the period of Guido's practice which is represented by this picture. But alas for eclecticism! This is but a charming painting of a boy sleeping—not the fiery-hearted Cupid of the great masters of the Renaissance, nor the "long-limbed" lad of antiquity. Yet it is all that the artistic attainment of the time of the

painter, acting on a conscientious and conservative, but cold and unsympathizing, temperament, could effect.

It is a long step from Guido to John Philip, R.A., whose capital picture called "The Widow" (68), a portrait of his landlady at Seville, is next in order in our notes. This is a life-size, three-quarters-length figure in a black dress, and really a large sketch of high value for tone and the breadth of effect and the richness of the carnations it exhibits. It was bought in 1807. Near the Guido is a good copy (67) of the famous "Tribute Money" by Titian, now at Dresden. There are numerous copies of this work: one of the best is in the Grosvenor Gallery; others are to be found in the Uffizi and the Academy of St. Luke, Rome. A large and striking gallery picture by Guercino is called "Hagar and Ishmael" (69). Hagar, as is not unfrequent in the works of this master, whose misfortune it was to be born too late, has a magnificent physique and a noble air and presence; she is weeping near the sleeping boy. The angel, a graceful but rather weak figure, appears in the design, and does not add to its strength, although he is distinguished by Guercino's grace of action; the angel points to the spring. Of course Hagar is the fine element here; this figure shows a superb reading of the subject, but still it is deficient in dignity and grandeur. Guercino's conception is not sufficiently elevated, although he has given a striking picture of a finely formed and noble young mother who has been bitterly wronged. This picture needs attention. A bust portrait (70) of a girl with fair hair bears the name of *Mlle. de la Tremouille*, and is, although dry and hard, interesting as a specimen of French portraiture of the middle of the seventeenth century. By Guercino (I) is No. 71, a small head of the *Magdalen*, a study valuable for richness of impasto. The motive of the expression is forced; the left hand has been repainted.—A Claude (74) is now in a state unfavourable for inspection. A temple is on our right, a group of beautiful trees in the middle, beyond which is an open and glowing vista of a champagne country with remote hills, water, and woodland; more foliage is on our extreme right, a bridge in the middle distance; a shepherd and shepherdess are driving their flock in front. The picture is now obscure, but was originally, we think, an unusually fine example. Thirty years ago, when Dr. Waagen saw it, it was in the same condition; it is therefore, doubtless, irrecoverable.

By Schalken is a *Virgin and Child* (75), a candlelight piece of life-size, half-length figures, embodying a very happy idea in the Dutch vein of the painter's time. The Virgin has the babe on her knee, and supports him with her left arm, holding the candle with her right hand. There is nothing ignoble in the design or execution of this fine picture, but, on the contrary, a simple, tender, and pathetic motive is rendered with solidity and learning. Physical beauty of a high order is alone wanting to make this a first-class painting, as it is a first-rate example of the artist's powers. "Christ crowned with Thorns" (76) is by Annibale Carracci. It comprises the bust of Christ and the head of the executioner who places the crown, thus giving the gist of the subject according to the compendious mode of the Bolognese School, and in this respect the work is an extremely valuable example of a leading and admirable characteristic of the class it belongs to. If the painter had been as fortunate in the subject as he was wise in putting his idea into execution, this would have been an admirable picture. But his idea of Christ is feeble, although the learning employed in rendering that idea cannot be questioned. Insight, although not of a noble kind, and pathos appear in the fine expressiveness of the purple lips of our Saviour, while the look of his eyes is weak, even for a melo-dramatic conception. They are "turned up" according

to Guido's most conventional fashion, while the hands, which should have partaken of the agony of mockery and humiliation, are nerveless and out of keeping with the expression of the face, affected though that be. That the colour and chiaroscuro, the purely technical qualities of this picture, are remarkably well managed, severally and together, suffices to give us a true notion of the merits of academical training, such as that to which all the Carracci owed much, and which formed so large a portion of their art that it has been doubted if without it they would have gained the reputation they possessed and still, in some degree, retain.—A *Salvator Rosa* comes next, and is a large landscape, called 'The Tribute Money' (77) because of its figures. It is really a fine view of a sea-shore, with ships running before the wind, their white sails distinct on the deep blue water; a great rock is on our left, with a convent on its summit. The design is so grand and dignified that it cannot fail to impress the spectator. It is especially noteworthy for a noble inspiration, and for the vastness of the atmosphere pervading the view over the sea to where the horizon shines in golden lustre.—A 'Holy Family' (78), by Andrea del Sarto, is a fine and uncommonly warm picture of his middle period, more than ordinarily resembling a Paolo Veronese in its colour and wealth of tone, golden and ruddy carnations. Christ, a whole-length figure, is on the Virgin's knee; both are in profile to our left. She turns with a playful and lifelike expression to the front, an attitude which in its graceful charm is very like that we owe to Veronese. St. John and two other figures are on our left.

Another 'Holy Family' (79) is by Palma Vecchio, and comprises half-length figures of the Saviour, Virgin, SS. John and Catherine, the last a nobly conceived figure of great beauty and thoroughly Venetian character. It is a charming example in which one sees distinctly the influence of the Bellini on the painter. This affects the sentiment expressed by the design not less than some qualities of the execution. On the whole it is undoubtedly one of the finest examples of a master whose works are comparatively rare in England. Christ is on the knee of his mother and he holds the globe, while St. John, with his labelled cross, approaches them. The figures of the children are exquisitely pretty, soft, and naïve. The Catherine is, of course, Palma's fair and wholly Venetian daughter Violante, a plump and voluptuous damsel, whose abundant golden hair is bound about her head and lies in rolls on her shoulders. There is a seductive and amorous expression in her features, and the morbidity of her flesh is in keeping with it; her carnations have not lost a tint of the rose or a tinge of her warm Venetian blood. She stands in an attitude of despondency, but is quite unmoved at heart, and thinks only of the golden light on her broad brows and the gleaming of her hair, and of the rosy and creamy colours of her flesh. Orange and blue robes signify not only the Magdalen's repentance, but the sumptuous taste of the lady and her father's vigorous eye for colour. The picture is very fine indeed, a glorious piece of colour. The Virgin's face has the charm of soft, sweet, and gracious maternity, and its contours and colours are lovely.

'A Girl and a Man with a Parrot' (80) proves the force of Venetian influence, in the mode of Carpaccio, on Dutch practice, which has dictated the choice of models and a subject. An old man holds the bird on one hand, while with the other he feeds it with grapes taken from a dish which the damsel carries. It is a capital example of the same skill which produced Lord Darnley's admirable painting of similar character, and both are by Jordaens, wholly sunny, masculine, and lustreously powerful. The latter was at the Royal Academy in 1877, and both were at Manchester twenty years before. The Cobham picture is rather more brilliant, not quite so well drawn,

and perhaps cleaner than that at Wentworth Woodhouse. A second *Salvator*, 'Jason and the Dragon' (81), betrays an undramatic idea of the subject. The hero is on a rock behind the dragon and administers the charm to it. He strongly resembles one of *Salvator's* brigands. The chief light of the picture falls on the white sleeves of his shirt, which serve as foci for that purpose. *Rosa* etched this design with his own hands. The picture has darkened to an unusual degree. Dr. Waagen was probably right in attributing to Innocenzo da Imola a Raphaelesque picture of the 'Virgin and Child,' which bears the number 83 in this gallery. Very sweet and simple in design, elegant and careful, and possessing exceptional warmth of colour, it is rightly ascribed to the school of Raphael. Some lack of strength in the motive does not affect this ascription. No. 84 is a second *Guercino*, and in an oval represents busts of his son and daughter; it is a most agreeable and perfectly genuine picture. The girl's face is very ingenuous in its expression, and in its features curiously like her father's angels and other beauties, especially as regards the "sunny" eyes, fair and broad forehead, and the floppy hair which clusters about it. But the head of the boy by no means equals this. The draughtsmanship is imperfect, the expression is almost feeble.

By Il Sodoma is a 'Virgin, Child, and St. John' (85). The Virgin is a half-length figure, with Christ, at full length, standing in her arms. John is behind, and points to Christ. It is a very fair example of Bassi, who is much less known in this country than he deserves. His graceful "airs" and nice composition, the beauty of the Virgin's somewhat *précieuses* features, her dainty attitude, are elements which perfectly illustrate the peculiar motive of the painter, who was unequal in his efforts, at times indicating the possession of very high powers indeed, at other times falling far below the standard of Earl Fitzwilliam's picture—a work which shows the strong influence of the school of Da Vinci on this Sienese master, whose art is often wonderfully full of life and stately, almost antique beauty, rendered with something of the finikin Lombard manner. An "heroic" Van Dyck next commands attention. It represents 'Rinaldo and Armida' (82); she stoops over the sleeping knight. It is a capital picture, and nearly equal in merit to the beautiful example of the same class which Mr. Harford lent to the Royal Academy last winter, called 'Hermionia putting on Clorinda's Armour' (130). Hermionia was evidently painted from Margaret Lemon, Van Dyck's beautiful mistress, whose portrait is at Hampton Court. Michael Angelo da Caravaggio has the credit of having painted the fine portrait of a man (87) in a black dress embroidered with gold, and wearing a fur cap. It is a good example of a very grave yet animated character, without any exaggeration of expression, action, or painting. The last-named element is massive, and illustrates a grand style. The carnations are ruddy, and the flesh shadows are, as usual with the painter, of a deep brown.—We pass next to a rocky landscape (102) with gipsies, painted by Old Teniers, which may be compared with his works in the Wynn Ellis Gift to the National Gallery. It closely resembles them, and displays his taste for such subjects. A round tower is in the middle distance, beyond is an open space; a lowering autumnal sky indicates an approaching storm, and this feature, as is generally the case with the artist, is the most striking portion of his picture, which is superior to most of his productions in possessing a fine glowing tone.

We conclude this part of the subject with a selection of good pictures from the large body of portraits of eminent persons with which Wentworth Woodhouse is richly stored. A 'Portrait of Montrose' has a handsome, intelligent, and energetic face. That of Sir

Horace Vere has hair all compact, as if with the constant wearing of a helmet. Next is Margaret Clifford, seventh Countess of Derby. After this we recognize the last Thomas Wriothesley, fourth Earl of Southampton, Lord High Treasurer, a fine and masculine Lely (or Wissing); Dr. W. Spencer, by Mrs. Mary Beale, in an oval cartouche; a whole-length figure of Catherine Stanley, Marchioness of Dorchester, and sister of the Countess of Strafford; Sir William Fitzwilliam, Earl of Southampton, 1537-43, a very good picture, showing this distinguished peer holding a staff as Treasurer of the Household to Henry VIII. Near these are the whole-length portraits of the first Lord and Lady Fitzwilliam; the second Earl of Strafford, in armour, and having a very kindly and gentle face: it looks like a good Dobson, but is much chilled; Arabella, Lady Wentworth, afterwards Countess of Strafford, half length, in a dead-leaf dress and blue scarf, her hair in the mode introduced by Henriette Maria, ascribed to Cornelius Jonaen, but looks very like an exceptionally snubbed Lely (she was the second wife of Thomas, Viscount Wentworth, afterwards Earl of Strafford; there is another portrait of this lady, which was at the Academy in 1875); the first Marquis of Rockingham, in a circle; Lady Anne Wentworth, by Lely, a whole-length figure in a white satin dress, a charming picture of a girl walking. The Lady H. M. Stanley (122) is a child in white, seated on a pillow, with grey curtains behind the figure, and having both hands extended. This picture has impressed our memory because it is most delicately and prettily painted, with rare animation in the attitude and great spirit in the expression, and because it is remarkable for beautiful modelling and extreme delicacy of finish. Chromatically speaking, it is what we should now call a study in warm white with the carnations in perfect keeping, thus producing admirable colour of a character very uncommon indeed in a work of the class with which it cannot but be associated. It is mentioned in the second Earl of Strafford's will as the likeness of "my deare wife at 9 months." A red coral hangs by a white ribbon before the child, who wears a laced cap set back from her ears. This admirable picture and most interesting portrait is worthy of Van Dyck, but it is strongly suggestive of the fine, grave, and learned mode of old Dutch portraiture in which Van Somer excelled, and which flourished until the more attractive and animated, if less sound, style of Rubens and Van Dyck superseded it. No. 125 is another portrait of the same person, a girl of nine years old, holding flowers, and indisputably a good Van Dyck. This last picture, like the former, is mentioned in Lord Strafford's will, "My deare wife at 9 years."

The next paper of this series will describe the remaining pictures and portraits in Wentworth Woodhouse.

First Art Society.

Among the pictures destined for the Royal Academy next year is a portrait of the Earl of Wharfedale by Mr. Poynter.

THE death is announced, on the 9th inst., of Mr. T. S. Robins, a member of the Institute of Painters in Water Colours. This artist was one of the original members of this society, and for many years his marine pictures and landscape subjects have been eminently popular.

CANON GREENWELL is at present investigating the contents of some Irish barrows and is staying at Portrush.

WE have to record this week with regret the death of Mr. H. Clark Pidgeon, President of the Sketching Club and a very old member of the Institute of Painters in Water Colours. Mr. Pidgeon, who died at a somewhat advanced age on the 6th inst., was born in March, 1807. He was educated at Reading under the famous Dr.

Valpy, and originally destined for the Church. But that project was abandoned, and after a short trial of a business pursuit at Isleworth, his natural tastes for art and archaeology, which he had manifested at a very early age, led him into more literary paths. For some time he edited the *Derbyshire Chronicle*, and wrote, among other works, a treatise on the Eton Montem, which attracted considerable attention at the time of its production. Art studies led Mr. Pidgeon to Paris, and he subsequently filled the professorship of the School of Drawing at the Liverpool Institute. Here he contributed very considerably towards the formation of the Historical Society of Lancashire and Cheshire in co-operation with Mr. J. Mayer and Dr. Hume. In 1851 Mr. Pidgeon returned to London, and worked with great success in preparing the designs on wood for the *Illustrated London News* during the Great Exhibition, which was so extensively illustrated in that periodical, and from that date up to within a very recent period he was a constant exhibitor at the Institute.

On the 14th inst., exactly 632 years after the famous structure was begun, the great Dom at Cologne was finished by placing the highest stones on the towers. The date for the ceremonial celebration of this event is not yet named.

A STATUE of Field-Marshal Wrangel, by Prof. Keil, has just been cast, and is to be set up in Berlin, another of the many statues of warriors which give the Prussian capital such a belligerent aspect.

MUSIC

The National Music of the World. By the late H. F. Chorley. Edited by Henry G. Hewlett. (Sampson Low & Co.)

THE following extracts from Mr. Hewlett's preface to this work sufficiently explain its appearance, though they do not account for the delay which has been allowed to occur since Chorley's decease:—"The four lectures upon which the following essays are based were read by the author at the Royal Institution in 1862, and subsequently delivered at Manchester and Birmingham. Encouraged by the popular success which they achieved and the eulogies passed upon their merits by some of his most distinguished musical contemporaries, Chorley resolved to publish them, and had partially prepared them for the press not long before his death. . . . The knowledge that in offering these essays to the world I am giving effect to the wish of my deceased friend removes the uneasiness which one who is responsible for the publication of a posthumous work may naturally feel, lest the established reputation of its author should thereby suffer." Mr. Hewlett need be under no apprehensions respecting Chorley's reputation. Apart from his critical acumen, this was gained by reason of his possession of qualities which for want of a more descriptive term may be called truly English, and which assured for him the respect even of opponents. His free and fearless statement of his own convictions on art matters made his opinion greatly sought after at a time when musical criticism generally was more timid and certainly less enlightened than at the present day. That his views respecting some eminent composers were peculiar cannot be denied, and a few passages in the present volume read strangely enough by the light of our more recent experiences and sympathies; but it is by no means probable that he would have eliminated, or even modified, these expressions, for he never spoke lightly or carelessly, and his opinions once formed were maintained with a tenacity which commanded consideration if it could not always carry agreement. The subject of this posthumous work is a vast one, especially as Chorley has included in his use of the term "national music" not merely traditional or folk music,

but the art product of each country in its most matured and characteristic form. Anything like exhaustive treatment must, therefore, not be anticipated, and the author admits that his essays are mere sketches, the very richness of the theme rendering it intractable. Indeed, to follow it out consistently would be to write a history of music, if not of musicians. The four lectures deal with music from the East, South, North, and West respectively. Of these the first is the least satisfactory, partly by reason of Chorley's honest and characteristic contempt for tradition. "I dare to believe," he says, "that the music of the Greeks was so much foolishness, if it be measured against their colossal drama, their divine sculpture; and nurture a secret and deep irreverence against the harpers, pipers, and symphonists, whose strange forms in the monumental sculptures of Egypt have set speculation so eagerly to work, and have beguiled so many ingenious people into conceiving that the art of music was with them something rich, complete, and attractive; the key to the cipher being untowardly lost." Amiable enthusiasts on Greek music may feel deeply offended at such blunt scepticism, but the balance of proof is decidedly in favour of Chorley. In the second essay the author is on more congenial ground, and discourses pleasantly on Italian and French music, the matter being for the most part both uninteresting and interesting, while the opinions are also in the main incontrovertible. Thus far the work had undergone revision by Chorley. The remaining lectures are printed as originally delivered in 1862. That on 'Music from the North' includes Germany, a method of procedure justifiable on ethnological grounds. Here some disappointment may be felt at the fragmentary nature of the treatise, a shortcoming which, of course, was inevitable. The last section contains some valuable results of inquiry into the rich field of Welsh, Irish, and Scotch national music. Throughout the work the reader will find occasional evidences of its having been compiled more than a decade since. Only three sopranos of European reputation, gained after Northern training, are mentioned, and Theresa Tietjens is not one of these. Among English singers of renown the name of Clara Novello does not appear, and M. Gounod is named as "the newest French composer to whom, in default of more real genius, Europe is beginning to look for its operas." In spite of all imperfections, however, this book may be read with much pleasure and profit, not the least of its charms being the homely but intense earnestness of the writer, whose zeal for the truth and hatred of that which is degraded or false are displayed in every sentence.

Musical Studies. By Francis Hueffer. (Edinburgh, Black.)

THE desire which animates men of letters to secure their minor utterances from the oblivion which sooner or later overtakes all essays contributed to the daily press, or even the monthly and quarterly magazines, is natural in itself and in certain cases laudable. The republication in book form of light and gossip articles intended at the outset merely to amuse the casual and unthinking reader is to be deprecated on various grounds, among which may be the reputation of the author, whose shallowness must stand the risk of being exposed by submitting his fugitive thoughts to the fierce light which beats on the domain of permanent literature. No such danger is to be apprehended from the present volume, which consists of essays contributed to various journals on themes of the highest moment connected with music and musical literature. The author's preface sets forward his case in such a fair and impartial light that we cannot do better than quote it:—"The present volume is part of an unmistakable movement in modern literature. The vast development of periodical publications within the last quarter of a century has drawn the best

literary and scientific workers into its vortex. . . . If even illustrious scientific men give way to this general tendency of the age, the musical critic may claim the same indulgence for his modest offering. The æsthetic literature regarding music in this country is, indeed, so scanty, and so wholly out of proportion with the general and serious interest of late taken in the art, that any earnest and conscientious discussion of musical topics should not be wholly unwelcome." With this reasoning it is impossible to disagree, and it only remains to ascertain whether the contents of the book merit the position which the author seeks to obtain for them. As regards the main portion we can readily answer in the affirmative. The article on Thayer's 'Beethoven,' for example, is in itself a valuable contribution to Beethoven literature, and that on Chopin constitutes an admirably clear and concise résumé of the Polish musician's life and personal idiosyncrasies. Here it may be said that the evidence which assigns Chopin's birth to 1809 is by no means universally accepted. The fact that his sister, who was in Paris at the time of his death, acquiesced in the date—1810—inscribed on his tomb in Père-la-Chaise has weight with many, and their case is strengthened by the monument inaugurated a few months since at Warsaw, which agrees with that in Père-la-Chaise, notwithstanding the testimony of M. Karasowski in favour of the earlier date. The essay on the life and teaching of Schopenhauer is written with sufficient lucidity to render the philosophy of the chief apostle of despair comprehensible to the most ordinary reader. It will be understood from these remarks that Dr. Hueffer's aim is popularity, but it is popularity in the very best sense of that much abused word. The essays are eminently readable, though the subjects are treated in the most thoughtful and earnest spirit, with just a trace of cynicism giving piquancy to the style, but not sufficiently developed to leave an unpleasant impression on the mind.

Henry Smart's Compositions for the Organ. Analyzed by John Broadhouse. (Rees.)

IT is difficult to realize the motives which prompted the issue of this little volume, the contents of which were originally published in the pages of the *Musical Standard*. The organ music of the late Henry Smart is so widely known and so generally appreciated by organists as to render any special efforts in favour of its popularization entirely superfluous. Furthermore, its clearness of outline and refined simplicity make the task of analysis comparatively useless. Mr. Broadhouse is an enthusiast, and, like most hero-worshippers, is more than once in danger of defeating his object by exaggerated, not to say fulsome, laudation. He attributes to Smart qualities which discriminating critics would certainly hesitate to assign to him. The composer was possessed of a vein of true melody, and his music is distinguished by elegance of style, easy, unstudied musicianship, and symmetry of structure calculated to charm, if not to greatly impress, the listener. In his organ works there is an infinity of melodic beauty, and his part-writing is always pure and never complex. Elaborately constructed fugues were not his *metier*, and, speaking generally, his organ music occupies a legitimate position between the pedantry of the modern German and the flippancy of the modern French schools. But when Mr. Broadhouse speaks of the originality, the majesty and grandeur of Smart's writings, he strays beyond the limits of just and impartial criticism. His book is embellished by an excellent photographic portrait of the deceased composer.

Musical Society.

It may interest some of our readers to learn the dates and such particulars as are at present available of the principal musical events of the

coming season. The Crystal Palace Concerts will begin on Saturday, October 9th, and the ante-Christmas series will end on December 18th. The first performance at St. James's Hall will be, as usual, Mr. Walter Bache's pianoforte recital, which will take place on Monday afternoon, November 1st. The Monday Popular Concerts will be given on November 8th, 15th, 22nd, 29th, December 6th, 13th, January 3rd, 10th, 17th, 24th, 31st, February 7th, 14th, 21st, 28th, March 7th, 14th, 21st, 28th, April 4th and 11th; and the Saturday performances on November 13th, 20th, 27th, December 4th, 11th, 18th, January 25th, 1st, 8th, 15th, 22nd, 29th, February 5th, 12th, 19th, 26th, March 5th, 12th, 19th, 26th, April 2nd and 9th. The Sacred Harmonic Society's concerts will be given at St. James's Hall on the following dates:—December 3rd, 17th, January 21st, February 11th, March 4th, 25th, April 8th, 29th, and May 20th. Sir Michael Costa will retain his position as conductor, and it is intended to render the season especially interesting by the introduction of novelties and important revivals. The band and chorus will undergo careful revision. Mr. F. H. Cowen's orchestral concerts on Saturday evenings at St. James's Hall will take place on November 13th and 27th, December 4th and 18th. A special feature will be the production at each concert of at least one important work by an English composer. We cordially wish Mr. Cowen success in his spirited undertaking.

ACCORDING to present arrangements Her Majesty's Theatre will open for the autumn Italian opera season on Saturday, October 16th. Of the details it would be as yet premature to speak.

MR. CHARLES HALLÉ will give a series of orchestral concerts in February and March, probably on Saturday evenings.

M. LANGOURAUX announces a series of four orchestral concerts to be given at St. James's Hall on Tuesdays, March 8th, 15th, 22nd, and 29th. The Parisian *chef d'orchestre* has special claims on the sympathies of English musicians by his enthusiastic, but it is to be feared fruitless, efforts to popularise the music of Handel and Bach in the French capital.

THE Philharmonic Society's concerts are to be reduced in number from eight to six. The dates are as follows: February 24th, March 10th and 24th, April 7th, May 15th and 29th. Nothing is as yet known concerning the possible resignation of Mr. Curns as conductor.

THE Richter Concerts are fixed for May 2nd, 9th, 16th, 19th, 23rd, 30th, June 2nd, 13th, 20th, and 23rd. The report to which we alluded with reference to a cycle of performances of German operas has now taken another shape. It is said that efforts will be made to bring over a complete German company for the production of Wagner's 'Ring des Nibelungen.'

MR. WILHELM GANZ's orchestral concerts will take place on April 30th, May 14th and 28th, June 11th and 25th.

THE first performance of Berlioz's 'Faust,' under Mr. Charles Hallé's direction, will be on Saturday, November 20th. Miss Mary Davies, Mr. Edward Lloyd, and Mr. Santley will be the soloists.

MR. CARL ROSA's London season will, it is hoped, be given at Her Majesty's Theatre early in the ensuing year, but nothing has been definitely arranged up to the present time.

THE London Ballad Concerts will take place on Wednesday evenings, November 24th, December 1st, 8th, 15th, January 12th, 19th, 26th, February 2nd, 9th, 16th, 23rd, March 6th, 13th, 20th, and 27th; and on Saturday mornings, January 1st, May 7th, 21st, June 4th and 18th.

A PRIZE competition for symphonies has just been concluded at Turin. No less than ninety-four scores were sent in, and the prizes were

gained by Signor Uberto Bandini, of Rome, and Signora Olimpia Bini-Manugaldi, of Bologna.

THE new National Theatre at Rome will probably be inaugurated in November next.

DURING a hurricane which prevailed at Bayreuth on July 26th, the roof of the Wagner theatre suffered considerable damage.

DRAMA

Le Théâtre des Jésuites. Par Ernest Boysee. (Paris, Henri Vaton.)

NOR all the censures and anathemas which from the earliest time the Christian Church—not without some warrant, it must be owned, from pagan authorities—has hurled against the drama and the stage have sufficed entirely to frighten away from them those with most respect for authority. So strange a fascination and witchery has the unreal life of the stage exercised over humanity, those even who have formed the most exalted or ascetic theories of existence have been unable wholly to shake off its influence. Side by side accordingly with condemnations of stage plays, of mimes, and of histrions have constantly appeared projects for turning to profitable account that powerful and pathetic aspiration of the individual after the contemplation of a life less cabined and commonplace than his own, which has asserted itself ever since the first dramatic representation grew at the Dionysiac festival out of the utterances of the parted choir. When the profession of actor was absolutely and justly infamous; when the supposed necessity of competing with the sanguinary spectacles of the arena brought on to the stage orgies fitting only the obscene rites of Chemos or of "Moloch homicide"; when lascivious exhibitions provoked the satire of Juvenal; and when, to give full effect to the sufferings of the dying Hercules, a living man was burned to death before the people,—even then, while men like St. Basil, St. Augustin, Tertullian, and St. Gregory Nazianzen were lifting up their voices in denunciation, the power of the stage was acknowledged, and the attempt to regenerate and purify it was commenced. Augustin himself owns how tempting he found theatrical spectacles in his youth; Thomas Aquinas speaks of the functions of the player as being serviceable under certain conditions; and Gregory Nazianzen has been credited with the authorship of the first Christian tragedy, *Χριστὸς πάσχει*, the 'Passion of Christ.' Those North-country ecclesiastics and merchants accordingly who are striving to elevate the stage have ample precedent for their efforts and full justification for continuing their not less praiseworthy than futile exertions. Luther himself spoke in favour of the performance of the comedies of Terence as a part of school education, not only on account of the familiarity with Latin to be thus obtained, but because in a stage representation the various ranks and callings of men are displayed in a manner from which youth may learn the lesson how to behave itself in the position it occupies.

Among those who have taken the keenest interest in the stage and the drama have always been the Jesuits, as among the keenest opponents of both have been their arch-enemies the Jansenists. During the

many years in which the training of youths belonging to the highest families of France was in their hands, the fathers used the stage as a means of education with a boldness and a success which have nowhere else been equalled. Little attention has been paid by any one except Dr. Doran to their exertions, and it is curious that the year which witnessed a fresh banishment of the Jesuits from France seen also the first detailed analysis of their labours. No-wise content were the Jesuit fathers with such representations of classic dramas as have prevailed in other countries. They aspired to be authors as well as teachers, and near the middle of the seventeenth century they commenced to supply their pupils with the plays in which a public appearance had to be made. Wherever in France Jesuit colleges were established some form of dramatic entertainment was probably given. At the Collège de Clermont, however, subsequently known as the Collège de Louis le Grand, the most ambitious performances were attempted. Here it was that the dramatic reputations which still survive were established, and it is concerning the spectacles here exhibited that Loret, the famous rhyming chronicler, has left us his naïve and amusing revelations.

In 1564, after a keen struggle with the University and with the Parliament of Paris, the College of Clermont was established. Thirty years later, after the attempt of Jean Châtel (a pupil of the Jesuits) upon the life of Henri IV., the order was expelled the kingdom. During their first residence a theatre appears to have been erected in the College. In a letter written on the 11th of October, 1579, by one of the fathers to the Father General, it is told how on the *fête* of St. Remi, after the eloquent *discours* of Père Castor, "il y eut un acte public de théologie et de philosophie, que suivit la représentation d'un drame dont le sujet était Hérode." The origin of the representations, of which this is the earliest recorded instance, was, of course, the same as that of the regular drama. Both sprang from the mysteries or miracles plays, which throughout civilisation formed the origin of the drama as it reasserted itself after the decay of letters. Centuries before the foundation of the Society of Jesuits scholars had taken part in these performances. There is reason for believing that the first English miracle play of which anything is known, the miracle play of 'St. Katherine,' which was performed at Dunstable some time previous to 1119, was acted in part by scholars. Geoffrey, subsequently Abbot of St. Albans, under whose direction it was given, was at one period a member of the University of Paris, and it is probable that he saw there performances by youths of sacred plays. The representation at Dunstable is the first M. Boysee is able to chronicle. He fixes the date at 1119 or 1120. It was, however, most probably some years earlier, since in 1119 Geoffrey was created Abbot of St. Albans, and the performance was given before he assumed the religious habit.

Upon the association of the scholars of the University with the Cleros de la Basoche, the Enfants sans Soucy, and other organised companies, M. Boysee has an introductory chapter, the only fault in which is its brevity. With this branch of the subject he is, how-

ever, but remotely concerned, his task commencing when, as he says, the Jesuits attempted to bring regularity and decency as well as good literature into the dramatic games of youth.

In 1603, nine years after their first banishment, the Jesuits reappeared by the authorization of Henri IV. in France. Not until 1618 did they resume possession of the College of Clermont, to remain there until their second expulsion from France in 1762. The practice of supplying dramatic representations was formally ratified in the "Ratio Studiorum," which was despatched from Rome in 1683. The passages which refer to this portion of the scheme of education are as follows:—"Que le sujet des tragédies et des comédies, lesquelles doivent être latines et très-rare, soit sacré et pieux; qu'il n'y ait entre les actes aucun intermède, qui ne soit latin et décent; qu'aucun personnage ou costume de femme n'y soit introduit." Not too closely, as will be seen, did the Society adhere to these rather stringent regulations. That species of compromise with conscience with which the enemies of the Jesuits have always taxed the order, the kind of casuistry which has made the term "Jesuitry" more than equivalent to that of "pious fides" in the mouth of the Roman, seems to have extended to their dealings with this "Ratio Studiorum," which M. Boyssac calls the charter of their order. Something more than mere toleration of Jesuitry appears to be indicated by M. Boyssac when he states how the provisions of the Papal plan were evaded:—"Ils n'étaient pas sans excuse. A côté de leur règle écrite ils avaient cette règle supérieure de s'accommoder aux temps, aux usages et aux besoins de la société." How the requirements of society could be furthered by the performances in ballet of the aristocratic youth of France, and by a rehearsal upon the boards of the Opera in company with professional dancers of the pieces in which it was to appear, is not clearly explained by M. Boyssac. This erudite defender of the brethren seems to think the whole matter too simple to stand in need of vindication.

Tragedy, chiefly in Latin, and ballet on a scale of extreme splendour, constituted the principal feature in these entertainments. Comedy, though not unknown, was accustomed to appear in disguise, behind such names as *drame comique*, *tragi-comédie*, &c. "L'usage de la comédie," says Père Jouvancy in the "Ratio Docendi et Discendi," "doit être rare et prudent dans les écoles chrétiennes et religieuses, à cause de la bouffonnerie qui est propre à ce genre et qui est peu compatible avec l'éducation pieuse et libérale de la jeunesse." Still, though purely comic subjects ought to be banished, such themes as the return of the prodigal son and others in which the plot was edifying might, in the opinion of this grave authority, be tolerated. Père Porée, the most brilliant representative of the comic side of the Jesuit drama, calls his pieces *fabulae*. Full recognition of the value of the comic vein in Porée is found in Saint-Marc Girardin, who, after comparing him with Dancourt and Picard, says:—"Sa plaisanterie est fine et mordante, sa gaieté est franche, naturelle, toujours de bon goût, digne vraiment de la gaieté des enfants qui lui servaient d'acteurs, de cette gaieté du

jeune âge, où il n'y a encore ni cynisme ni mauvaiston ni grossièreté." Following Père Porée came Père Lejay, who, though he had less of comic *verve* than his rival, wrote some effective comedies or, as he chose to call them, dramas. With these two authors may be named Du Cerceau, who wrote in French and in verse, and obtained in consequence a measure of popularity much in advance of what was enjoyed by other members of the company. His play "Les Incommodités de la Grandeur" was acted at the Tuileries before the young King Louis XV., and his works were frequently reprinted. Pastoral plays were sometimes, but rarely, given.

The first tragedies of which any record exists as having been played at the Collège de Clermont were by Père Berthelot. They are two in number, are respectively entitled "Neamas ou Procopius Martyr" and "Jonathas," and were both represented in the year 1635. Collections of tragedies that had been performed appeared much earlier in the century. In 1650 a regular chronicle is commenced, and we find in that year not only a tragedy, "Taprobana Christiana," by Père Gabriel Cossart, but interludes consisting of dancing. Concerning the performance of the following year, in which a ballet was introduced, Loret has something to say. After speaking of the new poem in Latin, a language which he owns elsewhere wholly puzzles him, which was presented by "plusieurs jeunes filozofes," he tells how

On y vit aussi plusieurs danses,
Ballets, postures, et cadences,
Où maints fils de princes et seigneur
Y parurent avec honneur.
Non pas tant pour leurs riches vestes
Qu'il les rendoient tout-à-fait laides,
Que pour la disposition,
La grâce, la belle action,
L'agréable mine, l'adresse,
La gaillardise et la jeunesse
De ces aimables damoiseaux,
Dont la plus-part étoient fort beaux.
Entre ces jeunes personnages
Tous de hauts et nobles lignages,
Armagnac, Soissons, Chateaufort,
Et d'autres, jusqu'à plus de neuf,
Furent charmés et ravirés,
Et firent bien tout ce qu'ils firent.

Loret then contrives to tell how he sat *vis-à-vis* of the king in a chamber of the Collège, and saw

des pâtés fort bons,
Des poulets, langues et jambons,
Salades, fruits et confitures,
Avec de belles créatures.

So occupied was he with a refection altogether outside his customary fare, and wholly to his taste, this most prosaic of rhymesters neglects to supply the names of the pieces he witnessed. We have ventured on giving so long an extract from a man who is to French society of the seventeenth century a species of rhyming Pope because it conveys a full idea of what in the performances at the Collège provoked most admiration and most censure. To supply a list of the plays which every succeeding August until the year 1761 came before the public, or to give the names of the authors, would be as wearisome as futile. From Loret we learn how popular were the entertainments, how large a share of them was assigned to ballet, and how high names were borne by those who took part in them. The list of actors, indeed, includes the most distinguished names in the French nobility, with

a few foreigners and one or two Englishmen. With Rochefoucauld, Montmorency, Richelieu, Bussy Rabutin, La Trémouille, Choiseul, we find such names as Guillaume Herbert de Montgommery de Londres, Jacques Bulkeley de Londres, Walter Bellean de Dublin, Jean Dromont de Milford d'Écosse, Guillaume Widdrington d'York, and even George Smith de Londres.

Some specimens of workmanship which M. Boyssac supplies do not speak highly for the originality of the reverend authors. A translation from "Philochoerus seu Avarus," a drama of Père Lejay, is scarcely more than a paraphrase of the outcries of Harpagon when he finds himself robbed. In the ballets more invention is shown, and the subjects of these are often not less ingenious than elaborate.

That the Jesuits should not pass unrebuked was to be expected. A *bon mot* said to have been addressed by Dancourt, who, like Molière, was at one time a *pensionnaire* of the Collège de Louis le Grand, to Père La Rue, his former master, who urged him to abandon his vocation of comedian, had considerable vogue. "Ma foi! mon père," Dancourt is reported to have said. "Je ne vois pas que vous me deviez tant blâmer de l'état que j'ai pris. Je suis comédien du roi; vous êtes comédien du pape. Il n'y a pas tant de différence de votre état au mien." The term "comedians of the Pope" appears to have adhered to the fathers. Among the bitterest opponents of the theatrical representations were, of course, the old enemies of the Jesuits, the Jansenists. In "Les Nouvelles Ecclésiastiques" no opportunity was lost of protesting against the scandalous conjunction of the pupils with opera dancers, who in course of time came to take constant part in the ballet, and the subjects chosen and the teaching afforded were the subject of severe and not always too loyal condemnation.

Much care was taken with dresses and decorations, and the performances in this respect might compare with those given on the regular stage. It is needless to say that no advance in respect of appropriateness of costume was made by the fathers, and the dresses at the Collège theatre, as at the Théâtre Français, were those of the day. The incongruity of this was perceived by so commonplace an observer as Loret, who in his *feuilleton* of the 9th of August, 1653, describing a performance of the martyrdom of Ste. Suzanne—not to be confounded with the chaste Susanna of the Apocrypha—tells how the representatives of the martyr wore patches

Sur son teint
De formes rondes et longuettes,
Ainsi qu'on en voit aux coquette,
Que comme à l'heure du trépas
La dite sainte n'ôta pas:
Car, quand d'une sanglante espée
Sa belle teste fut coupée
Pour n'adorer pas les faux dieux,
J'aperçus de mes propres yeux
Ces mouches de couleur de more
Qui sur sa joue étoient encore.

M. Boyssac writes as an apologist for the Jesuits, and his admiration for them constantly asserts itself. In his preface he declares that he has wished to abstain and has abstained from all "préoccupation de polémique," and he maintains that such arguments as his book contains in favour

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5 in. do.	12 0 0	12 0 0	12 0 0
5 1/2 in. do.	12 0 0	12 0 0	12 0 0
6 in. do.	12 0 0	12 0 0	12 0 0
6 1/2 in. do.	12 0 0	12 0 0	12 0 0
7 in. do.	12 0 0	12 0 0	12 0 0
7 1/2 in. do.	12 0 0	12 0 0	12 0 0
8 in. do.	12 0 0	12 0 0	12 0 0
8 1/2 in. do.	12 0 0	12 0 0	12 0 0
9 in. do.	12 0 0	12 0 0	12 0 0
9 1/2 in. do.	12 0 0	12 0 0	12 0 0
10 in. do.	12 0 0	12 0 0	12 0 0
10 1/2 in. do.	12 0 0	12 0 0	12 0 0
11 in. do.	12 0 0	12 0 0	12 0 0
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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.
Printed by E. J. FRANCIS, Athenæum Press, Took's-court, Chancery-lane, E.C., and Published by JOHN FRANCIS, at No. 20, Wellington-street, Strand, W.C.
Agents: for Scotland, Messrs. Bell & Balfour, and Mr. John Macdonald, Edinburgh;—for Ireland, Mr. John Robertson, Dublin. Saturday, August 21, 1880.

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

SATURDAY, AUGUST 28, 1880.

[illegible]

THE MIDDLESEX HOSPITAL.—THE WINTER SESSION WILL OPEN ON MONDAY OCTOBER 26th, with the DISTRIBUTION OF PRIZES in the New Lecture Theatre. The Medical School, which is now being considerably enlarged, provides the most complete means for the instruction of students preparing for the University of London, the Colleges of Physicians and Surgeons, and the other Licensing Bodies.

TWO ENTRANCE SCHOLARSHIPS, of the annual value of £50 and £25 per annum, payable for Two Years, will be competed for on OCTOBER 26th and 27th.

Further information may be obtained from the Dean of the Hospital, MEDICAL OFFICE, at the Hospital.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

THE WINTER SESSION will begin on FRIDAY OCTOBER 23rd. The Clinical Practice of the Hospital comprises a course of 750 Lectures, delivered by the Senior Lecturers in the various Departments. Students can reside within the Hospital, subject to College Regulations. For all particulars applications may be made to the Warden of the College, the College, St. Bartholomew's Hospital, E.C.

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ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

OPEN SCHOLARSHIPS.

THREE SCHOLARSHIPS are offered for Open Competition at St. Bartholomew's Hospital. The Examination will begin on FRIDAY OCTOBER 23rd, at 10 o'clock, in the Lecture Theatre. The subjects of Examination are: Anatomy, Chemistry, Physics, Surgery, and a subsidiary subject of the value of 100 marks, open to Candidates under 25 years of age. The other conditions and subjects are the same as the above.

1. The Anatomical Examination (value £50), open to Candidates who have not entered at any English Medical School. Subjects: Human Anatomy and Latin, and any two of the following Languages: the spoken of the Candidates Greek, French, German. The Candidates must be required to give at St. Bartholomew's Hospital.

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1138th, 1139th, 1140th, 1141st, 1142nd, 1143rd, 1144th, 1145th, 1146th, 1147th, 1148th, 1149th, 1150th, 1151st, 1152nd, 1153rd, 1154th, 1155th, 1156th, 1157th, 1158th, 1159th, 1160th, 1161st, 1162nd, 1163rd, 1164th, 1165th, 1166th, 1167th, 1168th, 1169th, 1170th, 1171st, 1172nd, 1173rd, 1174th, 1175th, 1176th, 1177th, 1178th, 1179th, 1180th, 1181st, 1182nd, 1183rd, 1184th, 1185th, 1186th, 1187th, 1188th, 1189th, 1190th, 1191st, 1192nd, 1193rd, 1194th, 1195th, 1196th, 1197th, 1198th, 1199th, 1200th, 1201st, 1202nd, 1203rd, 1204th, 1205th, 1206th, 1207th, 1208th, 1209th, 1210th, 1211st, 1212nd, 1213th, 1214th, 1215th, 1216th, 1217th, 1218th, 1219th, 1220th, 1221st, 1222nd, 1223rd, 1224th, 1225th, 1226th, 1227th, 1228th, 1229th, 1230th, 1231st, 1232nd, 1233rd, 1234th, 1235th, 1236th, 1237th, 1238th, 1239th, 1240th, 1241st, 1242nd, 1243rd, 1244th, 1245th, 1246th, 1247th, 1248th, 1249th, 1250th, 1251st, 1252nd, 1253rd, 1254th, 1255th, 1256th, 1257th, 1258th, 1259th, 1260th, 1261st, 1262nd, 1263rd, 1264th, 1265th, 1266th, 1267th, 1268th, 1269th, 1270th, 1271st, 1272nd, 1273rd, 1274th, 1275th, 1276th, 1277th, 1278th, 1279th, 1280th, 1281st, 1282nd, 1283rd, 1284th, 1285th, 1286th, 1287th, 1288th, 1289th, 1290th, 1291st, 1292nd, 1293rd, 1294th, 1295th, 1296th, 1297th, 1298th, 1299th, 1300th, 1301st, 1302nd, 1303rd, 1304th, 1305th, 1306th, 1307th, 1308th, 1309th, 1310th, 1311st, 1312nd, 1313th, 1314th, 1315th, 1316th, 1317th, 1318th, 1319th, 1320th, 1321st, 1322nd, 1323rd, 1324th, 1325th, 1326th, 1327th, 1328th, 1329th, 1330th, 1331st, 1332nd, 1333rd, 1334th, 1335th, 1336th, 1337th, 1338th, 1339th, 1340th, 1341st, 1342nd, 1343rd, 1344th, 1345th, 1346th, 1347th, 1348th, 1349th, 1350th, 1351st, 1352nd, 1353rd, 1354th, 1355th, 1356th, 1357th, 1358th, 1359th, 1360th, 1361st, 1362nd, 1363rd, 1364th, 1365th, 1366th, 1367th, 1368th, 1369th, 1370th, 1371st, 1372nd, 1373rd, 1374th, 1375th, 1376th, 1377th, 1378th, 1379th, 1380th, 1381st, 1382nd, 1383rd, 1384th, 1385th, 1386th, 1387th, 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SATURDAY, AUGUST 29, 1880.

CONTENTS.

THE BRITISH ASSOCIATION: THE PRESIDENT'S ADDRESS	265
HALL OF INTERNATIONAL LAW	266
NICHOL'S MONOGRAPH ON BYRON	266
THE TREATIES OF R. JOWAN IN JAPAN	266
MARLEY'S NOTES ON GAMES	267
JACK'S SELECTED POEMS FROM THE AFTER ORATORS	268
NOVELS OF THE WEEK	269
HISTORICAL AND ANTIQUARIAN PUBLICATIONS	269
LIBRARY TABLE—LIST OF NEW BOOKS	271
NOTES FROM LONDON: THE FIRST TWO EDITIONS OF "RUMINO AND JULIET," WELLINGTON COLLEGE, THE COLLEGE BOOKS IN THE GARDEN'S LIBRARY	271-272
LIBRARY Gossip	274
BOURNE—MITCHELL ON THE PART IN THE PRINCE; LIBRARY TABLE, ANTHROPOLOGICAL NOTES, MARTIN, &c.	274-275
PINK ARTS—LIBRARY TABLE: THE BRITISH ARCHÆOLOGICAL ASSOCIATION; THE PRIVATE COLLECTIONS OF ENGLAND, "THE BEARDED ANCHOR," ANCIENT SCULPTURED MONUMENTS, Gossip	277-282
MUSIC—PIANOFORTE MUSIC BY HAYDN, SCHUBERT, &c.	282-284
DRAMA—HALLIWELL-PHILLIPS'S SHAKESPEARE MEMORANDA, Gossip	284

LITERATURE

Address delivered at the Swansea Meeting of the British Association for the Advancement of Science, August 26th, 1880. By Prof. Andrew Crombie Ramsay, LL.D., F.R.S., President.

SINCE the late Prof. Phillips presided over the British Association at the Birmingham meeting in 1865, no geologist has, until this year, been honoured by a call to the presidential chair. Yet during these fifteen years the geologists of this country have been toiling as restlessly as ever, and the progress of their science has unquestionably been rapid, solid, and brilliant. If proof of this activity were needed, they could point exultingly to the growing bulk of the volumes issued by the Geological Society of London. With a stream of fresh matter thus constantly pouring in, it would be easy enough to frame an address on the recent progress of British geology, nor would it be by any means an unsatisfactory task to review the present state of the various branches of geological science as developed in this country. But the distinguished geologist who opened the meeting of the British Association last Wednesday evening wisely abstained from dealing with any of these topics. Rising above the passing events in the scientific world—events which are chronicled in technical journals, and thus become known all the world over almost as soon as they occur—Prof. Ramsay fastened his attention upon a single principle, "the recurrence of certain phenomena in geological time," and worked out this principle with an ingenuity of resource and a wealth of illustration which unmistakably disclosed the hand of a master.

Exactly a quarter of a century has passed since Prof. Ramsay broached the idea of a recurrence of glacial phenomena in the earth's history. Unless we are greatly mistaken, this idea may be recognized as the germ of the present address. Geologists have satisfied themselves, as every one knows, that, at a comparatively recent period, Arctic conditions must have prevailed over a large portion of the northern hemisphere, and to this period they have assigned the name of the Glacial Epoch, or, as Dr. James Geikie calls it, the Great Ice Age. In 1855 Prof. Ramsay showed that certain conglomerates of the Permian

series contained ice-scratched stones and ice-borne blocks, which he regarded as distinct evidence that glacial conditions must have prevailed in that far-distant stage of the world's history known as the Permian period. At that time most geologists shook their heads at the notion, and quietly pooch-pooched it as nothing more than a crotchet. Was it reasonable to suppose that glacial conditions were rife in those early Permian days, when our earth had scarcely cooled down from its primitive condition of an igneous globe? But our views of geological time have widened of late years, and most of us are nowadays inclined to believe that "this old and crazy earth" must have been tolerably ancient even in the Permian age, and that it is not likely that any trace of its original heat was then lingering in its surface rocks. Gradually, however, Prof. Ramsay's acute interpretation of the scratched blocks in the old breccias made an impression on geological opinion, and other observers strengthened his position by bringing forward similar evidence from different quarters. The late Prof. Gastaldi detected traces of Miocene glaciers in Northern Italy; other geologists have found in Cretaceous and in Jurassic rocks certain boulders which appear to have been transported by means of ice; relics of Permian glaciers have been detected in India, in South Africa, and in Germany; conglomerates of the Old Red Sandstone have offered evidence of glacial transport; and the Lower Silurian rocks of Wigornshire and Ayrshire contain large boulders which it is strongly suspected have been dropped by icebergs in the mud of an old sea bottom. But of all evidences of ancient ice action yet recorded, the most interesting is unquestionably that which the President of the Association announced as having been recently detected by Prof. Arch. Geikie in the north-west of Scotland. For a distance of about ninety miles the old Laurentian rocks, which are the most ancient stratified deposits yet recognised with certainty in any part of the world, exhibit surfaces which are distinctly *roches moutonnées*—that is to say, the surfaces have been smoothed and rounded by the grinding action of glaciers. But it will naturally be said that, though the rocks themselves are very ancient, the glaciation may have been effected quite recently. Such an objection, however, is precluded by the fact that the old ice-worn surfaces are clearly seen to pass beneath Cambrian sandstones, thus proving beyond cavil that the glaciation was of pre-Cambrian date.

Here, then, is a string of facts, or rather of scientific conclusions, all tending to show that at various periods of geological time, from the Laurentian age onwards, glacial conditions have recurred, and that consequently the particular epoch which geologists call the glacial period is only a glacial period—one of a series of cold epochs, and not an exceptional episode in the history of our planet. Indeed, a glacial epoch on a small scale is still in progress in the Antarctic continent.

This example will serve to show the interesting nature of the subject with which Prof. Ramsay so skilfully deals. The title of his discourse, 'The Recurrence of Certain Phenomena in Geological Time,' might lead

to the conclusion that it was a very technical subject, hardly to be understood outside the doors of Section C.; but, in truth, any one who will examine the address must admit that it is by no means destitute of popular interest, and that, notwithstanding its necessarily scientific character, it may yet be easily "understood of the people." In fact, the main object of the discourse is to show that nothing exceptional is recorded in the pages of geological history; that so far as the geologist can penetrate backwards the whole course of nature has been strictly uniform; that there have been no violent powers brought spasmodically into play in order to produce striking geological phenomena; that the forces which are every day at work in our midst are precisely the same in kind, and probably also in degree, as those which have been at work throughout all geological time; that the world to-day is much the same—man's influence of course excepted—as it was at other periods of the earth's history; and that, in fine, since geological time began, "all things continue as they were."

It may possibly be said that this, after all, is but the well-known doctrine of *geological uniformity*—the doctrine which was so boldly conceived by Hutton, so eloquently illustrated by Playfair, and so forcibly taught by Lyell. But it must be confessed that strict "uniformitarianism" has been rather eclipsed of late, and it is therefore refreshing to find so able an advocate as Prof. Ramsay stoutly defending its principles, and doing battle against the relics of catastrophism. In the early days of geology, when men first began seriously to ask how the rocks had been fashioned, it was perhaps natural that they should invoke forces of the most potent kind, and play with the rocks at the dictate of their fancy. So long as violent paroxysms were recognized as a legitimate part of geological machinery, there was no difficulty in heaving up a mountain in one place and opening a yawning chasm in another. The early geologists recognized the play of titanic forces, and looked upon the earth as plastic in its childhood—

So youthful and so flexible then
You moved her at your pleasure.

But does the geologist, after all, know anything about the childhood of the world? The modern cosmogonist, turning to the astronomer and physicist, gratefully accepts the nebular hypothesis, or any other crumb they may be pleased to bestow. Prof. Ramsay, however, if we understand his address aright, would keep geology distinct from cosmogony. At any rate, he is silent about the early stages of the earth's history, and maintains that whatever may have been the state of the world before authentic geological history began, all the formations known to geologists are comparatively recent, and do not exhibit signs of the action of any powers different from those which are around us at the present day. Even the Laurentian rocks are believed to have been deposited "far from the beginning of recognized geological time." In fact, if they are stratified deposits, they must have been produced by the breaking up of yet earlier rocks. There is much truth even to-day in what Edward Forbes said many years ago:—

"Geologists and paleontologists are too apt to fancy that they have been favoured with "

sight of the world in its swaddling clothes. If we do not much mistake, the Titans were mature giants ere they beat out the oldest stratum on which the geological hammer has yet rung."

Not pretending, then, to any profound insight into the opening chapter of the world's history, the simple-minded geologist is content to look at the rocks as he finds them, and to inquire whether the physical forces with which he is acquainted are competent or not to account for their origin. Prof. Ramsay tells us that even now there linger among us the relics of the belief that the physical powers which produced the older strata differ from those which are at present in action; but for his own part he believes that there has been no difference in kind, or even in degree. Marine deposits have been in course of formation throughout all geological time, and are still being spread over every suitable part of the ocean bottom. Metamorphic action, in like manner, has been generally active: its effects are conspicuous among the Laurentian, Cambrian, and Silurian strata, to a smaller degree in the Devonian and Old Red Sandstone, and, although not known in the Permian, are frequent again throughout the Mesozoic series. As to volcanoes, they have evidently played an important part in all geological ages, and as a matter of course were invaluable to the old-fashioned theatrical geologists in producing their startling effects. Even sober-minded men have assumed that the volcanic forces were formerly at play on a much larger scale, and that our present volcanoes are but the puny representatives of their gigantic ancestors. It is, therefore, important to listen to Prof. Ramsay when he says:—

"As far as my knowledge extends, at no period of geological history is there any sign of their having played a more important part than they do in the epoch in which we live."

Whether, then, it be in metamorphic action, in volcanic forces, or in the upheaval of mountain chains, the geologist is led to believe that similar events have been repeated throughout all known geological time.

Turning next to an entirely different subject, Prof. Ramsay discussed the occurrences of deposits of rock-salt and other saline minerals. These salts are not precipitated in the open ocean, but are thrown down on the evaporation of inland salt lakes, like the Dead Sea or the Great Salt Lake of Utah. Lakes of this character appear always to have existed in one part of the world or another, and therefore rock-salt may be found of almost any geological age. It is true that in this country our great deposits of salt occur in rocks of Triassic age; but then all the world is not fashioned precisely on the pattern of Great Britain. Thus in India the great deposits of the Salt Range are believed to be of Lower Silurian age; in North America there are vast quantities in a division of the Upper Silurian known as the Salina group; in Germany it is found both in the Dyas and in the Trias; elsewhere it occurs in Jurassic and Cretaceous rocks; while in Poland and in Transylvania its home is in the Tertiaries. Clearly, then, a recurrence of salt-forming conditions may be traced throughout all the period included in our geological record.

Another suggestive subject is found in the mode of occurrence of freshwater strata. It is worth noting that lacustrine deposits are apt to betray their origin by the accident of colour. The grains of sand or of mud which have settled at the bottom of the old lakes are not unfrequently associated with more or less peroxide of iron, from which they receive a reddish tint, each grain being enwrapped in a delicate pellicle of the oxide. It is hardly reasonable to suppose that such an action as the precipitation of ferrous carbonate, and subsequent decomposition of this salt so as to yield the ferric oxide, can go on in an open sea, and consequently the red colour of a rock suggests its lacustrine origin. As far back as 1830, when most people looked upon the Old Red Sandstone as a marine formation, the late Dr. Fleming, of Edinburgh, suggested that it might be of freshwater origin. Later on Mr. Godwin-Austen, from the absence of marine shells and from the character of the fossil fish, took the same view of its formation. And quite independently of either of these authorities Prof. Ramsay arrived at a similar conclusion. Moreover, he has been so bold as to suggest that even the red and purple Cambrian strata may, in like manner, have been deposited in freshwater lakes. It is easy to follow the changes in physical geography which would account for the passage of the marine Silurians into the freshwater beds of the Old Red Sandstone. A portion of the Silurian sea might be separated from the main ocean, and thus become somewhat like the Caspian and Black Seas of the present day, which we know to have undergone great physical changes, the Black Sea having been at one time united to the Caspian, and the Caspian to the Aral.

If the Caspian and the great lakes in the area of inland drainage in Central Asia were to be freshened by increase of rainfall, we could trace a passage from imperfectly marine to perfectly freshwater conditions, such as marked the advent of the Old Red Sandstone epoch. Writing upon this very subject several years ago, Prof. Ramsay used language which might be repeated with singular fitness on this occasion, as bearing immediately upon the subject of last Wednesday's address:—

"Like the recurrent circumstances which have attended the rise and fall of empires throughout all historical time, so geological history has often more or less repeated itself somewhere or other on the surface of the earth; and in this modern phase of Asiatic physical geography it seems to me that we have, so far as it has gone, a repetition of events which, with minor variations, have happened again and again in old-world geological epochs."

Passing from lacustrine to terrestrial conditions, it may be remarked that although the latter, from their very nature, are but rarely represented in the geological record, we may yet repeatedly detect traces of old land surfaces in the history of the earth's strata. The coal measures represent in the British area a great terrestrial epoch, but the conditions for the formation of coal were not peculiar to the Carboniferous period. In other parts of the world there are important coal-fields differing widely in geological age from our own deposits. Even in this country it is possible to point to traces of anthracitic coal in rocks as old as the Lower Silurian

age: witness the layers of anthracite occasionally found in the slates of the Isle of Man and of Dumfriesshire. On the other hand, we find lignite, or imperfectly formed coal, abundantly developed in strata of Tertiary age. The conditions necessary for coal production have therefore frequently recurred in the earth's history, and offer an apt illustration of Prof. Ramsay's argument. Even the venerable rocks of Canada, which belong to the Middle Laurentian series, contain deposits of graphite or black lead, which may possibly represent the altered carbonaceous residuum of vegetable matter.

From what has now been said on the various geological topics touched upon by Prof. Ramsay, it will be gathered that the burden of his discourse might be expressed in the words of the ancient Preacher: "The thing that hath been, it is that which shall be; and there is no new thing under the sun." So far as we can trace the course of nature backwards, it has been on the whole constant and regular, equable and uniform. Age after age there has been a recurrence of like conditions, and that which has so frequently struck the geologist as being peculiar and exceptional—such as the coal formation or the glacial epoch—is found, on wider examination, to be nothing novel, but merely a repetition of what has occurred in other areas or at other times in the same area. Very different is all this from the rash teaching of those geologists who even at the present day dogmatize about the beginning of the earth's history, and the peculiar characters of this or that geological period, as though the world had witnessed a succession of physical scenes, each different from the rest. It is, of course, not to be denied that if we really could penetrate to the actual beginning of our planet's history and watch the early stages of its evolution, we should have to admit a state of things entirely different from what is known to the rational geologist. Then probably we should find ourselves in the presence of igneous and other forces, which, if not absolutely different from what we know, would yet be vastly more intense in nature and potent in action. But there is little reason to believe that our dim gropings into the earth's crust have yet led us into those very early pages of the record. At any rate, we are content to listen without quibble to so distinguished a geologist as the Director-General of the Geological Survey, who, after having spent a long life in daily work among the rocks, tells the greatest scientific assembly in the world that, "from the Laurentian epoch down to the present day, all the physical events in the history of the earth have varied neither in kind nor in intensity from those which we now experience."

International Law. By William Edward Hall. (Oxford, Clarendon Press.)

An excellent chapter appended to Mr. Hall's treatise (Appendix I.) discusses the "formation of the conception of international law." The true mode of forming a clear and sound conception of its character and foundations is the historical one, which shows how it grew up, from what sources it has actually emanated, what changes it has undergone and how they have been brought about, what common rules states observe in their

dealings with one another, and what diversities of principle and practice, on the other hand, exist. Mr. Hall's historical sketch in the appendix referred to supplements a chapter in Sir Henry Maine's 'Ancient Law' which Mr. Hall's readers would do well to consult. When the superiority of the Empire, the arbitral position of the Papacy, and feudal relations between the sovereigns of different states ceased to supply in some degree the place of an international code, and when at the same time the higher order of minds became more alive to the horrors of warfare, a series of publicists addressed themselves to the task of supplying the demand for a body of principles and regulations which the rulers of nations would recognize. Grotius was neither the first nor the most original of these writers, but he was the most successful. The foundations on which he erected his system are now seen to be in a great measure unstable. It was, however, fortunate for humanity that their instability was not seen until his doctrines had worked themselves into national thought and international usage. Yet the weight which his work and those of some of his immediate successors acquired led later publicists to mistake their own position and vastly to overrate their authority. One is reminded of "the unflagging self-assertion" by which, as Sir H. Maine observes, the ancient Brehons of Ireland sought to maintain their influence, when one listens to the claims of some modern writers on international law "to defend the weaker states, to control the spirit of war, and to stay the arm of the belligerent when it would encroach upon the liberties of the neutral." No turgid rhetoric of this kind is found in Mr. Hall's treatise, nor does he attempt to deduce binding rules from a fictitious "law of nature." International law is, according to his exposition, simply a body of more or less generally recognized principles and usages, and its origin and growth are referred to no higher sources than the character and moral development of nations, and the conditions under which their relations with one another have been moulded. The definition, however, of international law at the beginning of Mr. Hall's introductory chapter can hardly be called perfectly clear and appropriate:—

"International law consists in certain rules of conduct which modern civilized states regard as being binding on them in their relations with one another with a force comparable in nature and degree to that binding the conscientious person to obey the laws of his country, and which they also regard as being enforceable by appropriate means in case of infringement."

Nothing surely is gained by comparing the authority of international law in nature and degree with that of municipal law over the mind of "the conscientious person"; its influence is derived chiefly from considerations of reciprocity and expediency; and the conscience of sovereigns and statesmen is too variable and uncertain to allow of any uniform rules. It would have been better to say, as Mr. Hall actually does a few pages further on, that "international law consists simply in those principles and definite rules which states agree to regard as obligatory." We think, too, that the chapter which stands as "Appendix I." would more properly have been placed at the beginning

of the book, taking the place of the "Introductory Chapter"; and this is the order in which students would do well to study it.

The laws of war were made originally by belligerents, but in modern times the interests of neutrals have begun to exercise a considerable influence. This influence, however, is, for obvious reasons, operative chiefly in relation to maritime hostilities, the sea being a common thoroughfare. We might expect, therefore, to find the usages of maritime war milder than those of warfare by land. A powerful body of writers and politicians, however, maintain that the reverse is the case, and that the capture of private property at sea is without parallel in injustice and inhumanity. Mr. Hall's arguments on the other side are forcible, and will probably elicit a rejoinder from publicists like M. de Laveleye. We shall content ourselves with giving Mr. Hall's chief argument on a question which belongs to international policy, not to international law, in his own words:—

"It is enough to place the incidents of capture at sea side by side with the practice to which it has most analogy, namely, that of levying requisitions. By the latter private property is seized under conditions such that hardship to individuals—and the hardship is often of the severest kind—is often inevitable. In a poor country with difficult communication an army may so eat up the food as to expose the whole population of a large district to privations. The stock of a cloth or leather merchant is seized; if he does receive the bare value of his goods at the end of the war, which is by no means necessarily the case, he gets no compensation for interrupted trade and the temporary loss of his working capital. Or a farmer is taken with his carts and horses for weeks and months, and to a distance of a hundred or two hundred miles; if he brings back his horses alive, does the right to ask his own government at some future time for so much daily hire compensate him for a lost crop or for the damage done to his farm by the cessation of labour upon it? It must be remembered also that requisitions are enforced by strong disciplinary measures, the execution of which may touch the liberty and the lives of the population, and that in practice those receipts which are supposed to deprive requisitioning of the character of appropriation are not seldom forgotten or withheld. Maritime capture, on the other hand, in the words of Mr. Dana, 'takes no lives, sheds no blood, imperils no households, and deals only with the persons and property voluntarily embarked in the chances of war for the purpose of gain, and with the protection of insurance.'"

Mr. Hall's exposition of international law divides itself into three main branches, relating to (1) "the law governing states in their normal relations"; (2) "the law governing states in the relation of war"; (3) "the law governing states in the relation of neutrality." Exception may be taken to a proposition or an argument here and there, but the treatise as a whole fulfils its purpose meritoriously. Works on international law are generally received with most favour when the political horizon is lowering and the eagles are gathering together. Some omens of this kind are not wanting to further the acceptance of Mr. Hall's book.

English Men of Letters.—Byron. By John Nichol. (Macmillan & Co.)

This should be a useful book. There are few more difficult tasks than to unravel the coil of legend and innuendo which has collected

round the personal life of Byron, nor is it likely to be performed more admirably than here. Prof. Nichol has brought to his labour great research, infinite patience, absence of prejudice, and a temper that does not allow itself to be ruffled even by the missionary of Argostoli or the "Bessarid of Boston." He has retold the fascinating and romantic story by the light of sound common sense, reviving the stock data from such recent biographies as the memoirs of Lord Melbourne and the valuable though dull life of Dr. Hodgson. It is, indeed, the last-mentioned friend who has supplied our author with the watchword of his essay; throughout the pages of Prof. Nichol's life of the poet we seem to be for ever reminded of Hodgson's beautiful and charitable note to one of Byron's fanfaronades, "The poor dear soul meant nothing of all this." This is undoubtedly the key to much of the worst Byronic scandal, a singular affectation of viciousness and a no less singular incontinence of fancy, neither of which, unhappily, is incompatible with brilliant powers, but which are, fortunately, rarely united with genius so splendid as Byron's. There is no doubt that the comparatively merciful verdict which Prof. Nichol passes upon the successive dark points in the poet's life is in the main not merely judicious, but strictly accurate. He passes, however, too lightly over the worst degradation in Byron's career, the truly appalling life he was leading at Venice in 1819, about which there is the most conclusive testimony from Shelley, who was neither timid nor pharisaical. Still, though the worst be imagined, it must now be generally conceded by all fair-minded persons that the dissipations of Byron's life should be looked upon as private and even venial faults, infinitely outweighed by his generous energy, by his love of liberty and elevated thought, and by the unselfish heroism of his death. Had he been spared for five years to rule the Greeks and display his unrivalled qualities as a master of men, all Europe would have been at his feet, and we should have heard as little of his sins as we do of the far more execrable offences of Napoleon. We note as a sign of Prof. Nichol's tact that his references to Mr. Trelawny's 'Reminiscences' are made to the first edition of that work, published in 1858, and not to the later issue. Another point on which Prof. Nichol shows acuteness is in perceiving that Leigh Hunt observed Byron's character with more penetration than Moore, though affection helped the portraiture in the one case, and hatred warped it in the other. It is almost inevitable that a biographer approaching Leigh Hunt from the side of Byron should conceive anger and scorn of a character that from that point of view, at least, does present nothing that is lovely. Prof. Nichol, who can be tolerant of Southey, has perhaps scarcely due patience with Leigh Hunt, who was by temperament less fitted to deal with the fiery energy of Byron than with the vices or virtues of any other human being. On the whole, however, judging this book by the standard of Mr. John Morley's original announcement, it is decidedly one of the most valuable and careful of the whole series.

The critical portion is not quite so much

to our taste as the biographical. It is written with good sense, but with a reserve that is sometimes almost excessive. Prof. Nichol seems occasionally so afraid of falling into enthusiasm as to deny to Byron a place among great poets. At the same time he prefers to him no one since Milton, and this process of weeding seems at last to bring the reader into the state of mind of the old Calvinistic lady who was "na so supe o' Joek." We feel inclined to turn from praise to judiciousness, but so cold, to the magnificent periods of Mr. Swinburne's first great essay—an essay which, apart from the truth of its analysis and the force of its penetration, struck many readers at the time as a new starting-point in criticism, a suggestion that light and fire, not darkness and frost, were the elements most proper for a critic to clothe himself in before proceeding to cut up a great dead poet. Prof. Nichol passes the metrical 'Tales' in review with a few excellent words for each, but he says nothing, or next to nothing, about the sentimental and humorous lyrics written at the same time. What he does say seems to be little to the point. It is true only in a limited degree and of certain examples that Byron's lyrics "sometimes open well, but cannot sustain themselves like true song-birds, and fall to the ground like spent rockets." From this startling condemnation he exempts five or six, among which he does not include "Hume! Hodgson, we are going," "Through cloudless skies, in silvery shewn," "There's not a joy the world can give," "So, we'll go no more a-roving," or "Ye isles of Greece," five lyrics which display an absolute mastery of five different branches of lyric art, and which should make a critic cautious about denying Byron's power of song, though it was a power which he did not always choose to exercise. Mr. Swinburne has come much closer to the heart of the matter:—

"One native and incurable defect grew up and strengthened side by side with his noblest qualities: a feeble and faulty sense of metre. No poet of equal or inferior rank ever had so bad an ear. His smoother cadences are often vulgar and facile; his fresher notes are often incomplete and inharmonious. His verse stumbles and jingles, stammers and halts, where there is most need for a swift and even pace of musical sound. The rough, sonorous changes of the songs in the 'Deformed Transformed' rise far higher in harmony and strike far deeper into the memory than the lax, easy lines in which he first indulged; but they slip too readily into notes as rude and weak as the rhymeless, tuneless verse in which they are so loosely set, as in a cheap and casual frame. The magnificent lyric measures of 'Heaven and Earth' are defaced by the coarse obtrusion of short lines with jagged edges."

All this admits of no reply, yet we are left by it far from Prof. Nichol's position. Byron's ear was faulty, but it was not absent, or he would not be a poet at all. He was distinctly a great lyricist, but not one of those poets whose music we can trust on all occasions, like Shelley. Of the truth and harmony of Shelley's verse we are always sure; when his inspiration quits him, as it must quit every poet sometimes, we feel it in the haziness or poorness of his thought; but the peculiarity of Byron was that he showed that he was mortal first of all in the technical part of his poetry.

Nor had this anything specially to do with his power as a lyricist; it is even more marked in his sudden lapses into lame and broken blank verse. In the most elevated and inspired of his dramas, 'Cain,' we come upon such lines as these on almost every page:—

To look the Omnipotent tyrant in
His everlasting face, and tell him that
His evil is not good;
and, more execrable still,

My Adah, my
Ours and beloved,—

errors which a schoolboy scarcely commits in his first copy of verses.

In treating of 'Don Juan,' Prof. Nichol has rightly given that astounding poem its place at the summit of Byron's attainment, but when he comes to speak of the metre in which it is written, he passes Frere by with the single remark, "Byron's choice of this measure may have been suggested by Whistlercraft," while he does not even mention 'Anster Fair.' Yet as early as 1812 William Tennant, a Fifeshire poet to whose extraordinary talent justice has never been done, published his mock-heroic poem of that name, composed in a measure which would be pure *stichus rime* if the last line were not an Alexandrine. The following specimen will show how near Tennant comes to Byron's manner:—

I wish I had a cottage snug and neat
Upon the top of many-fountained Ide,
That I might thence, in holy fervour, greet
The bright-gowned Morning tripping gopherside,
And when the low Sun's glory-buskin'd feet
Walk on the blue wave of the Ægean tide,
Oh! I would kneel me down, and worship there
The God who garnished out a world so bright and fair.

This was published just before Byron awoke to find himself famous as the author of the opening cantos of 'Childe Harold.' Prof. Nichol coincides with the view which we have ourselves enlarged upon in these columns, that the *stichus rime* stanza is a dance closing with a "breakdown." In summing up early impressions for and against 'Don Juan,' we think that he should not have omitted to note that Keats turned from it, sickened, we are told, by its cynicism. This want of appreciation balances to some extent Byron's genuine contempt for Keats's early work. These two great poets were scarcely formed to do justice to each other.

But this is carping for carping's sake. When a book is so good as Prof. Nichol's there is little to be said about it, except to recommend it as widely as may be. We have noted two insignificant errors. It was, of course, not any Mrs. Gray, but Gray the poet, writing to the Rev. Norton Nicholls, who said, "We can only have one mother." Dr. Georg Brandes, the eminent Danish critic, is not "Professor" Brandes simply because clerical obstruction has withheld from him that chair of Literature at the University of Copenhagen which has been vacant ever since Hauch died in 1870, no other candidate venturing to come forward while so prominent a man is in the field. The deadlock is absurd, and little creditable to the good sense of the Danes.

Opyacules et Traité d'Abou'l-Walid Marwan ibn Djanah de Cordoue. Texte Arabe, avec une Traduction Française. Par Joseph et Hartwig Derenbourg. (Paris, Imprimerie Nationale.)

DURING nearly three centuries Hebrew grammarians and *asotytes* were working on a false and delusive system. The study of Hebrew grammar proper (for, as has already been said in the *Athenæum* in a notice of Dr. Berliner's essay on grammar in the Talmud, the Talmudical schools did not then cultivate Hebrew grammar in the true sense), it is now generally admitted, sprang up when the Karaites revolted against the authority of the Talmudists, at the end of the seventh or the beginning of the eighth century, and tried to explain the text of the Pentateuch literally, rejecting the forced interpretation of the Talmudical schools. It is, indeed, difficult to explain how it came about that men of the tenth century, like the famous R. Saadyah Gaon, the Rabbanite, and his contemporary David ben Abraham, the Karaite, who wrote extensive commentaries on the Bible and voluminous dictionaries in Arabic, should have overlooked the system of triliteral roots, at that time already fully developed by Arabic grammarians and adopted in all the Mussulman schools, and should have based their grammar on roots of one or two letters. It cannot be said that these authors and their immediate successors refused to accept the system of the Arabs out of mere obstinacy, because it came from a foreign source, since they adopted the grammatical terms of that school. Anyhow, it is a fact that R. Saadyah, David ben Abraham, R. Hayya Gaon, not to speak of minor authors, both Rabbanites and Karaites, in the East, as well as Menahem ben Saruk and Dunash ben Labrat and their pupils in Morocco and Spain, still clung to roots of one and two letters.

It was only towards the end of the tenth century that, as later grammarians express themselves, "God raised the spirit" of Judah ben David (Abu Zekaryah Yahya) Hayyudj of Fez, who wrote for the first time treatises in Arabic in which he introduced the triliteral system for all Hebrew words. These were afterwards made accessible to the Jews at large by the Hebrew translations of Abraham ibn Ezra, which have been edited by Ewald and Dukes, and of Moses ibn Jikalia, published some years ago by the Rev. J. W. Nuss. The original Arabic texts, however, which are to be found in the rich Bodleian Library, lie still in manuscript. Judah of Fez was soon followed by men of eminence in Spain, and more especially by the famous R. Jonah (Abu-l-Walid) ibn Janah of Cordova, who at first commented upon him and rectified many errors (for it is obvious that the author of a new system cannot be right everywhere), completing also gaps left in R. Judah's treatises. R. Jonah, as may be seen from his grammar and his dictionary, which he composed after commenting on R. Judah's treatises, was a sound comparative Semitic philologist (useful even in our advanced time for this study), kept aloof from the Agadic interpretation of the Talmudical school, and was, above all, a first-rate Arabic scholar. He is, it is true, accused

but just in his criticisms upon R. Judah of For; he always keeps within the limits of politeness, and he shows everywhere his veneration for his master.

One of R. Judah's admirers, Samuel the Prince (han-Nagid), minister of the Caliph Abdrahman III. and his successors at Cordova, was greatly irritated by R. Jonah's criticisms, and pronounced publicly against him in letters addressed to friends. Some of these have been discovered lately in the Imperial Library of St. Petersburg, and from them we see that the eminent minister speaks of the great grammarian of Cordova in rather arrogant language. Samuel was, no doubt, a man of talent, as is shown by the remains of his poems published lately by Dr. Harkavy from a unique MS. in the Library of St. Petersburg, but he was not much of a grammarian, to judge from the extracts which are quoted in his name and which are put together in the preface to the present volume. To Samuel's letters R. Jonah answered by others addressed to his friends, in one of which he lost his temper and employed strong invective against his antagonist. Of this letter, which might have thrown much light on some historical persons of the time, only four pages have been discovered at St. Petersburg up to the present time. MM. Dorenbourg in the present volume have published R. Jonah's comments and letters in Arabic from the unique Bodleian MS., together with one of Samuel's letters and the fragment of R. Jonah's answer in Arabic from MSS. in the St. Petersburg Library, with a French translation and copious notes. It would be superfluous to say that the edition of the text as well as the translation is as correct as possible, the editors being well known as first-rate Arabic scholars. In the introduction, which covers no less than 124 pages, M. Joseph Dorenbourg (for, to judge from his previous essays and articles on Hebrew grammar and literature, we must attribute this to him) gives the whole history of the grammatical schools in Spain in the tenth century and the first half of the eleventh, for which imprinted documents abound, many to be found in the Library of St. Petersburg, but more in the Bodleian. Not only will the reader find in these pages new material for the Jewish history of the time, but also many original remarks on Hebrew grammar, which may be recommended to the notice of modern writers on the subject. The alphabetical tables of the roots and the Biblical passages explained by Abu-l-Walid in his *opuscule* will much facilitate the use of this elaborate volume. We miss with regret an index to the extensive preface as well as another of the authors mentioned by Abu-l-Walid in his *opuscule*.

R. Jonah's works were translated into Hebrew by various authors, but they lost their popularity through later compilations by the Kimhis and others. In fact, but few libraries possess MSS. of R. Jonah's grammatical and lexicographical writings. They are, however, not yet antiquated; modern scholars quote them often. The Bodleian is, perhaps, the only library which possesses MSS. of all his works with the exception of his letter against Samuel. The dictionary published lately by the Delegates of the Clarendon Press and the present volume of *opuscule* are edited from Bodleian

MSS. The grammar alone remains unpublished in its original language. Let us hope that the University of Oxford may use their splendid press for the publication of the treasures heaped up in the Bodleian Library, and not rely upon the National Printing Office at Paris or the presses of Germany for making known their MSS. in various languages, and more especially those which relate to Biblical studies. There is now a nucleus of Semitic scholars at Oxford, and all that they want is encouragement and facilities for publishing the results of the labour which they undertake for the love of knowledge alone.

Notes on Game and Game Shooting. By J. J. Manley, M.A. ('The Bannar' Office.)

This volume appears appropriately at the beginning of the shooting season. It discourses pleasantly of hares and rabbits, of game birds proper, of quails, snipe, and woodcock. Although rooks are admitted to the honour of a chapter, deer are wholly omitted, and the author apologises for giving no notes on wild-fowl shooting on the ground that the subject is far too wide to be included in a volume like the present. In this we entirely concur, and take upon ourselves to assure him that if at some future time he writes on wild-fowl shooting in the tone and with the good sense which mark these essays, his notes will be generally acceptable. Few books, indeed, are more grateful to the country dwellers who are fond of natural history as well as of capturing game than those which give accounts of their favourite quarry, together with practical remarks on the mode of catching or shooting it. Such volumes, if written in a genuine, unaffected style, are indeed treasures during wet weather in the country, and, besides delighting pater-familias, hand on to his sons those traditions of fair sport, hard work, and skill, together with abhorrence of inhumanity and cruelty, which have produced so many fine riders and excellent shots. Whatever favours open-air exercise and manly sport is a direct gain to the vigour of the race; and we dissent altogether from those who deem the slaughter of the greatest number of birds and beasts the surest criterion of sport. A ramble with a spaniel or old setter over a wild country in autumn, obtaining hare, it may be, a partridge or two, there a rabbit, and adding a snipe or wild duck every now and then to a modest bag, is infinitely more enjoyable than shooting hecatombs of terrified pigeons at Hurlingham or blazing away with two or three guns at pheasants from some "warm corner" in October. Luckily Mr. Manley is much of our mind, although he has a slight hankering for battue shooting, upon the curious plea that "if there were no battue shooting there would be little or no pheasant breeding," forgetting that it is the crowding of numbers of these semi-domesticated pheasants in coverts which leads to the worst poaching affrays. If pheasants were suffered to breed in safety on wild ground and in plantations within reasonable limits, which should satisfy true sportsmen as distinguished from mere shooting machines, the greatest temptations to poaching would be removed. Hodge would not care to meet his city friends by the snug fireside of the Black

Bull, in order to arrange a nocturnal plan of plundering the preserves, unless the abnormal tastes of his squire for shooting more pheasants on a given afternoon than could any other gentleman in the county invited the venture.

Mr. Manley has an apposite anecdote or good story for every bird that falls, some pleasant recollection for every weary tramp on stubble or heather, a caution or hint which is ever in season. That man must be both a good naturalist and a good sportsman who learns nothing from his pages; and it may be added as a great commendation that, unlike some sporting books, his chapters are not cumbered with perpetual details of eating and drinking and smoking. Not that the writer cannot enjoy a good dinner after his day's sport; and, in the spirit of Isaac Walton, having taught how to take our game, he is careful also to tell how to cook it. When he avows his liking, however, for a hot luncheon while partridge shooting, and contrasts the delights of "hot soups, stews, hashes, or pies and hot potatoes—they will keep hot four hours wrapped in flannel"—with "a hasty snatch of bread-and-cheese under a hedge," most sportsmen will disagree with him. A cold lunch need not necessarily be so bare a scramble as his alternative implies. It is amusing to find the author in one chapter deploring the indiscriminate slaughter of hares throughout the year, and insisting on the necessity of a close time being provided in Hagland as in Ireland if the hare is to be saved from extermination; while in the next he enlarges on the enormity of the Government Hares and Rabbits Bill, and prophesies that if carried in its original form it will cause more ill feeling than all the present game laws. Such contradictions, however, are not unusual in essays contributed, as were these, to the pages of a newspaper.

Desultory as they seem, there is a certain order in these chapters. They commence with a few words on the etymology of the bird or animal treated; then follows its natural history, with poetical and other allusions; the mode of shooting and pursuing it comes next, together with practical remarks drawn from the author's experience; and these are the most original and useful parts of the book. Finally, the creature's "gastonomic merits" are discussed. The etymologies are clearly out of place in such slight essays as these, and to run through the gamut of Hesychius, Suetonius, Pilon, Schrevelius, and even Sanscrit vocabularies, before reaching the directions how to rear, pursue, and shoot hares or partridges, is much like having to see them skinned, plucked, drawn, basted, larded, and the rest of it before being allowed to eat them for dinner. These disquisitions on the derivation of our game birds' nomenclature are at once too slight to be of real use to the philologist and too ponderous to tempt the casual reader. Like poachers, Mr. Manley's natural enemies, they are perpetually laying snares all round his domain. Thus the derivation of the word "partridge" tempts him into an unavailing joke which ought to be omitted in a future edition, while the misprints which proceed from rashly meddling with "a little learning" constitute the blemishes of the book. Temminck is transformed into "Temminell" in

one page, in another our old friend Markwick poses as "Marwick." The Greek word, again, which lies at the root of the Scolopacidae does not "signify a long pointed state," but "stake"; and the reference to "Cas. i. 50" for *lepus* in the sense of "darling" will puzzle the best of scholars until some little research shows it should be "Plautus, Casina i. 50." The meekest of readers, too, will resent the repetition of a cluster of poetical quotations within fifty pages. It is a pity that Mr. Manley should give way to this inflated style, for he can write fairly well when he chooses. Thus many besides sportsmen will sympathize with the following passage on the pheasant:—

"The nest of the parent bird had been commenced when the bleak March winds were whistling through the nearly naked boughs, and January mows yet lay in white patches between the spreading roots of the gnarled oaks and towering elms, and in many a nook and hollow of the wide woodland. When the primrose buds were just beginning to show themselves, and a faint odour, like a promise and foretaste of delicious things to come, was wafted from the mossy violet beds; when all nature was listening for the first cry of the cuckoo to tell that spring was really come; when now and then a solitary songster sent forth an interrupted strain in preparation for the vernal chorus,—then it was that the short husky crow of the cock pheasant was heard in the woods, telling of love and rivalry; then the little brown hen flitted and plumed her sober-coloured wings, and began to beat herself and prepare for the maternal duties which she knew must ere long devolve upon her, and her alone, for her liege lord, to whose presence she was now invited, will take no share in them."

The hints for shooting different game birds are remarkable for good sense. This is the very book which a tyro should peruse before sallying forth with a breech-loader to terrify his comrades by its contents being sent here, there, and everywhere, amongst and around them. And if a host with the directions here given cannot manage to display the generalship necessary for arranging a successful raid on partridges with the kite when constant shooting has made them suspicious and wild, it is certainly not Mr. Manley's fault. These sketches are a useful addition to the country house library. The author rambles, gun in hand, over ground which few have regularly invaded with literary intent since the days of Hawker. It should be added that Mr. Temple's illustrations are mostly characteristic, and one or two are excellent.

Selections from the Attic Orators: Antiphon, Andocides, Lysias, Isocrates, Isæus. Edited with Notes by R. C. Jebb, M.A., LL.D. (Macmillan & Co.)

This luxurious volume may be considered under at least two aspects. In its avowed capacity of a companion volume to Prof. Jebb's history of the development of Attic prose it exhibits exact conformity with the eternal fitness of things. Again, viewed, as it is sure to be, as an anthology of Attic prose from Thucydides to Demosthenes, it cannot entirely escape the condemnation meted out to all fragmentary editions. From this aspect of the book Dr. Jebb's admirers will turn with hope to the hypothesis that it is a harbinger of a new English edition of the Attic orators from

the hand that has given the highest guarantee of competence to execute successfully that arduous task. The design of the work is to "give a series of the most characteristic and interesting passages from these orators," choosing these passages so as to give unity to the series by interpreting "as completely as possible the part of each author in the general evolution of Attic prose style," and at the same time taking "care that these passages should also possess intrinsic interest as illustrations of Greek thought, politics, or manners." Thus the critic is directly challenged to pronounce judgment on the 'Selections' and selections. He is told "it has cost some time and labour." This statement will admit of easy credence, and we can in turn assure Prof. Jebb that it would be difficult to find fault with the choice of pieces and extracts. We are very glad to see the extant portion of Lysias's 'Olympiacus' and Isocrates' 'Against the Sophists,' given in entirety, the passage from Lysias's 'Against Theomnestus' giving examples of old Attic words which had become obsolete, and the best part of Isæus's 'On the Estate of Ciron.' It is natural that Isocrates should take the lion's share of the space, alike on account of the varied nature of his extant works and of the historic interest of some of them. Leaving the question of literary judgment, further pursuit of which would lead over old ground, we come to the philological aspect of the volume. Few remarks are needed on the general style of an editor so well known and approved as Prof. Jebb; but we may venture to express the opinion that he shows signs of increased experience as a teacher and of unceasing progress in maturity of scholarship. He has manfully withstood frequent temptations to tamper with the recorded text, and is careful to exhaust all the resources of interpretation before venturing upon alteration: e.g., he retains *ἀνδρὸς τεθνεώτος καὶ ἐκβαλλομένου*, Antiphon, 'On the Murder of Herodes,' § 28, "when a man had been killed, and was being thrown overboard," while Blass would either omit *καὶ* or insert *ἐνταβέμενον* before it. Again, in 'Tetralogia,' I. a. § 2, it is proposed in a note to keep the reading of the Oxford MS. N., *δοτὶς οὖν τοῦτον ὑπὸ τοῦ θεοῦ ἐξωθέντος* [other MSS. *ἐξωθείς*] τοῦ βίου ἡμῶν ἀνόμεν τινὰ ἀποκτείνει, κ.τ.λ.,—"our life having been graced with these gifts by the god,"—while Blass, less happily, alters *τοῦτον* to *τὴν*, *-θέντος* (or *-θείς*) to *-θίντων*, after Sauppe. It is a pity to have given the altered version in the text. We may here observe that it is needlessly modest for an editor to make a rule of never introducing any conjecture of his own into the text, especially if he admits superfluous interpolations by other editors. Fortunately modern restorations have their sometimes baneful effect circumscribed here by conspicuous brackets. In Lysias's 'Against Theomnestus,' § 12, we venture to defend the text, which is marked as unsound, *οἰκοῦν ἀποκτενὸν ἂν εἴη τὸν δέξαντα κτείνει φέροντα* *ἀνδροφόνον εἶναι, ὅτι δὲ δίκων, ὡς ἐκτείνει τὸν φεύγοντα* *διωρόμεντο*. Prof. Jebb says after *δέξαντα κτείνει* some word is lost equivalent to *ἀπολογεῖσθαι* or *ἀποφύγειν*, and would move *τὸν φεύγοντα* into the place of the *τὸν* before *δέξαντα*. We think that

διωρόμεντο is understood by anticipation of *διωρόμεντο*, and that we have here a relic of native roughness which has escaped the sacrilegious file and cement of grammarians and scribes.

There is abundant evidence that Prof. Jebb's respect for the records is not due to lack of critical power, but to a sober, sensible estimate of the proper functions of an editor. Nothing can be simpler and brighter than his correction of *αὐτῶν* to *ἀτυχῶν*, Lysias's 'Olympiacus,' § 4, *φιλομεκῆν μὲν ἔστιν εἰς πραττόμεν, γυνῆαι δὲ τὰ βέλτιστα τῶν αὐτῶν*. We must take some credit to ourselves for the improvement in the explanation of the involved passage from Andocides' 'On the Mysteries,' § 57, *εἰ μὲν γὰρ ἦν δοῦν τὸ ἔτιρον ἰλάσθαι, κ.τ.λ.*, as to which we dissented from Prof. Jebb in our review of his 'Attic Orators.' Perhaps with a view to schoolboys there should be a note on *τοιοῦτος ὢν*, p. 1, § 1, as *πολυπράγμων καὶ φιλόνομος* is not directly expressed in the preceding clause. On p. 13, § 28, to support *τι αἶμα*, Soph. 'A.I.' 468, *καὶ δρῶν τι χρηστὸν*, is quoted; but surely *χρηστὸν* is an explanatory addition to the phrase *δρῶν τι*. Is not *εἰς τῆς Μηθουμνίας τι χωρίον*, p. 10, § 21, more to the point? There is room for question whether *δράσαντες τι καὶ κινδυνεύουσι*, Thuc. I. 20, and the passage quoted from Shilleto's note are quite *à propos* to *χρῆ γὰρ ἀναμνησθέντες τὰ γεγονημένα καλῶς βουλευσώμεθα*, p. 31, § 29, for here the idea of the verb is not, as in the other cases, objectionable. Surely the use of the participle is gerundive. A cross reference is wanted to § 34, to which this note applies far better. The hopelessness of perfect accuracy in revision is well illustrated by the date, 370 B.C., given to Isocrates' 'Encomium on Helen,' most probably a misreading of Prof. Jebb's own "379," as he gives the limits 380 B.C. and 376 B.C. This mistake is repeated four times in all by Prof. Jebb. Far more interesting than these *minutiae* is the historical point involved in the discussion of Andocides' 'On the Peace with Lacedæmon,' § 31. Prof. Jebb thinks that the orator made the aid given by Athens to Argos come after the Sicilian war. What he does say with a view to his rhetorical arrangement is that the choice of Egestæans instead of Syracusans as allies came before the persuasion of the Athenians by the Argives. He speaks of an embassy from Syracuse (or perhaps overtures of a private nature to leading politicians). The rejection of the Syracusan advances might well be regarded as the choice which involved the subsequent alliance with Egestæ. We have then a record of an historical event not, we believe, elsewhere recorded. The Syracusan offers of alliance were probably made about 424 B.C. The combination against Athens under Hermogenes would naturally follow the failure of the attempt to secure amity with Athens. With regard to the following phrase applied to the Athenians, *πράμμενοι δὲ παρὰ Λακεδαιμονίων μὴ δοῦναι δίκην*, for forming the confederacy of Delos and building the city walls (p. 34, § 38), Andocides' statement is scarcely "baseless and absurd." We hold it to be very probable that the affair of Themistocles' embassy did not terminate without some conciliatory

disbursement to the overreached Lacedæmonians. It is extremely unlikely the orator would have dared to invent so unpalatable a charge. A time before the reduction of Naxos seems to be referred to, not "the thirty years' truce between Athens and Sparta (445 B.C.)."

In setting before us valuable illustrations of Attic oratory and Athenian life, as has been his avowed object, Prof. Jebb has proved eminently successful. The number and length of the notes evince liberality tempered by judgment. The position and context of the extracts are indicated by short introductions. There are brief essays on the style of each orator. Special attention ought to be called to the fact that Prof. Jebb has had the laudable patience to compile his indexes himself. Pleased as scholars will be to note the respectful tone in which Prof. Jebb speaks of their old friend Dobson, they will certainly hope that he contemplates superseding him. The more recent German editors have left much to be done in a new edition of the Attic orators, and somewhat besides to be undone.

NOVELS OF THE WEEK.

White Wings. By William Black. 3 vols. (Macmillan & Co.)

Wait a Year. By Harriette Bowra. 3 vols. (Sampson Low & Co.)

My Boys. By Scriba. (Remington & Co.)

In 'White Wings' Mr. Black takes his readers once again to the familiar shores and seas of the west coast of Scotland. Is it necessary to say more? Here Mr. Black is at his best, and to any one who knows the places it is always a pleasure to have them recalled by his vivid description. But how does all this strike those readers who have never seen the west coast of Scotland? Surely to them there must be a good deal of sameness in the glories of Canna and Haakeval and Loch Houra, and how can it make any difference to them whether the yacht drops her anchor at Orinan or Tobermory or Stornoway? Still, Mr. Black's own delight in yachting and his love for the West Highland seas and coast seem so genuine and so thoroughly animate his writing that they may well be imagined to carry along even the reader who hates the sea and to whom Oban is unknown. Others may truly admit that the next best thing to being among the Western Islands, though doubtless there is a great interval, is reading Mr. Black's new yachting romances. But then it would hardly be treating Mr. Black with the respect which is his due to say nothing about the higher qualities required in a novel, the construction and characters. His collection of puppets, to use Thackeray's word, does not often receive new members. There is still the writer who is perennially arch, and lives in pretended dread of Queen Titania and her imperious ways. In 'White Wings' her particular epithet is "midge-like," and she is generally called "our Admiral-in-Chief." Then, of course, there is the girl whom Mr. Black has often drawn, and a charming picture she always is—the "good gay girl," as Mr. Browning called such another, with the spirit and courage of a dozen men, who goes about singing odd snatches of all sorts of songs, and has perhaps too great a ten-

dency to be caught with a tear glistening in her eye. Then there is another character who is nearly always, if not without exception, to be found in Mr. Black's book—the character who must be called, for want of a better word, the bore. He is the person into whose mouth are put all those odds and ends of miscellaneous knowledge which Mr. Black possesses, both of an experimental and speculative kind, and upon whom is thrown the burden of the set jokes. These, indeed, are sometimes very good, and one at least in these volumes has local colour about it, for it certainly may be heard any day passing about on board the Highland steamers. The bore in 'White Wings' is distributed between a Scotch laird, who acts the part of Providence at the proper moment, and the *jeune premier*, who is a young Scotch doctor with a European reputation. Naturally the learning is put into his mouth, but the jokes are given some to him and some to the laird, the most pointless being, of course, assigned to the latter. The story, it must be confessed, has no great interest, and, like the breezes to which yachtsmen are well accustomed, it is hardly strong enough to carry the reader on to the end of the voyage, sinking as it does almost to a dead calm in the middle of the last volume.

So far as the incidents in Miss Bowra's novel justify a moral conclusion, it would seem to be that a year's probation is highly desirable in matrimonial engagements. It was most fortunate for the good clergyman, Mr. Warren Sinclair, that the fashionable beauty, Helen Lestock, gave him time for reflection, as the same period afforded him excellent reason for getting handsomely rid of her, and for making the acquaintance of the virtuous heroine. He is all the more disposed to recognize the moral beauty of Mona's character that a terrible accident in the Alps, in which his life is barely preserved, has given rise to serious reflections. This episode is well described, and, indeed, the story on the whole is by no means badly written, though the weakness of most of the characters is suggestive of making bricks without straw. Some power there is in the portrait of Mona's father, and the last days of parent and child together are pathetically dealt with; Mrs. Moreton, too, and Graves the churchwarden are fine examples of different types of vulgarity, while Capt. Orde has some character, though he is a very sketchy figure; but, on the whole, the *dramatis personæ*, though not ill conceived, seem ill finished, and do not interest us much. The story does not hang, however, and is sufficiently well told. Perhaps the too hesitating hero and his unamiable *fiancée* prevent our interest from being commensurate to the amount of skill displayed; while the incident of Edward Moreton's wrong-doing is too painful to be artistic in a book of this sort.

Scriba is a fairly animated story-teller of an unambitious sort. She "runs on" about her boys quite in the fashion of a notable second-rate sort of maiden aunt. Such phrases as "don't trouble" for "don't trouble yourself," "by then it was time for her to go," "either one of" a multitude, sufficiently indicate the status of Miss Patience Home. The story she tells of the nephews whom she educates hinges upon an audacious case of personation by a young

lady, whose stratagem is obvious from the first to the meanest capacity. Ada Blair escapes better than she deserves when her trick is discovered, and marries one of the boys. There is an unpleasant flavour of "the deceased husband's brother" question hanging about the book, but the author disclaims any polemical intention.

HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

History of the Parish and Burgh of Laurencekirk. By the Rev. W. R. Fraser. (Blackwood & Sons.)—To not a few, we daresay, even in these days of School Boards, the following story would not be altogether inappropriate: "Many years ago an Aberdonian in India met an Englishman, who asked him if Aberdeen was in Scotland. Being informed that it was, he rejoined, 'Oh, you come from Scotland; do you know a Mr. Laurence Kirk who makes snuff-boxes?' Although it was hard to discern the necessity of a book of almost four hundred pages being devoted to such a limited area, still we were inclined to be hopeful when we read in Mr. Fraser's preface the sensible remark that, "if fairly executed, these local expositions contribute to accuracy in that wider field of history, a knowledge of which is universally regarded as one of the elements of intellectual culture." The work is divided into six parts: (1) the parish and its landowners; (2) history of the burgh; (3) noteworthy families and parishioners; (4) church and school; (5) distinguished men; (6) miscellaneous. Mr. Fraser, evidently possessing little idea of what was needed if he desired to fulfil his promise of furnishing fresh local information and promoting accuracy in the "wider field of history," appears to have dispensed with original research, and accordingly provides in the preface a list of writers to whom his information is due. Douglas's 'Peerage' and a number of subordinate "authorities" are lumped together, and by picking isolated facts from them regarding the parish and persons connected with it he has written a history of Conveth or early Laurencekirk. He might at least have taken pains to consult the cartularies of Arbroath and Brechin, both of which have been printed by the Bannatyne Club. Four of the leading families are the Keiths, Berkeleys or Barclays, Falconers, and Middletons. The compiler commences his account of the first with the legend of the Catti, which ascribes to that "valiant tribe of the Germans" the origin of the names Caithness and Keith; and he has obviously never heard of the seven ancient divisions of Pictland, which, according to the legend of the Pictish Chronicle, derived their names from the seven children of Cruithne. Of a piece with this is his statement that Mearns is said to denote "little hills." He also says that Burnton is Burntown, not the Burn-town of "what may be called genteel conversation," because the forms Brunstoun and Bryntown occur in early charters, as if that circumstance did not rather point to an origin in some person of the name of Brun or Brown. In a paragraph of equal *naïveté* on the origin of the name Scotland we are reminded that "the Scots were originally from Ireland," but the author does not appear to know that the family of Allardice, of which he also writes, originally bore the name of Scott. In a quotation from a charter granted in the reign of William the Lion, or perhaps from somebody's translation of the charter, in the register of Arbroath, "fen" appears as the equivalent of "feudum," and the translation of the three lines given is ambiguous enough to be called inaccurate. This charter—where the name of Walter Scott (of Allardice) appears—is otherwise of considerable importance, because of the perambulation and assize recorded in it, and because of the names (e.g., *Dufcolok de Fetherham*) of

the parambulators and witnesses. The short paragraph which follows that just referred to informs the reader that "Humphrey de Berkeley was succeeded by his only child, a daughter, named Richenda, who, in the reign of Alexander II., renewed and confirmed the donations which her father had made." Not a word here about her being married to Robert filius Warnebaldi, or about the interesting series of charters connected with this alienation and the confirmation by King Alexander in 1246, which conflicts with Richenda's charters (these not mentioning Convent at all), or about the alleged descent of the Earls of Glencairn from Robert filius Warnebaldi, or about the fact that in 1264 a claimant to the mill "which formerly belonged to Richenda," &c., appeared in Hugh dictus Heem, to whom the convent of Arbroath, in return for the renunciation of this claim, granted the head of Latham in the "achyre" of Arbroath. Of Constanca de Midilton the author says that "she was probably the daughter of Unfridus de Middleton." Yet the convent of Arbroath made the following entry in the register: "Duximus significandum quod Constanca de Middleton filia quondam Roberti Tybaldi et Marie uxoris sue, et Adam filius dictæ Constance nuper ad monasterium nostrum ad factu decemant." Mr. Fraser strays far from Kincardineshire and probability when he tells us that "a Gilbert Middleton, the Northumberland outlaw, was 'probably one of the family.'" The name of Convent, as well as those of Falconer and Hallerton, surrounded as these lands were by several thanages, afforded Mr. Fraser an opportunity of enlightening his Laureatean readers on a most instructive subject, but a paragraph on pp. 5 and 6 shows how slight an acquaintance he has with these matters. The rest of the volume calls for no particular notice. Some information is given about the *Banisms* of the district, but nothing beyond a dry abstract of the life of Beattie, the "illustrious" poet and antagonist of Hume, while some of the "miscellaneous" stories are remarkable not for their humour, but their vulgarity.

The *Wiltshire Archaeological and Natural History Magazine*, August, 1880, (Devizes, H. F. Bull) maintains its character of being one of the most interesting of provincial antiquarian publications. We use the word "publication" advisedly, for though representative of a society the magazine can be bought by non-members. An article in the present number by the Rev. Canon Jackson, F.R.S., 'On Savernake Forest,' contains, besides much curious lore on forest laws (gathered mostly from Manwood), some illustrative extracts from the apparently inexhaustible collection of documents at Longleat. Information on Savernake Forest itself is in the article rather conspicuous by its absence, but we can pardon what is not for the sake of what we get instead. A good map of the Savernake district is supplied, and among the few incidents related in connexion with the forest is the visit of James I. to the neighbourhood. That sovereign was passionately fond of hunting, having, as every schoolboy knows, been attended by as many dogs as courtiers on his way from the Scottish to the English crown. He was frequently at Wilton to hunt with the then Earl of Pembroke. On one occasion the king came to Savernake, and a young gentleman of good family, named Waldron, was killed in his presence in Tottenham Park by the rebound of a stag. Of the famous (at least locally) Savernake tenure horn, an anecdote related by Lord Charles Bruce, M.P., at a recent meeting of the Wiltshire Society, will illustrate the prestige. In Lord Bruce's boyhood the king (what king?) stayed two or three days at Savernake House, and just at his Majesty's departure his (Lord Bruce's) grandfather expressed a hope that he had been pleased with the entertainment. The king replied that he had been much pleased, but that there was one thing yet undone. "You have forgotten," his Majesty said, "to blow

your tenure horn. When a king of England comes here and that horn is not blown, your property passes to the Crown." It need hardly be added that a Jericho blast of the horn immediately followed, and the estate was saved. According to the old forest law, spaniels and greyhounds could be kept only under the royal licence. If found unlicensed, they were at once maimed. The dog was induced to set one of his fore feet upon a block of wood, a man smiting it clean off at the next moment. By a charter dated A.D. 1253 the Abbot of Glastonbury's tenants were allowed to keep their dogs exempt from being thus mutilated. 'On British Stone and Earthworks on the Marlborough Downs' is the title of an excellent paper by the Rev. A. C. Smith, M.A., but it contains a record of much ignorant and wanton destruction. The Ancient Monuments Bill touches but comparatively few of our antiquities. To quote Sir John Lubbock's speech at the last (twenty-fifth annual) meeting of the Wilt Society: "In spite of all that has been done, there still remains much to do; in fact, to use the graphic simile of Sir George Balfour in the House the other day, 'What has been done in comparison with what remains to do is really but a flea-bite in the ocean.'"

Major H. G. Raverty has just brought out the seventh and twelfth fasciculi of his *Tibet-i-Nasiri*, which treat mainly of the later events of the reign of Chinghis Khan. These are, first, his crossing the river Jihun or Orxus and his military operations in Ghur and Khurasan and the advance of Sultan Jalal-ud-din mu Ghazni. The capture of Walkh (=Zulak, fortress near Baman, not Balkh) and of the chief cities of Khurasan is next related, as well as that of the forts of Kal-yun and Fwar, two places which lay in (so to us) very imperfectly known regions north-east of Herat. From Major Raverty's details it may be inferred that the great fortress of Kal-yun must be identified with Kala-Nau, a place described by Vambery and others, but Fwar we have searched in vain for. The fact is nobody has ever explored Ghur, a country which is full of the most interesting historical associations. Eldred Pottinger skirted it on the north-west, and General Ferner says he passed through "Zerni, the capital of Ghur"; but Major Raverty throws grave doubts on the credibility of the general's narrative, an opinion in which we believe another authority, Sir H. Rawlinson, shares. The capture of several other forts is described in the present fasciculi, and the topographical and other details are so precise that we imagine there should be little difficulty in fixing them if the country were examined by a European, which, however, is not very likely in the present state of Afghan politics. We are next furnished with an account of Chinghis Khan's return to Turkestan, which the author is distinctly of opinion did not take place by the Baroghil Pass, as Dr. Bellow says, but by the same route as the conqueror had adopted on his invasion, i.e. via Baman. Then follows the account of the death of Chinghis Khan, and of the subsequent deeds of his sons, which include the despatch of the Mongol forces into Irak and against Ghazni and Lahore. The fasciculi are undoubtedly a most important contribution to the later history of Chinghis Khan, and the criticisms and corrections of Major Raverty, Bellow, and other authorities are extremely valuable.

Apart from its intrinsic merits, Dr. Vollgraff's monograph on the *Greek Writers of Roman History* deserves notice from the fact that, though printed at Leyden, it is written in English, a compliment to English scholarship which is rarely paid, and we must confess, is not too often deserved. The author, who is a Dutch scholar of some eminence, must be congratulated on the success with which he has overcome the difficulties of a foreign language and the clearness with which his arguments are stated. In expressing a hope that he may find many readers among

English students, we are actuated by a keen sense that the department of criticism with which his book deals is one that has been unaccountably neglected here. The necessity of a criticism of sources (*Quellenkritik*) as the starting-point of historical research is still most inadequately recognized in England, and those who wish to appreciate its importance and the extent to which it has been systematized abroad will find much to help them in this treatise. Our limits forbid any detailed examination of Dr. Vollgraff's conclusions. The Greek writers he deals with are Plutarch and Appian. In deciding who were the authorities used by them, he is chiefly interested in proving, much as G. Thourout has recently done in the first volume of the 'Leipziger Studien,' that where they agree they do not draw first hand and independently from Livy, Cicero, or Caesar, but from some one common Greek source, in which the references to the older writers were already found. This common Greek source Dr. Vollgraff believes to have been the Roman History of King John of Naxos, a belief which he supports by much ingenious reasoning, and which has about it a good deal of probability.

The *Storia di Venezia nella Vita Privata* of Prof. P. G. Molmenti (Turin, Roux & Favale) is exceedingly interesting, and should be read by all tourists who care to form a just idea of the life led by those who built and inhabited the palaces of the city of the lagoons. The author endeavours to describe the life of the Venetians from early times down to the close of the last century, beginning with the Byzantine civilization which prevailed in the first ages of Venetian history. With pardonable patriotism he maintains that Venice had not fallen so low in the eighteenth century as is generally supposed, but the testimony on this point is too strong to set aside. It raises a smile to read that "Angelo Emo e Jacopo Nani, purgando dal corsari il Mediterraneo, rinovarono le geste degli avi." This slight excess of local pride does not, however, detract from the value of the book, which is brimful of facts.

We have on our table a large number of historical works sent to us from abroad, which we can do little more than name. One of these is the first volume of an elaborate biography, by Dr. A. Ph. v. Sogesser, of Ludwig Pflyfer, the celebrated "Schweizer-König," who, after distinguishing himself among the Swiss mercenaries that fought on the Catholic side at Droux, Jarnac, and Moncontour, returned to Lucerne, and became the mainstay of the Papal party in his native mountains. In this instalment of *Ludwig Pflyfer und seine Zeit* Dr. v. Sogesser has given an exhaustive narrative of the French religious wars between 1562 and 1570; and he supplies an interesting account of the tactics of the Swiss infantry regiments which played so notable a part in these contests. It was the attack of Pflyfer's regiment that decided the day at Moncontour. The publisher of this valuable work, Herr Wyss, of Bern, also sends us a *Lebensbeschreibung des Generals Ludwig von Brühl* and a volume of illustrative *Urkunden*, by Dr. A. v. Gonzenbach. Ludwig von Brühl von Castelen was trained to war in the Unimkehr and under the "Lion of the North," but subsequently returned to Switzerland and married an heiress. The documents printed refer to his career under Bernhard of Saxe-Weimar, and show that, so far from being a Dugald Dalgetty, ready to serve on either side, he was only induced by his religious feelings to quit a high position in Switzerland and join in Ahasa the great leader of the Protestants. The papers tend to clear Von Brühl from other charges brought against him.—M. Théodore Juba, the well-known historian, has published (Brussels, Muquardt) an exceedingly detailed account of the Congress held at Brussels, after the successful revolt of 1830, to decide on the destinies of the country. After being foiled in their

demms for a reunion with France, the Belgians had a narrow escape of electing Otto of Bavaria, who was subsequently inflicted on the Greeks. M. Justin gives not merely the discussions on the choice of a sovereign, but also a full account of the Constitution which was drawn up. M. E. de Laveleye contributes an introduction to this work, which is entitled *Le Congrès National de Belgique, 1830-31*. The appearance of it is naturally connected with the fiftieth anniversary of Belgian independence.

An elaborate collection of *Documenta vetusta relative à l'Histoire de la Grèce* has been commenced by a well-known scholar, M. S. K. Sathas, under the auspices of the Greek Chamber. The first instalment, published by Messrs. Mamesteuve, of Paris, consists of papers drawn from the archives of Venice, and ranging from 1450 to 1560. It is illustrated by an interesting *particule*, the work of a Venetian, Battista Palaseo, preserved in the library of St. Mark's. M. Sathas promises in his next volume full accounts of his method of classifying his documents and of the sources whence they are derived. The present series is mainly occupied with the Venetian rule in the Morea, and will be most valuable to students of Venetian history. The learned editor's introduction mainly treats of that thorny question, the Slaves in Greece.

A very important aid to the student of history are the *Jahresberichte der Geschichtswissenschaft*, edited by Dr. Abraham J. Hermann, and E. Meyer for the Historical Society of Berlin. The first volume, that dealing with 1878, is before us, and it may be pronounced a work of the highest importance. Some sections, owing to accidents mentioned in the preface, are omitted. Spain and Portugal are not represented; and Holland is also conspicuous by its absence. Of course Germany is well represented, in fact with somewhat overwhelming fulness. There is no notice of English mediæval history, but the later history is treated with competence. Dr. v. Kallstern is a little rash in applying such a strong adjective as "vortrefflich" to Mr. Fraser's family histories, useful as they are. Dr. Herlich has done well in devoting so much attention to Mr. Lecky's masterly work, which has not met with anything like due recognition in England. We have already noticed the *taune* in which Dr. Baillet speaks of Prof. Seeley's *Life of Stein*. The publisher of these *berichte*, which are most warmly to be recommended, are Messrs. Mittler & Son, of Berlin.

We have two periodicals before us: the first instalment of the *Mittheilungen des Instituts für Österreichische Geschichtsforschung*, edited by Dr. Mühlbacher, to which is prefixed a readable introduction by Prof. Biakel, of Vienna, giving a history of the Institut, and of the *Historisches Jahrbuch* of the *Gesellschaft*, which contains an interesting paper by A. v. Reumont, entitled 'Aus den Papieren des Cardinals von York.'

OUR LIBRARY TABLE.

MR. RICHARD BROWN'S *Notes on the Northern Atlantic* is a small book designed for the use of the travellers who desire to know something about the ocean which they cross. The chapters on the characteristics and contents of the ocean are the best in the volume. Those relating to steam navigation on the Atlantic are meagre and imperfect. If Mr. Brown has consulted Mr. W. S. Lindsay's 'History of Merchant Shipping,' he has not done so with an adequate result. His information is not up to date. It is, for instance, of little, if any, service to represent particulars about the *Rusna*, a vessel which has ceased to run for some years as a *Cunarder*, and has been sold by the company. Particulars about the *Bothnia*, *Soythia*, and *Gallia* of the *Cunard* line, of the *City of Chester* and *City of Berlin* of the *Inman* line, and of the *Embanio* and *Germania* of the *White Star* line would have far more interest for Atlantic

travellers. Until the volume be thoroughly revised it cannot prove of much service to the persons for whose use it is intended.

We have on our table *Life and Letters of Horace Bushnell* (Low).—*The Liberty of the Press, Speech, and Public Worship*, by J. Peterson (Macmillan).—*Alphabetical Manual of Biographic Analysis*, by Lieut.-Col. W. A. Ross (Tribner).—*Mastery French Grammar*, by A. Charlin (Melbourne, G. Robertson).—*An Introduction to French Authors*, by A. Charlin (Melbourne, G. Robertson).—*Useful Guide to Paris*, by E. J. Drury (Rivers).—*A Vocabulary of Telegraphically Suitable Words*, by the Author of *Symbolo-Pantaleography* (Baronio).—*Six Nursing at Home*, by S. F. A. Caulfield ('The Reader Office').—*The Art of Washing*, by A. A. S. Butson (Griffith & Farran).—*Sequel to the Thousand Gun Explosion*, by E. J. Bramwell (Clowen).—*A Short Account of the Three Bridges*, by T. E. Jones ('West London Observer Office').—*The Supernatural in Romantic Fiction*, by E. Yardley (Longmans).—*The World of Cant* (Wells & Co.).—*Our Jemima*, by a Victim (Houlston).—*Dorothy*, by Jane A. Nutt (Warne).—*Le lion d'Auvergne* (Houlston).—*Harry's Holiday*, by J. Taylor (Griffith & Farran).—*Right and Wrong* (Griffith & Farran).—*Short Poems and Hymns*, by Mrs. Trimmer (Griffith & Farran).—*Pictures and Songs*, by I. C. Lewis (Simpkin).—*Austroloian Gleanings, Part II.*, by an Australian.—*Cabinet Poems*, by E. H. Munday (Lancashire).—*The Crucifixion, and other Poems*, by R. G. Ambler (Poole).—*Free-Knowledge and Predestination: a Fresh Exposition*, by the Rev. G. Jamieson (Edinburgh, Menzies & Co.).—*The Passage of the First Leap*, by C. Cholmondeley (Williams & Norgate).—*Natural Science and Religion*, by A. Gray (Tribner).—*Isidore, Liphreus, and Doctrines* (Stevens).—*Christian Civilization*, by W. Cunningham (Macmillan).—*The Christian in his Relations to the Church, the World, and the Family*, by D. Moore (Cassell).—*The Daily Round* (Whitaker).—*Ephraïm, Sermons*, by F. W. Farrar (Macmillan).—*Histoire Grecque, Vol. I.*, by E. Curtius (Paris, E. Leroux).—*La Costumance del Natale*, by F. Sabatini (Rome, E. Mueller).—*and Abelardo ed Elena*, by F. Sabatini (Rome, E. Mueller). Among New Editions we have *Essays on the Principles of Morality*, by J. Dymond (Hodder & Stoughton).—*History of the English Language*, by D. Campbell (Laurie).—*Demosthenis Pro Clearcho de Corona Oratio*, by B. Drake (Macmillan).—*The Kinder-Garten: Principles of Froebel's System*, by E. Shurreff (Sonnenchein).—*Change Runging Disentangled*, by the Rev. W. Wigram (Bell).—*Hours with the Mystics*, 2 vols., by R. A. Vaughan (Strahan).—*and Chiusure*; or, *the Loyal League*, translated by F. V. Dickens (Allen & Co.). Also the following Pamphlets: *Chrestos: a Religious Epithet*, by J. B. Mitchell (Williams & Norgate).—*The Pharaoh of the Exodus Found at Last*, by G. H. Batten (Melbourne, G. Robertson).—*The Utility of Parliamentary Oaths*, by W. H. Stacpoole (Ridgway).—*The Collapse of Scientific Atheism*, by J. M. Winn (Bogue).—*The Western Farmer of America*, by A. Mongredian (Cassell).—*and American Protection versus Canadian Free Trade*, by J. Wood (Wilson).

LIST OF NEW BOOKS.

RELIGION.

Kimber's (J. B.) *Principles of Property in Land*, or. 8vo. 3s.
 Greenstreet's (Capt. W. L.) *The Flower of Nepal*, 12mo. 2s. 6d.
 Love's *Gemut*, and other Poems, 12mo. 3s. 6d.
 Geography and Travel.
 Gordon's (Rev. D. M.) *Mountain and Prairie, a Journey from Victoria to Winnipeg*, or. 8vo. 3s. 6d.
 Kingston's (J.) *Australian Abroad, Series 2*, Oeylen, India, and Egypt, 8vo. 1s. 4d.
 Markham's (C. R.) *Peru*, 12mo. 3s. 6d. (Foreign Countries and British Colonies.)

Philology.

Cinere's *Life and Letters*, being a New Translation of the Letters included in Mr. Watson's Selection, with Notes by Rev. G. R. Jones, 8vo. 12s. 6d.

White's (R. G.) *Every-Day English, a Guide to 'Words and their Uses'*, or. 8vo. 10s. 6d.

Forwick (H.) on *Altophy of the Stomach and on the Nervous Affections of the Digestive Organs*, 8vo. 3s. 6d.
 Reynolds's (J. J.) *Notes on Diseases of Women*, 12mo. 2s. 6d.
 Williams's (W. S.) *The Omen as a Health Record*, 8vo. 1s. 6d.

General Literature.

Bibbich (G.) *The Meeting Papers, &c.*, new First Edition, 12mo. 2s. 6d.
 Dillwyn's (E. A.) *The Reform Water, a Story of Every Day*, 3 vols. or. 8vo. 21s. 6d.
 Nelson's (W.) *Literary Periodicals, Poets, Poets, and Poets*, 12mo. 2s. 6d.
 Edwards's (A. B.) *Lord Brunsford's*, 3 vols. or. 8vo. 21s. 6d.
 Edwards's (Mrs.) *The Duke's Wife*, 3 vols. or. 8vo. 21s. 6d.
 Gossage's (Kale) *Birthday Book for Children*, 12mo. 2s. 6d.
 Hamilton's (C. G.) *After a Dark Night—the Sun*, 3 vols. 21s. 6d.
 Ontario's *Leaves*, by Author of 'Lalage', 3 vols. or. 8vo. 21s. 6d.
 Page's (E.) *The Lady Boudoir*, 3 vols. or. 8vo. 21s. 6d.
 Payne's (J.) *High Spirits, being Certain Stories written in French*, cheap edition, or. 8vo. 3s. 6d.
 Fisher's (T. A.) *Amy Wryter*, 3 vols. or. 8vo. 21s. 6d.
 Whom did She Love? Novel, by Adair, or. 8vo. 7s. 6d.
 Woodward's (Mrs.) *Charles, a Wolf's History told by Himself*, 3 vols. or. 8vo. 21s. 6d.

FOREIGN.

Law.

Brunner (H.) *Der Rechtsgeschichte der Stichtum u. Germanischen Urkunde*, Vol. 1. 7m. 6s.

Fine Art and Archaeology.

Boss (H.) *Recherches Générales de l'Archéologie et des Antiquités chez les divers Peuples, &c.*

Music.

Wetzel (H.) *Musikalische Rhythmik mit Beck, &c.*

Philosophy.

Calvert's (G. W.) *Philosophische Schriften*, edited by C. J. Gerhardt, Vol. 4. 12m.

History.

Blanchard (de Marquis de) *Le Maréchal de Saxe, Prince d'Electorat, Raconté par lui-même et par lui-même*, Vol. 4. 7m. 6s.

Harnack (O.) *Die Beziehungen d. Protestantismus zu dem Synkretischen Religiöse unter Karl d. Grossen*, 8m. 6s.

Kroll (J.) *Manetho u. Diodor*, 8m. 6s.

Philology.

Brown (F.) *'Odé u. obac bei Lambhien, &c.*

Wittmann (F.) *Die Geschichte der Sprache, &c.*

Schuch (A.) *Technik d. Hochschulischen Germanischen Vortrags*, 8m. 6s.

NOTES FROM LONDON.

August 28, 1880.

THE explorers Ivens and Capello are now on their foreign tour, lecturing before the geographical societies and explaining their travels and discoveries. Doubtless their maps, observations, and scientific data, which are said to be voluminous, will soon be published, and they will form a great accession to the archives of African research. Surprise is expressed here that the book of Major Serpa Pinto, descriptive of his journey across Africa, and promised and advertised as in preparation many months ago by Messrs. Sampson Low & Co., is still in the press. The delay appears excessive, and anticipating readers become tired of waiting.

The Camoens Festival is now a thing of the past and a matter of history, but it will always be a landmark in the story of Portuguese literature. The dispute respecting the authenticity of the house now enclosed in a macophagus as those of the poet and deposited in the church of the Jeronimites still goes on, and a government order has lately been granted to the unbelievers, authorizing them to make another and more thorough search in the Convent of Santa Anna. We shide the result. Had the wana of the convent devoted a very little time and money, after the roof of the church had fallen in during the great earthquake, to marking the tomb of Camoens by placing over it a new slab with a short inscription, posterity would have been spared all this labour and perplexity. It is very evident the wna considered Camoens a profane poet, and took no trouble in the matter. It is known that had the Holy Office dared it would have tried conclusions with Camoens, but he was so much admired and liked by the general public that the Inquisitor-General held his hand, fearing the consequences.

The committee appointed to organize everything relating to the visit of the foreign members who are expected to be present in September at the meeting of the Anthropological Association have nearly completed their arrangements. The King, Dom Luis I., has offered to open to the

members the zuniastic museum and the valuable art treasures of the Ajuda, and has promised to give a banquet in the magnificent hall of the palace. The members of the Association had fixed for the 27th of September an excursion to Cascaes, the picturesque bathing place at the mouth of the Tagus; but the king has asked the committee to make the 26th the day, this being the birthday of his son Dom Carlos, when his Majesty is in the habit of giving a grand ball in the old fortress, transformed into a temporary palace for the bathing season, to which he will ask the members along with the usual guests selected from high Portuguese and foreign society. M. L.

THE FIRST TWO EDITIONS OF 'ROMEO AND JULIET.'

IN modern times, when we see a new edition of a book, with a title-page promising corrections and additions, we assume as a matter of course that the corrections and additions which we find in it were made by the author since the last edition was published. But when we meet with two editions of one of Shakespeare's plays, the later of which professes by its title-page to be "newly corrected, augmented, and amended," we are forbidden by some modern critics to draw any such inference. If the alterations seem to them material improvements, we are to suppose that they are merely restorations of the original MS., which had been "imperfectly represented" in the previous edition. If they seem immaterial or for the worse, we are to suppose them the work of some "unauthorized corrector." In the first case we are to assume that Shakespeare had nothing to do with the earlier edition; in the last that he had nothing to do with the later. In neither are we to imagine that we have an example of his composition which we can date.

Why we should think that Shakespeare never corrected a play of his own after it had once appeared in print I do not understand. The greatest poets whose practice I have had opportunities of knowing have been the most diligent revisers and correctors of their own works—by excisions, additions, transpositions, and verbal alterations, many of them minute, many to my apprehension immaterial, and some not for the better. And the notion that Shakespeare never tried to improve a play of his own, which was to be printed a second time, when he had the chance, is the more remarkable as proceeding from the same critics who attach most importance to changes in his manner accompanying and indicating the progress of his life and mind and art. They see that he improved as he went on, but they cannot believe that he ever finished anything which admitted of improvement, even by himself.*

In the introduction to the 'Parallel Texts of the First Two Quartos of Romeo and Juliet' (published for the New Shakespeare Society in 1874) the editor states that the plan of the work was suggested by me. And I partly remember that, while the Society was yet without form and void, being asked for evidence of the progressive changes in Shakespeare's style, I recommended a study of the differences between those two quartos, as affording a specimen of his composition between 1597 and 1599, which being compared with his earlier and later works would show the direction in which the change was proceeding. But this was on the assumption, which I had not at that time supposed to be questionable, that the quarto of 1597 represented the play as first written, and the quarto

of 1599 as "newly corrected, augmented, and amended." If it had occurred to me as a possibility that the enlarged edition was merely a more correct copy of the original play as written by Shakespeare before 1597 (how long before who can say?), and that the differences between the two were all owing to the imperfect editing of the first quarto, I could never have recommended such a comparison for such a purpose. For it is plain that in that case the differences have no bearing whatever upon the question, and that the recovery of the omitted passages can only prove that the progress towards perfection of Shakespeare's early tragic style had been much more rapid than we might otherwise have supposed.

As yet, however, I see no reason to alter my opinion. Having carefully examined all the passages referred to by Mr. Daniel, both in his introduction to the 'Parallel Texts' (1874) and in his notes to the "revised edition" of the second quarto (1875), as proving that both quartos were "derived from the same source," by which I understand him to mean the same play in the same condition, I cannot think that the case is made out. I still think that the more obvious assumption was the more probable one, that the quarto of 1597 represents (printers' and transcribers' errors allowed for) the play as originally produced, and that the quarto of 1599 represents (subject to a similar and rather larger allowance for such errors) a second edition, printed not only from a better copy, but from a copy "newly corrected, augmented, and amended," as set forth in the title. The reasons for which I find Mr. Daniel's arguments unsatisfactory could be easily stated, but not shortly. For to be conclusive they must deal with all and each, which would be tedious to those who are not concerned; and an answer which leaves room for a rejoinder concludes nothing.

In the mean time the question has been complicated by a new theory of the relation between these two quartos, propounded by Mr. Fleay in July, 1877, which may be more easily dealt with, as involving a simpler issue and fewer dry details.

Having observed that though four successive editions of 'Romeo and Juliet' were published during Shakespeare's lifetime (three of them after 1598), none had his name on the title-page—a fact so exceptional as to require explanation—Mr. Fleay asked himself whether the true explanation might not be that the play was not, properly speaking, his; and following up the inquiry, he came to this conclusion—"that the first draft of this play was made about 1593, probably by G. Peele; that after his death it was partially revised by Shakespeare, and produced at the Curtain Theatre in 1596 in the shape that we find it as printed in the first quarto; and that he subsequently revised it completely, as we read it in the second quarto." Agreeing with Mr. Daniel that the original play was "abridged for the requirements of the stage," he rejects his supposition of "shorthand note-taking; abridgment for other than acting purposes; making insertions, revising, &c.," as causes of the differences between the two quartos; for he "holds it as a fundamental principle that one cause (the revision of Peele's play by Shakespeare) will account for all the phenomena."

In this direction he goes further than I do; for I agree with Mr. Daniel that the first quarto represents its own original imperfectly in other ways besides abridgment. Of this we have evidence in many places, analogous to that from which we infer inaccurate printing when words do not make sense. It is his assumption that the original of the first quarto was the same as that of the second which I see no evidence for and some against. On most of the questions, however, connected with that part of the sub-

ject I fancy that Mr. Fleay would agree with me; the main difference between us being as to the probable authorship of the original play. And here also I am ready to admit that if there is any reason for thinking that Peele left behind him a play on the story of Romeo and Juliet, there can be no reason for refusing to believe that Shakespeare revised and altered it for the stage in or before 1596; that in 1597 it was printed by John Dauter—from what copy, or how come by, we do not know, but presumably as nearly as he could in the shape in which it was acted; that Shakespeare afterwards made further corrections, augmentations, and amendments in it; and that a new edition, so corrected, augmented, and amended, was printed in 1599 by Thomas Creed for Cuthbert Burby,—which is our second quarto. Tradition tells us that the adaptation of other men's plays for the stage was the business in which Shakespeare was first employed; and that a young author, seeing his work—which had been written for exhibition only on the stage, with all advantages that the skill of the actors could impart—set out in a book to be read, under all the disadvantages of bad printing and unintelligent editing, would be in a hurry to have it brought out in a better shape, we may assume, without appealing to tradition, as in the highest degree probable. Thus we have both revisions—the revision of the first draft for the benefit of the theatre, and of the printed volume for the benefit of the reader—as well as the absence of Shakespeare's name on the title-page (for though there was enough of his own in it to give him a personal interest in seeing it decently set out, there may not have been enough to justify him in calling it his own play) naturally and sufficiently explained. Once grant the probability, therefore, that 'Romeo and Juliet' in its original shape (whatever that may have been) was written by Peele, and I should incline to concede to Mr. Fleay that all the phenomena are accounted for. But how that probability can possibly be established I do not myself see. Tradition being silent (for I do not understand that Peele's name was ever mentioned in connexion with 'Romeo and Juliet'), we are thrown entirely upon internal evidence—that is, upon the evidence of style; and before we can judge by the style whether any given passage was written by Peele or Shakespeare, we must be familiar not only with Peele's latest style (which Mr. Fleay may think he knows well enough to identify it in a strange place), but with Shakespeare's earliest, about which neither he nor any one else can know anything. 'Romeo and Juliet' in its first shape may have been Shakespeare's very earliest attempt in tragedy, and who can show me an undoubted specimen of his dramatic composition of which the date can be fixed with any approach to certainty within less than ten years from the day when he probably began? We know what he was capable of when he was thirty-three; but he is supposed to have come up to London and taken to the playhouse when he was twenty-three. During those ten years we know that he had written much; but how much more he had written than we know, and of that which we do know, what was first written, and therefore what his style was like when the first sketch of 'Romeo and Juliet' may have been composed, we can only guess. My guess is that his style at that time resembled the style of the dramatic writers who were at that time most approved, and I believe Peele's was as likely as any for an aspirant to affect who wanted to write a play which the managers were likely to accept. Under these circumstances, the question whether the first draft of a play, concerning which we know nothing but that Shakespeare improved it by successive alterations and additions into the 'Romeo and Juliet' which we have, was his own or Peele's, seems so hopeless to answer that it is idle to ask; and therefore I shall decline for my own part to go

* "That Shakespeare should go through a completed and successful play, line by line, and word by word, like a pedagogue correcting a school-exercise, that he should make alterations which, though they may be a little better than the original, are therefore in very lame improvement, that his imagination should brook to be 'cribb'd, cribb'd, cribb'd' by the memory of what was written, and never once met them disdainfully aside," &c., "is a theory from which our traditional reverence for Shakespeare and our conception of him recoil." Mr. Pickersill on the Quartos and Folio of 'Rich. III.' Transactions of the New Shakespeare Society, 1878-9, part i. p. 26.

further into it, and remain content with the simpler supposition that Shakspeare wrote, or began to write, at a very early stage in his progress, a play on the story of Romeo and Juliet; that he completed it and made it as good as he could in or before 1596, when it was acted; that he revised it again, and made it a great deal better, between 1597, when it was first printed, and 1599, when it was printed again by another firm; and that the passages which were introduced in the last revision may be fairly taken as specimens of his best workmanship at that time, and as supplying a date for one of the steps in his progress as an artist.

Mr. Fleay's particular arguments in favour of Peele's authorship have been answered by Mr. T. Alfred Spalding in the *New Shakspeare Society's Transactions* (1877-79, part i. pp. 68-87), with what success I have not cared to consider, partly because, even if the style could be proved to have all Peele's peculiarities, it might still be the style which Shakspeare affected before he had acquired a style of his own, and partly because Mr. Spalding, in answering one of Mr. Fleay's arguments, resorts to a theory so incredible as to destroy all my confidence in his judgment. Mr. Fleay had observed that the style of the lamentations over Juliet's body when she is supposed to be dead, as printed in the first quarto, is "utterly discordant with the genius of Shakspeare's dramatic writings." Mr. Spalding admits that it is bombastic and ridiculous, very like the ravings of Hieronymo in the *Spanish Tragedy*, or the lamentations of Pyramus over Thisbe in the *Midsummer Night's Dream*, but denies that the introduction of such a scene "at this point of the play" is at all "discordant with the genius of Shakspeare's dramatic writings," on the ground that it is merely a continuation "into that part of the scene in which the discovery of the death takes place" of "a light, bustling, comic scene," which, "according to his usual practice, he had introduced immediately after the crisis when Juliet takes the potion," and that it was probably intended to be a comic satire, "as its substitute in the second quarto manifestly is"—a comic satire of which "the fun consists of the parody of the ravings of Hieronymo." (The comic scene to which Mr. Spalding refers is really that which introduces the preparations for the bridal procession, and is interrupted by the discovery of the death. To describe it as immediately following the taking of the potion is to mistake its character and dramatic purpose. But that is a trifle here.) "This probably comic scene," he concludes, "bears a slight resemblance to the peculiarities of some of Shakspeare's predecessors in the dramatic art. It therefore represents a piece of satire on those peculiarities."

It is due to Mr. Spalding to add that though he sees nothing in this which is "discordant with the genius of Shakspeare's dramatic writings," he does feel it to be "a blot," which "would not have been allowed to disfigure the play had Shakspeare revised it in his more mature period." But what are we to think of the judgment of a critic who finds it less easy to believe that Shakspeare, when he first tried his hand at the dramatic expression of tragic emotion, had not found out how to do it better than "his predecessors in the dramatic art," and therefore imitated their peculiarities, than that at any time of his life he could have overlooked the fact (Mr. Spalding allows it to be "unfortunate") that the discovery of a bride dead in her bed on her marriage morning, by her father, mother, bridegroom, and nurse, was not a suitable occasion for a piece of comic satire upon the style of his predecessors which was to make the audience laugh? The most approved dramatists of the time meant that style for the expression of real tragic emotion. Why might not he when he was young and modest?

JAMES SPEDDING.

WELLINGTON COLLEGE.

THE Report of the Royal Commission appointed to inquire into Wellington College is somewhat timidly expressed, but it amply justifies the complaint that the expenses of the school place it beyond reach of the majority of the class for whose benefit it was founded. The report points out clearly the gradual rise in the expenses of the school, and that while it, "as a whole, has undergone considerable expansion, the advantages at first granted to sons of officers, and especially to orphan sons of officers, have been confined to a smaller number." A large part of the funds subscribed has been diverted from the original purpose, that of benefiting the founders, and has been used in building for the accommodation of non-founders, while the number of non-founders who are taken at a reasonable rate has been rigidly limited. In fact, it would seem as if the school now existed mainly for the benefit of the keepers of the boarding-houses. At them "the payment made on behalf of the boy is 130*l.* a year, of which 40*l.* goes to the school and 90*l.* to the house master. This payment to the house master is much in excess of what is usual in schools of the same class; the charge at Rugby, for example, is only 72*l.*; at Uppingham 70*l.*; at Charterhouse 70*l.*; at Winchester 78*l.* 10*s.*... It has to be observed that the net expenditure of the school has risen, in the eight years from 1870 to 1878, from about 30,000*l.* to about 38,000*l.* a year, or more than 24 per cent., the number of boys in college remaining the same. This increase may to some extent be capable of satisfactory explanation, but the fact that each boy in the college costs more than 80*l.* seems conclusively to show that the primary object of the institution, and the importance of frugality and economy in furtherance of that object, have not been sufficiently kept in view. Nor is there any reason to suppose that the costliness of the school results in any special advantages in the way of either comfort or efficiency over those possessed by other public schools of the same class which are conducted at lower charge to the boys yet with greater profit to the school."

The salary of the Head Master was originally fixed at 800*l.*; his emoluments now amount to more than thrice that sum; "he has also a detached house, free of rates and taxes." This the Commissioners, "having regard to the salaries received at other public schools, and particularly to the special character of the Wellington foundation," pronounce excessive. After dealing with the finances the Commissioners turn to the extravagance of the boys. "It does not appear," they say, "that the presence at Wellington College of a body of orphan founders of presumably narrow means has had the result which might have been looked for of introducing a leaven of economy.... It would be utterly indefensible if, at such a college, any distinction were made between richer and poorer boys to the disadvantage of the latter. But the equality between them ought to be maintained, not by allowing poor boys to run into expense, but by compelling all boys to be moderate. Without such control it was to be expected that, as appears to have happened, the founders would be liable to acquire the more expensive habits of the richer boys; their bills for extra charges are in many cases very high, reaching even to as much as 40*l.* in the year. Those of the non-founders in some instances are still higher."

Such language as this is ample justification of the complaints already urged. The facts can be put in three lines. The public have subscribed 160,000*l.* to found a school which should give to the sons of officers a good education at a cheap rate, and this school has become, apparently with the full approval of the governors, the dearest school in the kingdom except Eton and Harrow. It is useless to urge in defence that some of the boys take high honours at the uni-

versities. High honours reflect credit on the winners and their teachers; but even the best masters cannot hope to turn out more than a very small per-centage of university prize-men, and to produce an occasional first-class man is not the sole object of a school. Besides, as the example of Haileybury, which the Commissioners hold up as a model to the governors of Wellington, shows, a thorough training in classics can be given at a much more moderate charge.

Another question the Commissioners have hardly dealt with is whether the education given is of the sort that officers desire for their sons. The Commissioners speak in terms of deserved praise of the school at Westward Ho, but there, as General Sir H. Daubney said in his evidence, an endeavour is made not to win high honours, but to give a general education to fit the boys for any situation in life. A sound schooling in Latin, modern languages, and elementary mathematics is what the mass of officers wish their children to have, and they would probably be willing to leave Craven scholarships and Porson prizes to those whose fathers can afford to pay for luxuries. Of course this will be called "lowering the standard of education." We doubt whether it would be lowered for the mass of the boys were such a change made. Great success at the universities is generally obtained by devoting to extremely clever boys the time and attention due to dull boys; and the evidence in the Blue-Book seems to show that Wellington has not avoided this mistake altogether. Besides, boys of exceptional ability can, if well "coached," obtain a place on the foundation at Eton or Winchester, and there is no reason why Wellington should be sacrificed to their wants.

THE COLERIDGE BOOKS IN PROF. GREW'S LIBRARY.

AT the sale of the library of the late Prof. Green, F.R.S., containing many books formerly belonging to the poet Coleridge and enriched with MS. notes by him, the British Museum had the good fortune to secure all the most important lots. The principal feature of the sale was the poet's copy of Theobald's *Shakspeare*, in 8 vols. octavo, 1773, with copious MS. notes by Coleridge. This has now found a place in the Museum Library. The Museum has also obtained a singular and most interesting volume, containing on the last of the fly-leaves the draft in pencil of the epitaph composed for himself only a few months before his death. This epitaph differs in some few respects from the received printed version. We give the epitaph precisely as it appears in the pencilled writing of the poet himself:—

HIC JACET S. T. C.

Stop Christian passer-by! Stop Child of God!
And read with gentle heart, beneath this sod
There lies a poet, or what once was he
O lift thy soul in prayer for S. T. C.
That he who many a year, with toil of breath,
Fought death in life may here and life in death,
Mercy for praise—to be forgiven for harm—
He asked and hoped through Christ. Do thou the same.

On the turn of the same leaf a portion of this epitaph is given in the process of composition. To read it is like looking over the poet's shoulder as he struggled to complete this his latest poetic work. Underneath this incomplete draft, which differs slightly from the version above quoted, occur these words: "Inscription on the tombstone of one not unknown, yet more commonly known by the initials of his name than by the name itself." This composition is attached to a copy of Nehemiah Grew's *Cosmologia Sacra*, London, 1701, folio, which besides the above epitaph contains numerous notes in the handwriting of the poet.

Besides these two important acquisitions the Museum obtained works by Fichte, Hegel, Herder, Kant, Schelling, Schleiermacher, T. Adam, Malthus, Blanco White, and others. All these contain MS. notes by Coleridge. When we spoke above of books belonging to Coleridge, the expression should be taken with some reserve, for it is well known that the poet wrote

his marginalia in books borrowed from his friends as well as in his own. Some years ago De Quincey, knowing how valuable these notes were, expressed a hope that a collection of them might some time be printed as a valuable contribution to discriminating criticism.

Literary Gossip.

A new novel by Mr. Wilkie Collins, entitled 'The Black Robe,' will be commenced in the *South London Press* in the first week in October.

We understand that a reply to Mr. A. Wilmet's 'History of the Zulu War,' from the pen of the Bishop of Natal, is about to be published in London.

THE author of 'Hogan, M.P.' is going to publish another "gutter story," somewhat after the fashion of her delightful tale 'Flatters, Tatters, and the Counsellor.' The story will appear simultaneously in the United States and Canada.

UNDER the title of 'The Staff Officer's Guide and Statesman's Handbook to Central Asia' Mr. Charles Marvin is preparing for the press, with the author's co-operation, a translation of a voluminous work just published on Turkistan by Col. L. F. Kostenko, of the Russian general staff. Col. Kostenko, who for twelve years has been attached to the intelligence department of the Russian army in Central Asia, and who leaves St. Petersburg next week to take up a special appointment on the staff of General Kaufmann in Kuldja, has embodied in three bulky volumes a great deal of information bearing upon Turkistan, the greater part of which is unknown to Europe.

MESSRS. SAMSON LOW & Co. will presently issue a new work by Mr. Thomas Frost, entitled 'Forty Years' Recollections, Literary and Political.' In these times, when public attention is drawn almost daily to some movement amongst the Socialists and Communists, a work by a Chartist leader, covering the ground of the Owenian, Chartist, Communist, and other revolutionary ferment, should possess peculiar interest.

THE ladies have done well in the First B.A. and B.Sc. examinations of London University. In French two of them stand alone in the first class, none of their male rivals having got beyond the second. In German there is a lady in the first class; while one has obtained honours in Latin, two in English, and two in Mathematics. A student from Newham has taken honours in Botany and Chemistry.

MR. THOMAS ARCHER will, we believe, edit for Messrs. Cassell, Potter & Galpin their new weekly paper for boys, which is to essay the task of providing suitable and acceptable news for a juvenile public hitherto confined chiefly to fiction and games.

MR. MONAGHAN's 'Free Trade and English Commerce,' which was issued some time ago by the Cobden Club, has just been published in the Roumanian language. The work was translated by an Englishman residing at Galatz, and revised by M. Cetatane, a professor in that town, who has also written a preface. The translation is as near as may be literal.

MISS HANARD's Monthly List of Parliamentary Papers for July contains 85 Reports

and Papers, 41 Bills, and 30 Papers by Command. Among the former we may call attention to the Navy Accounts, 1878-79; to the Accounts of the Receipt and Expenditure of the Metropolitan Board of Works for the Year 1879; to the Accounts of the Gas Companies (Metropolis) for the same year; to the General Report of the Thames Conservancy for the Year 1879; and to the Statement of the Result of Notices served by the Conservators of the River Thames for the Discontinuance of the Passing of Sewage or other Offensive and Injurious Matter into the River above the Intake of the Water Companies. Among the Bills will be noted one entitled Municipality of London (with maps). Among the Papers by Command are the Railway Returns for 1879; the Reports of the Inspectors of Mines for the same year; the Report of the Court of Inquiry and Report of Mr. Rothery upon the Circumstances attending the Fall of a Portion of the Tay Bridge on the 28th December, 1879; and the Evidence and Appendix with plans on which the Reports are based.

THE Delegates of the Oxford University Press will publish sundry school-books early in September. Among them are Shakespeare's 'Richard III.' edited by Dr. Aldis Wright; the 'Acharnians' of Aristophanes, edited by Mr. W. W. Merry; Homer's 'Iliad,' book xxi., edited by Mr. Herbert Halliwell; and a 'Primer of French Literature,' by Mr. George Saintsbury. They also promise works of a more ambitious kind,—the second volume of Prof. Campbell's Sophocles, completing his edition; 'Selections from the Wellington Despatches,' edited by S. J. Owen, M.A.; 'Cicero de Oratore,' book ii., edited by Prof. A. S. Wilkins; and 'A Cycle of Celestial Objects,' being an enlarged and revised edition of vol. ii. of Admiral Smyth's work, by Mr. G. F. Chambers.

'RIGHT OF THE TURT: A LOVE DRAMA,' recently published by Messrs. Macmillan & Co., is from the pen of Mr. Stopford Brooke.

NO less than three *sevants* are at work in the British Museum in the Assyrian department: M. Joseph Halévy, of Paris, is collating the Cyrus inscriptions, edited by Sir H. Rawlinson and Mr. Pirchy, with the originals; M. Delattre and Dr. Haupt are busy, if we are not mistaken, with bilingual tablets.

THE death is announced of the Rev. Dr. William Marshall, of Cupar-Angus, author of 'Historic Scenes in Forfarshire' and 'Historic Scenes in Perthshire.' Among other deaths announced this week is that of Herr A. Hofmann, the founder of *Kladderadatsch*.

A WORK on the life and labours of St. Cuthbert, by Mr. Alfred W. Fryer, is in the press, and will probably be issued towards the close of the present autumn.

IT is stated that Prof. Elisha Gray has just made a donation of 10,000*l.* to Oberlin College, where he received his education.

THE death is announced of Dr. Hodgson, Professor of Political Economy in the University of Edinburgh since 1871. Dr. Hodgson was for many years engaged in teaching, and published several lectures and treatises on educational matters. He was

understood to be one of the principal promoters of one of the Manchester daily papers.

IT is reported that the vacant seats in the Spanish Academy resulting from the deaths of Señor Ayala and Señor Hartzenbusch will be filled by Señor Menéndez Pelayo and Don José Echegaray.

THE new edition of Ormerod's 'History of Cheshire,' which has long been passing through the press, is approaching completion, the fifteenth part being just published. A portrait of the editor, Mr. Halaby, is spoken of as a frontispiece to one of the volumes, and a circular has been issued directing the attention of the subscribers to the matter.

PROF. JOHN FRANK will again visit Europe next year, and give in England, France, and Belgium the lectures which were recently received with marked favour in London.

MR. P. B. MARSTON, the poet, is contributing short stories to the chief American magazines, which seem to be opening a new field to English writers.

IT is rumoured that the publishers of a magazine of some note have resolved to discontinue it, and that no number of it will be issued in October.

THE *Götter Gesellschaft*, of which we have noticed the *Jahrbuch* in another column, has been holding its meeting at Fulda, but of the 100 strangers invited only sixty presented themselves. The association numbers over 2,000 members, and is going to undertake the publication of a *Staatslexikon*.

SCIENCE

The Past in the Present: What is Civilization?
By Arthur Mitchell, M.D., LL.D. (Edinburgh, Douglas.)

IN 1876 and 1878 Dr. Mitchell delivered two courses of Rhind Lectures on archaeology, which he has now published under a somewhat clumsy double title, one half of which represents the main subject of each course. But the two series run together far more smoothly than their titles would seem to imply, and form, in fact, an organic whole. The thread which binds them together is the author's belief in a relatively fixed and constant human intelligence. It has been the habit of archaeologists, and especially of prehistoric archaeologists, of late years to accept that theory of human development which represents men as the descendants of a low primitive type, little gifted intellectually or emotionally. Dr. Mitchell comes forward as the champion of an older and now less popular view, that man has always been much the same as we see him at present. From the very first, he argues, human beings seem to have been endowed with just the same faculties and potentialities as at the present day. The earliest known human skulls, he asserts, are just as human, and apparently betoken just as much intelligence, as those of civilized men in our own time. The differences are not differences of type, they are merely differences of social organisation. A savage differs from an average European mainly in the fact that his society is less highly organized than that of France or England. Civilization is a matter of social arrangement, of distribution of

parts, not a matter of individual superiority. Culture is strictly personal, but civilization is general: you cannot fairly say that a man is civilized, though you may say that he is cultivated; and you cannot fairly say that a community is cultivated, though a small proportion of its members may be so. These are the central ideas of Dr. Mitchell's work, and they are enforced with an amount of learning, original research, and acute reasoning which makes every page full of interest alike for the scientific anthropologist and the general reader. Dr. Mitchell is the able, cultivated, and fully equipped defender of what seems to be a losing cause.

It would be an injustice to his work, however, to represent it as dealing merely with such abstract questions in their naked form. On the contrary, the subject is treated with a great wealth of concrete illustration, and glows with colour from beginning to end. The facts are first marshalled in array without a word of comment, and then the inferences to be drawn from them are unexpectedly set forth in a clear and often startling light. Dr. Mitchell's researches have led him to investigate the curious relics of the past which still linger so abundantly in the remote north and west of Scotland. There he finds a race of men, amongst the acutest in intellect of the Celtic and Scandinavian stocks, yet using implements in many cases as rude as those of the palæolithic age. In the Shetlands old women still employ the spindle and the whorl, exactly as their ancestors employed them four thousand years ago, the only difference being that modern whorls are far less ornate than their antique predecessors. Near Inverness a potato does duty instead of a stone or clay whorl. At Barmas, in the island of Lewis, the people manufacture hand-made pottery without a wheel, as rude as the rudest ever discovered among the relics of the stone age or in use among modern savages. Yet the inhabitants of Barmas are not clothed in skins and eaters of raw flesh; "in intellectual power and in their mode of living they are just what their neighbours are." Manchester cottons, Staffordshire crockery, Sheffield cutlery, West Indian sugar, and Chinese tea may be found in the self-same cottages where these primitive jars and bowls are fashioned. Thus the very rudest arts may co-exist in a single community side by side with the most advanced. Similarly the "Norse mills" of Shetland are the simplest and most ineffectual application of water power known amongst men; yet they answer the purpose of their makers well enough, because water power is abundant, and there is no need to economize it by such cunning inventions as overshot wheels. The beehive houses of the Hebrides form another example of a surviving archaïc type, equally out of keeping at first sight with our existing civilization. The rough bone buttons, the stone beds, the one-stilted ploughs, the wheelless carts, dragged along upon their tilted beams, and the bismar or rude steel-yard used in many parts of Scotland give rise to similar reflections. But the strangest instance of all is the all but modern stone implements found in Shetland. These consist of rough flint flakes, shaped by chipping, and quite recently used as knives or hatchets. So far as mere external appear-

ance goes, they might be implements from the drift, were it not for the absence of that peculiar weathered appearance which is the distinguishing mark of genuine palæolithic specimens. The pre-glacial flints are discoloured for about a quarter of an inch from the surface, and display a banded outline when fractured. The Shetland implements, on the contrary, are apparently all but modern, and are found under circumstances which do not seem to imply any remarkable antiquity.

From all these examples Dr. Mitchell draws the general conclusion that primitive man, or, at any rate, the man of the stone age, may have been really equal in intellectual powers to ourselves. Here in modern Scotland we find arts as rude as those of the palæolithic period side by side with an intelligence fully equal to the average of London or Manchester. May it not be, he suggests, that the race has progressed in organization alone, not in actual capacities? Have we any evidence for a progress in ability as distinguished from mere results of increased co-operation? These subjects are treated in the second series of lectures, which deals with the question, What is civilization? Dr. Mitchell believes that it consists in a sort of bond or compact to defeat the action of natural selection, and the degree of success attained in the struggle is the measure of the civilization reached in each case. It is just as probable that savages are degraded forms of humanity as that the civilized man is an elevated form. Dr. Mitchell very ingeniously employs arguments derived from Mr. Wallace and Mr. Herbert Spencer to support these views, and he manages to do so with a delightfully naïve and unconscious air, as though he fully expected Mr. Spencer to accept his conclusions. But indeed the whole book is a masterpiece of sceptical irony, wielded in the interests of doctrines exactly opposite to those which its premises have usually been held to prove. From this point of view its originality and literary skill are beyond all praise.

At the same time it cannot be allowed that Dr. Mitchell has by any means proved his case. It is not so easy for a single volume to overthrow the whole body of doctrine based upon the researches of Mr. Darwin, Sir John Lubbock, Mr. Tylor, and a thousand other independent investigators. Dr. Mitchell does not even pretend to do so; he advances his doubts under the modest guise of suggestions or hints rather than in the form of deliberate and settled convictions. He inquires and hesitates where others assert, and by so doing he arouses honest doubts where mere assertion would have aroused nothing but opposition. Nevertheless, he often mistakes his ground. Like a great many other archaeologists, he talks a little loosely about "the stone age," without usually distinguishing between the palæolithic and neolithic periods. In other words, he lumps together two epochs separated from one another by a vast interval of time, and having nothing in common except the mere accidental resemblance that in both stone was employed as a material for weapons. Misled by this vague expression, he goes on to make statements about the so-called primitive man which will hardly bear scientific investigation. We know that

the skulls of the neolithic men, who were mere modern savages of yesterday, are not a whit inferior to the average skulls of any other savages, or, for the matter of that, to nine out of ten skulls that we see about us in Europe. But we know next to nothing about the skulls of the vastly earlier palæolithic men, and we cannot pronounce with certainty from such fragmentary evidence upon the question whether they were or were not a trifle more brute-like than our own. Moreover, it is admitted on all sides that the cave-men were essentially men, and men of a comparatively high type, quite as high as many existing savages or even a little higher. There can be little doubt that they were intellectually superior to the Australians and the Fuegians, if they were not even equal to the Eskimo. Therefore it is quite certain that we cannot in any way regard them as a "missing link," or at least we must look upon them merely as the penultimate link in a long chain, whose other links are many and wanting. But it does not follow, because palæolithic man was relatively high in development, that "primitive" man was so. Granting for a moment the general truth of Mr. Darwin's views, there is no reason why the quadrumanous stock which ultimately produced mankind may not have begun to differentiate itself from the remainder of the primates as early as the Pliocene, or the Miocene, or even the Eocene time. The fact that man was already essentially man in the drift period does not militate any more against his supposed development from a lower form than does the fact that he is essentially man in the nineteenth century. The creatures which produced the fire-split flints in the Miocene, discovered by the Abbé Bourgeois, may have been "missing links," or they may have been as decidedly men as the chippers of the Abbeville hatchets; but in any case the reasons for believing that man derives his origin from a lower type remain the same. We are not bound to accept any particular date for the evolution of humanity. Dr. Mitchell's suggestions seem on the whole beside the mark; they do not really touch the question at issue at all. At times, too, the author rather under-estimates the strength of the adverse evidence; for example, it can hardly be denied that many existing savages have capacities (as distinguished from realized powers) far below those of civilized men, and that while some savages seem capable of receiving civilization, others seem hopelessly below it. Nevertheless, though Dr. Mitchell perhaps fails in making good his case, his book will be a useful caution against rash conclusions, and will cause many anthropologists seriously to reconsider not a few among their hasty generalizations. It comes as a wholesome disturbance to a somewhat dogmatic peace, and it is too honest and fearless to do anything but good to the science with which it deals. Perhaps we have all been too apt to acquiesce passively in the notion that the man of the early stone age was the primitive man, and that he was necessarily inferior in intelligence even to the lowest modern savages. Dr. Mitchell's book certainly casts the burden of proof upon the shoulders of those who assert such an inferiority rather than on the shoulders of those who reject it. There is no better stimulus for scientific

inquiry than such healthy and cautious scepticism.

MEDICAL NOTES

Fits. By John H. Waters, M.D. (Churchill.) Dr. WATERS is a police surgeon, and has thus had an extensive experience in the observation and treatment of fits of all kinds; he is specially careful to impress upon his readers the great difficulties in forming an opinion in many cases, and has a good word to put in for the policeman, who has usually done all that is practically useful before the arrival of the surgeon. Of the cases occurring in the streets of London of which he gives details, it is remarkable in what a large proportion the symptoms of disease are complicated or masked by the effects of drink. His book may be strongly recommended to all liable to be called upon to act or to form an opinion in cases of insensibility, convulsions, hysterical paroxysms, or malingering.

Healthy Life and Healthy Dwellings. By George Wilson, M.D. (Churchill.)

THIS guide to personal and domestic hygiene is written in a thoroughly simple and unpretentious style, and is brimful of the most excellent advice, — just the kind of advice which it would be unnecessary to give if people were not mostly fools, and if the less foolish minority was not more or less at the mercy of the more foolish majority in matters relating to food, clothing, and houses. Each chapter forms a separate essay on the subject of which it treats, and these subjects are vital statistics, the structure of the body, causes of disease, food and diet, cleanliness and clothing, exercise and recreation, the house and its surroundings, and the prevention of infectious diseases. On all these Dr. Wilson writes eminently good sense, and it may be hoped that his book may do some appreciable amount of good; unfortunately the persons most in need of good direction are precisely those least likely to seek it, or to accept it when it is offered to them: among such persons may be specially mentioned builders, plumbers, laundresses, milkmen, and cooks. On two or three questions of universal interest we may mention his opinion: he favours the temperate use of alcohol, considering it tolerably well established that the daily quantity which may be taken without detriment is not to exceed 1½ ounces of absolute alcohol; he, as a smoker, expresses his conviction that smoking is a habit which, on the whole, had better be dispensed with, especially if one is ambitious and eager to succeed in life; and notwithstanding his Scotch education, he approves of a greater freedom in Sunday recreation.

The Watery-Places and Mineral Springs of Germany, Austria, and Switzerland. By E. Gutmann, M.D. (Sampson Low & Co.)

THE term "watery-place" as here used is not to be taken in the sense in which it is most usually employed in England, meaning simply a sea-bathing place, but for a place where people are systematically watered internally or externally or both, and where the action of the water is supposed to be of some more or less specific character. Dr. Gutmann professes to supply a popular medical guide to such places, and gives a general account, in most if not in all instances derived from personal observation, of the arrangements peculiar to each, sufficient to enable those seeking either health or recreation to judge in some degree in what direction to search; he does not, however, attempt definitely to advise sufferers from particular maladies as to their choice, nor as to their exact course when choice is made, further than that on arrival they are to consult the bath physician. He gives, however, the following principal rules of bath life:—"Be regular in all your doings; rise early, retire early, eat and drink moderately, and if possible always at the same hour of the day; be constantly in the open air, and do not trouble your mind with business affairs"—excellent rules for life

anywhere if health be made the sole object of life. Furthermore, visitors are warned against dining at *table d'hôte*, ladies in particular, because in full dress the stomach is so compressed by corsets and dresses that its functions can hardly be performed; dancing also, card playing, long letter writing, and the theatre are condemned; and above all you are told not to associate with patients who entertain you with long accounts of their own complaints or of innumerable cases like your own which have ended fatally. Dr. Gutmann is himself a cheery guide, and will not hear of failure, but conjures the impatient to remain, bathe, drink, and they will succeed: success is cure; and this is a word which he uses with a freedom which unhappily is somewhat startling to a medical reader.

The "Long Life" Series. (Ward, Lock & Co.)

SMALL volumes on the attainment of long life, eyesight and its care, the throat and voice, the mouth and teeth, and sick nursing. They are all said to be accurately written and carefully edited by distinguished members of the medical profession, but why does only the writer on sick nursing give his name? If the object of the other books were fully attained, nursing the sick would be a rare episode in a long life, and it would seem to be of less importance to know who is giving us advice in this rare event than in matters of daily importance throughout a long life. Distinguished members of the medical profession doubtless frequently find that the utmost they can do for their patients is to see by careful watching that no harm is done them; so when they write popular books teaching the way to attain long life, or how to keep in good health any of the important organs of the body, they may be considered to have attained complete success if no mistake or want of clearness on their part, and no misinterpretation on the part of their readers, should lead to action having either a tendency to shorten life or to induce disease. We are afraid that many of those who read what the writer on long life says about drains will have a confused idea that it is the proper thing to bottle them up as much as possible; they will, however, be unable to mistake his counsel never to swallow a drop of alcohol in any form except upon the written prescription of a reputable physician; they must come to the conclusion that the proper temperature for a bedroom is some ten degrees above freezing point; and they will learn that the process of frying is so injurious that reason and revelation unite in attributing its invention to the arch-enemy of mankind.

The writers on eyesight, the mouth, and the throat appear to have felt less oppressed by the influence of the catch-title of the series, and their books are soberly written, and give good outlines of such knowledge as may be attained by reading, without encouraging the idea that it can in this way be made complete.

Dr. Black's handbook of sick nursing is arranged in a kind of dictionary form convenient for reference; besides the general division into different subjects, the writer makes smaller subdivisions, the commencing words of each of which are printed in prominent type, but he has hardly been sufficiently careful that these words should uniformly and clearly indicate the nature of the subdivision.

ASTRONOMICAL NOTES

THE Perseid meteors appear to have been this year less numerous and less bright than usual, although a considerable number (sufficient to attract the notice of those not thinking of them) were seen on the nights of both the 9th and 10th. As the comet (III., 1862) with which they are connected has a period of probably more than 120 years, it will be a long time yet before it again begins to approach the earth; but the way in which the meteors are distributed in its track, and whether they occupy in any abundance the whole length of the orbit,

are questions of interest. Mr. J. L. E. Dreyer, of the Observatory of Trinity College, Dublin, has shown that there is a secondary meteor stream, probably connected with Comet I., 1870, the radiant of which is also in Perseus (near the star χ), and that we pass through it likewise in the second week of August, nearly at the same time as through the orbit of the better known Perseids.

Fine displays of aurora were noticed, particularly in Scotland and the northern parts of England, on the evenings of the 11th and 12th inst. A remarkable magnetic disturbance took place about the same time, the greatest development of which was recorded at the Greenwich Observatory as commencing about noon on August 12th, and continuing until about six o'clock the next morning.

As the comet (b, 1880) which was discovered by Herr Schaberle at Ann Arbor, Michigan, on April 6th, and passed its perihelion about the beginning of July, is now approaching the earth again, we give a few approximate places of it for Paris midnight, as computed by M. Bigourdan, and published in the *Comptes Rendus* for July 19th:—

Date.	R.A.	N.P.D.
	h. m. s.	
Sept. 1	6 54 31	68° 9'
" 2	6 58 6	68° 29'
" 3	6 57 46	68° 49'
" 4	6 57 36	67° 9'
" 5	6 57 3	67° 29'
" 6	6 56 49	67° 49'

It is obvious that if seen in England it must be in the early morning hours. The comet continues to approach us until nearly the end of October.

The redetection of Faye's comet on the 2nd inst. by Mr. Common at Ealing, mentioned in the *Athenæum* last week, was made, not with his 18-inch reflector, as there stated, but with the gigantic 37-inch reflector which he has more recently set up and employed. The detection proves the excellence and great light-gathering power of that instrument, the comet being still excessively faint, and not yet visible to telescopes usually considered of high power. Indeed, we have not yet heard of its having been seen anywhere at this return but at Ealing. As already mentioned, the perihelion passage does not take place until the 22nd of January.

MEETINGS FOR THE ENSUING WEEK. Per. Gaskell Microscopist, &c.

Science Gossip.

It is much to be desired that working men in Swansea should receive a stimulus in their science studies in connexion with the meetings of the British Association; and we should have expected that scientific judgment would have provided that the lecture this evening to the operative classes would deal with some matter more nearly connected with their ordinary experience than the 'North-East Passage,' by Mr. Francis Seebohm, F.Z.S. As yet there are no mining classes in South Wales in connexion with the Science and Art Department; there are no students of navigation at Cardiff, and only a class of six in Swansea, and thirty-four studying steam in three classes in South Wales. Eighteen students are studying agricultural science at Machynlleth, and twenty at Llandovery. In these directions the British Association might render valuable assistance by stirring up the intelligence of the working classes of South Wales, but we fear the opportunity has been lost.

BOTH the Cambrian Archaeological Association (meeting in South Pembrokeshire) and the Welsh National Kisteddfod (Carnarvon) have been holding their meetings this year in the same week as the British Association meeting commences at Swansea. Parliament is still sitting—a very unusual event during the August and September Congress season—detaining thereby

monstrous ape, however, suddenly attacks the huntman, but he is saved by the intervention of the deity, represented this time by the head and arms of the Egyptian Hathor, holding the chariot and its occupant in her hands, and furnished with wings. The ape is destroyed, and the huntman returns to his home in safety. The discovery that a history of this kind has been represented by the engraver will have many important consequences for the interpretation of Phœnician art and of that early Greek art which was derived from it. The mode adopted by the artist for expressing the fact that the various scenes form a single whole is simple and natural. He has merely repeated the actors, so that we see them as they would have appeared at successive periods of the day. The middle zone, which M. Ganneau leaves unnoted, is occupied by figures of horses with birds flying above them, apparently in order to denote that they are in motion. The most noteworthy peculiarity of this zone is that the tails of the horses are artistically represented as palm leaves. A discussion of the inner zone or medallion is reserved for another volume; but the conclusion M. Ganneau would have us draw from it is evident. A man with a pointed beard, like those of the Amorites or Hittites on Egyptian monuments, is represented bound to a stake with his hands tied behind him. In front is a beardless Egyptian grasping another beardless man by the arm, and thrusting at him, it would seem, with a spear, while a dog bites his heel. Below the same figure is seen extended on the ground, with the same dog still biting the heel. The three scenes have been designed after Egyptian models, and M. Ganneau suggests that they are the basis on which the Greek legend of the conflict between Héracles and Geryon was constructed. This brings us to the main thesis of M. Ganneau's work, for which the cup of Palestrina furnishes the text. He proposes a new and striking theory to account for certain portions of Greek mythology. Many of the myths, he holds, were popular interpretations of scenes and figures engraved on Phœnician works of art, which found their way in early times into the hands of the Greeks. The same scenes and figures would naturally give rise to more than one misinterpretation, and consequently to more than one myth. In this way we can explain the extraordinary likeness sometimes existing in the myths of countries between which there can have been little or no communication, as well as the introduction of Semitic myths at all into Greece. In fact, there is an ocular mythology as well as an aural one. The ordinary process of explaining the picture from the legend must be reversed in many cases, and we ought to explain the legend from the picture. The theory is certainly attractive, but it needs to be applied, as M. Ganneau himself recognises, with very great caution. Though in some cases the Phœnician artist may have represented in metal the real events of human life, we know that in many cases he has introduced the figures and scenes of the mythological world. No doubt there is much in Greek mythology which came from a Semitic source, but we must carefully distinguish between myths that were imported into Greece ready made and already depicted by Phœnician art, and myths that were invented by the Greeks to explain the figures on metal vases and such-like objects. Assyrian discovery has made it easier to do this than might be supposed. The Assyrian and Babylonian originals of many of the Greek legends that came to Greece through the Phœnicians are now known, and we are beginning to determine what share the Assyrians, the Phœnicians, and the Greeks severally had in throwing them into the shape in which they have been handed down. Had M. Ganneau paid more attention to recent Assyrian literature, he would not have wished to explain the labours of Héracles by his new theory; the prototypes of the conflict with the giant Geryon, of the gardens

of the Hesperides, and of the lion of Nemea were all celebrated by the poets of Chaldaean centuries before the first intercourse took place between the Phœnicians and the Greeks. But the statement of his new theory is not the only part of M. Ganneau's work from which the student of archaeology will gain instruction and profit. His pages are full of happy suggestions and lucid reasoning. We may take, for example, his suggestion that a central medallion of an engraved bowl, like that of Palestrina, gave the first idea of coined money, costly objects of this sort having once served as a medium of barter, or his inquiry into the character of the Phœnician goddess Tanit and her Greek equivalent. He has fully made out his case in favour of the old view respecting the expression "Tanit the face of Beal," which occurs in Phœnician inscriptions. The title here given to the goddess was not derived from a locality so named, but denoted the visible form of the Sun-god conceived as a feminine power. It is under this form that the goddess comes to the rescue of the huntman on the Palestrina cup. As M. Ganneau shows, the Homeric scholar also will find much to interest him in the study of the relics of Phœnician art. Thus the Palestrina cup is the best possible commentary on the description of the shield of Achilles; and the discovery of the way in which the successive acts of a history are represented, by repeating the figures of the actors, throws light on the narrative form in which the poet has cast his account of the various scenes depicted on the shield. There is great probability, too, in M. Ganneau's belief that the earliest Greek vases are simply attempts by native artists to imitate in clay the ornamented metal vases of Phœnician trade. This, at all events, will explain the choice of colours used in decorating them. It will also explain how the Phœnician alphabet came to be introduced into the West. The names written over the figures represented by the Phœnician artists were copied by the Greek potters along with the figures themselves, and formed short and easy lessons in the alphabet for the makers and purchasers of the wares. Up to the last the Greeks preserved a recollection of the fact by using the same word, *γράφειν*, to signify both designing the figures and writing their names over them.

L'Année Artistique, 1879, par V. Champier (Paris, Quantin), is the second instalment of a series of which we have already praised the first issue. It contains an elaborate artistic official directory for France, a record of events during the past year which are important to artists and archaeologists, an elaborate review of the *Salon*, and obituaries and criticisms, some of which, so far as they relate to English painters, are in questionable taste. For instance, it is said of P. F. Poole, "See tableaux ont toujours été mélodramatiques, et souvent, on voulait attendre au sublime, il est tombé dans le ridicule." The bibliography of the year, although by no means complete, is extensive enough to be serviceable.

THE BRITISH ARCHAEOLOGICAL ASSOCIATION.

THE labours of the Association on Wednesday, the 18th inst., included a visit to the vast conical barrow of earth at Silbury Hill, which was opened in 1777 by the Duke of Northumberland and Col. Drax, who sank a shaft from the top downwards through the centre, under the idea of its being a place of sepulture, but no remains were found. In 1849 it was again examined, with no better result. On that occasion a tunnel was cut horizontally, following as nearly as possible the surface of the natural ground on which the hill had been raised. After penetrating for eighty-seven yards the centre was reached, and, in order to make a thorough exploration of the central mass of earth, a gallery was carried half way round and various recesses made in the sides. The opinion seems to gain ground now

that this mound and the ancient stone circle at Avebury mark the sites of the principal places of ceremony for the more ancient inhabitants of Mercia, to whom the latter place itself may have stood as a kind of ecclesiastical capital. In the evening a paper was read by Mr. E. P. Loftus Brock upon the discovery of a Viking's ship in Norway, in which he claimed a sepulchral origin for the vessel, naval heroes in the age to which this relic belonged being frequently buried with their weapons in their ships. Frotho II., King of Denmark, made a law to the effect that his admirals and principal commanders should be thus inured to death. Several vessels of the kind have been discovered, one in 1862, another in 1863, and a third in 1867, which is still preserved at Christiansia. The figure-head is beautifully carved in the form of a sea-dragon, in accordance with the conventional custom. Three small boats have also been found and some are richly carved. In the forepart, near the mast, the burial chamber, which had contained the bones of the deceased warrior wrapped in silken clothes, was found to have been disturbed. The length of the ship is seventy-nine feet, and its date may be attributed to the close of the eighth century. Its position was such that the prow, turned towards the seaboard, was ready to cleave the waves and sail away to the sea when Odin summoned the great chief on the Last Day.

The proceedings on Thursday, the 19th inst., took the Congress members to Chippenham, en route for Langley Burrell, Christian Malford, and Bradenstoke Priory. This religious foundation owes its origin to Walter, son of Edward of Salisbury, sheriff of Wiltshire, and grandson of Walter d'Evereux, one of the companions of the Conqueror. After the death of his wife, Sibylla de Cheworth, the founder assumed the habit of the order, and retired here. His grave is in the priory church near the chancel. There is a valuable Register Book of the priory in the British Museum, containing a very large number of documents relating to the history and possessions of the establishment. This book is well worthy of being published by the Wiltshire Archaeological Society, which has already done so much for the history of religious houses in the county. From the Itinerary of King John it may be seen that the monarch was often at Bradenstoke, and there is a tradition that Henry II. was crowned three times in a chapel in the vill of Braden. The majestic ruins of Malmesbury Abbey were next visited by the party, who could not fail to be struck by the contrast between the style of architecture effected by the Regular Benedictines and that adopted by the Austin Canons at Bradenstoke. The mitred abbey of Malmesbury, on the site of, and indeed a growth out of, a small Saxon monastery, was in the twelfth and thirteenth centuries one of the finest and richest monastic institutions of the country. The Benedictines—who formed, as it were, the High Church or Ritualistic party, in contradistinction to the severer-minded Cistercians, who were gradually reforming the luxurious styles of elaborate building, gorgeous tracery, and interior decoration, and the highly ornamental and imposing religious services of the order from which they had sprung—were then at the height of their power and influence, and Malmesbury Abbey was one of their greatest strongholds in England. One especial feature claims a passing note here. The library of the abbey, commenced by William of Malmesbury—who appears to have organized a regular system of exchange of books, getting copies of rare manuscripts from foreign houses of his order in return for copies of such books as he himself had either written for, or purchased on behalf of, his abbey—was maintained with considerable spirit by his successors, but at the time of the Dissolution all these works were scattered to the winds. It is recorded that spely illuminated Service

Books were sold as waste at the gates of the monastery. Aubrey, the historian of Wiltshire, and Mollat, who has written an interesting account of the abbey, speak with great feeling of the disgraceful and unnecessary destruction of these literary relics. According to the former authority, "The abbey manuscripts flew about like butterflies." The charters and vellum leaves of the older books were found useful in many ways, and the gloves of the town, of whom there were an immense number, found many opportunities of turning their cheaply gotten parchments to a practical, if not very dignified, account. The great central tower of this abbey was at one time surmounted by a lofty spire. This fell within the memory of persons who recounted the event to the antiquary Leland. With it there fell much of the eastern portion of the abbey church, the choir, and the Lady Chapel. The western tower also fell at a subsequent period, and ruined the western front. On the occasion of the rejoicing in the town at the return of Charles II., May 29th, 1660, the noise of the artillery so shook the building that one of the remaining pillars of the central tower and the parts above it fell down the same night. The south porch, and doorway with its elaborate series of Norman sculptures, not unlike similar architectural work at Glastonbury—almost a twin abbey to Malmesbury, and always in the closest spiritual union and fraternal intercourse with it—are perhaps as fine as any things of the kind in England.

In the evening a paper was read by Mr. Morgan, F.S.A., 'On the "Gevinsens" in Wiltshire,' in which he discussed the topographical position and political influence of the inhabitants of the county during the earliest centuries of the Christian era. Another paper was read by Dr. J. S. Phémé, 'On the Existing Analogies of Stonehenge and Avebury,' in which the author of the lecture, who appealed from time to time to a large collection of beautifully elaborated diagrams, pointed out the remarkable fact that Stonehenge is a structure of at least two periods widely separated. The materials and dimensions of the earlier structure differ altogether from those of the later and grander erection. It is not mentioned by writers of antiquity, unless one passage, very doubtful as to locality, be admitted; yet it must have been well known to the Romans, as Roman pottery and other remains have been found on the site, although it has never been mentioned by their writers. Nevertheless the site is clearly a very central position amongst the great sepulchral memorials of the ancient British people, and possibly was a sacred locality to a still earlier race. "My impression is," he said, "that as the Romans consolidated their power by alliance with, or granting freedom to, the nobles of the countries they governed; as they considered the worship of the local deities of other lands meritorious, and no abrogation of, or deduction from, the honours claimed by their own deities of Rome, they could show this in no more comprehensive way than by restoration or augmentation of that temple in Britain which was in the centre of the deceased nobility of the land, and in the vicinity of what was clearly the great wardroom or gathering place of the British at Avebury. On the other hand, there is evidence enough to show, both in the mortise and tenon construction and in the vastness of the stones (those of Stonehenge are smaller than the great monoliths in Brittany), that the artificers, or at least the designers, may have been of Phœnician origin; the monuments of the inhabitants of the Balearic Islands being Pelægic of the oldest type. The Pelægi were a people with whom the Phœnicians were in communication, and all the features of Stonehenge and Avebury have analogies in the islands between the African continent and Europe. In any case, that Stonehenge is not a purely British structure is clear. Dr. James Fergusson, who is not fond of attributing great antiquity to any

monuments, allows that the remains on these islands may be coeval with the period of the Trojan war. Having repeatedly examined the route of the ancient traffic in tin through Gaul, I feel clear in stating that they seem to follow a line from Africa, where several trilithons exist, by the Atlantic shore and islands to Britain, a tradition being found on the coast in Brittany, at St. Nazaire, and one in the Ile d'Ouessant. Dr. Fergusson admits the art of the construction (i.e. the design) may have travelled from Africa to Ireland, and thence to Wiltshire, in which I think he is right."

Friday, the 20th inst., brought a very interesting day's work. Passing through Kinford, near Chisbury Priory and camp with detached outwork of peculiar style and unusual size, and through Northcote with its fine Norman church, the members arrived at Amesbury. The church there is one of the finest in the district, cruciform in shape, with a square central tower, Norman windows, and arches. Here stood a Benedictine monastery, of which scanty notices exist, but it appears to have been specially in request as a place of retreat for ladies of the royal blood, although in 1177 King Henry II. expelled the inmates on account of their unsatisfactory proceedings. In later days Mary, daughter of Edward I., in company with thirteen young ladies of noble birth, took the veil in 1293, in 1296, Eleanor, the dowager queen of Henry III., professed, and dying in 1303, was sumptuously interred by Edward I., her son, who came from Scotland for the purpose of being present at the ceremony. Stonehenge was the next place of rallying, but the studies of the Association were somewhat marred by the concurrent visit of some picnic and pleasure parties, whose sports ill accorded with the aims of the archaeologists. The Rev. A. C. Smith, in describing the temple, said that when it was perfect it consisted of two circles and two ellipses of upright stones, concentric, and enclosed by a bank and ditch, and, outside this boundary, of a single upright stone and processional avenue. The entrance to the cluster faced north-east, and its avenue is still to be traced by banks of earth. One stone, called the "Friar's Heel," sixteen feet high, is supposed to have been a gnomon. The outer circle consisted of eighty stones, fixed upright at intervals of about three and a half feet, connected at the top by imposts, which formed a continuous corona, or ring of stone, at a height of sixteen feet. Within this was the grandest part of Stonehenge, the great ellipse formed of five, or, in the estimation of others, seven, triliths, the largest attaining the great elevation of twenty-five feet. Again, within the space bounded by these triliths was the inner elliptical compartment, consisting of nineteen granite posts, and in the cell thus formed stood the altar stone, or the stone of astronomical observation. At the present time the outer circle consists of sixteen uprights and six imposts, the inner circle of seven uprights, the great ellipse of two perfect triliths and two single uprights, the ellipse of six blocks, and within the cell remains the so-called altar stone. No one, wonderful to say, proposed new theories with regard to the origin, date, or use of this remarkable ruin, the mystery of which remains for a future solution, if haply any may be found. Earl Nelson said he should like to see those stones that had fallen within the memory of man, and whose original positions were unquestioned, carefully replaced.

In the return journey a visit to the camp of Vespasian, an interesting Roman relic of considerable dimensions, was included, and the party returned to Devizes by the way of Redbone. The evening meeting was devoted to a paper by Mr. J. T. Sargant, F.S.A., 'On Ancient Fortifications,' especially with reference to Devizes Castle. Devizes Castle stands on a huge mound, and it presented many points in common with other castles erected about the

same time by Bishop Roger of Salisbury, who reconstructed old castles on the plans adopted by the Norman military architects. It was too much the fashion to describe the entrenchment as British, Roman, Saxon, or Danish, as the case might be; but the fact was the commanding position would commend itself at any period to those who had to defend themselves. Such a castle was probably the stronghold of a nation and the residence of its king. Kent had four of these strongholds. There is a theory that these mounds were merely Roman works thrown up for general survey, but many mounds were found in very low-lying positions surrounded by a wall, which showed that they were intended for habitation. All the old mediæval castles had not a donjon or keep, like Devizes. Many other Danish and Saxon castles in England were placed by the banks of rivers, and most of them on artificial mounds. Fortified mounds were found of many types, and they showed the exigencies of the people who inhabited them. The natural mound in some places was surrounded by a ditch and solum, which in their turn were fortified with stockades and palisades. They were also supplied with means of retreat. On the weaker side of the mound the ramparts were escoted. There were many instances in which the original fastness was enlarged, as at Old Oswestry, Dorchester, &c. When Vespasian came to subdue the great western land he found that it bristled with earthworks of the most formidable kind, which had to be stormed before the Roman legions could pursue their march westwards. They might now fairly surmise that on this march Vespasian came across Devizes, and from the discoveries it might be assumed that that great soldier long occupied it as a commanding post. Subsequently the adjacent forests abated the great Alfred, but those forests were now gone, and the chalk bluffs that witnessed his victories, and which still bear the emblems of his country, now fringe smiling corn-fields, orchards, and fertile pastures.

Saturday was the concluding day of the Congress, and devoted to a comprehensive series of antiquities. The day commenced with an inspection of the early Norman church at Bromham, dedicated to St. Nicholas, with a late chantry chapel, evidently built after the similar chapel in a corresponding situation in the parish church at Devizes, the south side of the chancel. This chantry was built by Richard Beauchamp, Lord St. Amand, and contains a fine alabaster effigy, sadly hacked with deep gashes and disfigured with the names and initials of iconoclastic visitors; some enamelled brasses; an altar tomb in honour of Almeric de Sancto Amando; a brass to the memory of John Baynton, the cousin of Richard Beauchamp, who died in 1542; and an elaborate tomb on the south side, to the memory of Sir Edward Baynton, who died in 1578, and his two wives, Agnes Rye and Anne Packington. The vestry, which is on the north side of the tower and approached by six steps, has a semicircular Norman arch, and over it a quaint incised slab, on which is a skeleton in its shroud, placed to the memory of Ferdinand Hughes in 1640. In the vestry are two half-length figures of Hugh Webbe, the rector in 1617, and his daughter-in-law. There are interesting examples of a period not very well represented in this class of sculpture. Proceeding in accordance with the programme, the party halted at the side of a freshly reaped field of barley, where a band of farm labourers were busy at work removing about nine inches of earth from a fine Roman mosaic pavement recently discovered. Roman remains, including two urns and a coin of Carausius, were found on this site forty years ago. The pavement consists of several square yards of intricate scroll work, ivy leaves, and the well-known dolphin symbols. It is thought that this pavement may be the same that was described in 1810 by Sir Richard C. Hoare (whom, by the way, by a slip of the pen, we called Sir Henry last

week), but the conjecture is not yet verified. Some angular masonry has been excavated on the immediate site, which is expected to yield considerable results when it has been fully explored. The urns found here have been deposited in the museum belonging to the Wiltshire Archaeological Society in the town of Devizes, where the unrivalled "Stonehenge urn" and a large collection of funeral urns and drinking vessels from this prolific county have been deposited. When a Wiltshire Greenwell arises he will have difficulty in finding fictilia that will surpass the immense urns which have been found in the county, either in beauty of shape or perfection of pattern and symmetry.

The visit to Bowood enabled the Association to see the magnificent collection of noted masters in the possession of the Marquess of Lansdowne, among them Rembrandt's 'Sunset at the Mill,' Reynolds's 'Strawberry Girl,' Murillo's 'Portrait of an Ecclesiastic,' Caracci's 'Virgin and Child,' and works of Salvator Rosa, Ruysdael, Domenichino, Wouwermans, Cuyp, Claude, Wilkie, Titian, Berchem, and Hogarth. In one of the valleys within the park a tessellated pavement, with remains of baths and other appendages belonging to a Roman villa, has been lately discovered. After a hasty glance at Bowden Conduit House, respecting the age of which there was considerable divergence of opinion, varying from the fourteenth to the sixteenth century, the party went to Bewley Court, now a squalid farmhouse, with a trace of fifteenth century work shown in a circular chimney and some carved timbers in the roof of the old hall. Lacock Abbey formed the next halting-place. Here the ruins are carefully and intelligently preserved by the present owner, Mr. Talbot, who welcomed the party and pointed out the architectural features of this ancient nunnery. Although much disfigured by Sir William Sherrington in the sixteenth century, the various alterations made in the fourteenth and fifteenth centuries to the old thirteenth century building are very apparent. The *locutorium*, kitchen or *naus* day-room, is a fine specimen of Early English work; the chapter house, sacristy, and refectory, all well known for their architectural details, together with Malmesbury Abbey, form the finest monastic sites visited by the Association on this occasion, which has been distinguished more for its prehistoric and Roman character than its wealth of mediæval relics. In the grounds of Lacock, near the small lake or fish pond in the immediate vicinity of the abbey, stands a very remarkable bronze caldron on three feet, capable of holding nearly eighty gallons. This magnificent specimen of the founder's art, all cast in one piece, is of sharp and elegant outline and massive form. Around the widest part of the circumference is a ribbon, on which is the following inscription, recording the maker's name, date, and place of origin:—"A Petro Waghevens in Mechlinia effusus factusque fueram, anno domini millesimo quingentesimo Deo Laus et Gloria Christo."

The Congress, which was favoured with fine weather throughout the week, was brought to an end by an evening meeting in the Town Hall, where the maces were exhibited and some interesting particulars of them given by Mr. Lambert, F.S.A., and the members of the Corporation. A gold ring in perfect condition, lately dug up at Potterne, was shown. It bears on the bezel a rudely chased representation of the Holy Trinity according to the more common manner of representation adopted by mediæval artists. The Almighty seated on a throne holds the crucified Son before him, and over the shoulder of the Father is seen the Dove of the Holy Spirit. There is an indistinct Lombardic letter in the field on the right. Mr. Birch described the series of charters belonging to the town. In the course of his remarks upon the earlier ones he observed that the loss of three charters given by Matilda the Empress,

conferring important privileges, was a fact to be deeply deplored. Out of the thirty or forty charters of this sovereign known to archaeologists, a large number are dated at Devizes, thereby showing that a considerable period of the queen's history was spent in the neighbourhood of the town. Mr. G. R. Wright, the Secretary of the Congress, pointed out the urgent necessity of some modification in the law relating to treasure trove, and gave an example where the authorities of the Treasury, acting within their undoubted right, acquired some gold and silver antiquities at the price of the metals in weight, and then disposed of the objects to a museum at the enhanced archaeological value, thereby making a considerable profit. Lord Nelson expressed a hope that the Association would set in motion some means of securing the sadly dilapidated circles of Stonehenge and Avebury from further injury and desecration, for, if no other practical result should arise from the labours of the Congress, it would deserve lasting credit if by any means it could procure the future immunity of these venerable relics of an unknown antiquity from the reckless treatment to which they are now constantly subjected. Such treatment was witnessed on Friday in last week by the party of archaeologists at the time of their visit.

There are several practical lessons to be learned at these annual archaeological gatherings. The bringing together of between one and two hundred persons for mutual instruction in archaeology is in itself sure to produce good results, by stimulating their individual tastes and pursuits in this direction; the benefit to the fortunate owners of local antiquities of every class, by the opportunity that is afforded to them of getting independent and, it may generally be said, accurate opinions on the merits of their treasured relics, is not small; and, lastly, the advantage to the Archaeological Association itself is considerable. And this for two reasons. The pecuniary gain to the society, be it large or small, is scrupulously devoted to the publication and illustration of new and unpublished accessions to the known antiquities of our country; and each congress, in its yearly turn, largely affects the character of the forthcoming volume of *Proceedings*, in which its principal actions and results are chronicled, and the most important papers printed in *extenso*. The journal of the Association will thus, we may feel sure, be largely leavened with the results of the Devizes Congress, now just successfully concluded.

THE PRIVATE COLLECTIONS OF ENGLAND.

NO. LV.—WENTWORTH WOODHOUSE, BATHURST.

HAVING made notes on the more important treasures in the Gallery at Wentworth Woodhouse, and omitted works which, although valuable, do not possess supreme attractions, we may, in the first instance, proceed to describe the pictures in the Billiard Room, using the numbers of the manuscript catalogue, and, as before, following the order of the examples on the walls.

The masterpieces of George Stubbs, the Liverpool painter, who, as Mr. Wornum said, "preceded Morland by a generation," are in that resplendent drawing-room which takes its name from Whistler's jacket, a golden bay horse, whose portrait we have yet to deal with. In the Billiard Room, however, are numerous smaller pictures of celebrated racehorses by Stubbs, all of which are painted in such a manner as to show the extraordinary powers of the artist, and prove that his shortcomings were due to the circumstances under which his education was obtained, to the peculiar character of the man,—he was almost as "English" as his contemporary Hogarth,—and to the kind of encouragement which fell to his lot and with which he could by no means dispense. Many prints have been made from Stubbs's designs and portraits of horses, to say nothing of those energetic pictures of lions and tigers

which made Fuseli say that "his tigers for grandeur have never been equalled; his lions are to those of Rubens what lions are to jackals." Stubbs etched some plates of animals with wonderful spirit. Nevertheless, good as these things are, and learned as is the artist's monograph 'On the Anatomy of the Horse,' which, by the way, was one of Landseer's text-books, the reader may take our word for it that he who has not been to Wentworth has no idea of what Stubbs could do. It is to be remembered that this self-taught, self-centred, somewhat obstinate man was born in 1724—that is, nearly fifty years before James Ward, and nearly eighty years before Landseer. His forerunner in this country was Wyke; his immediate predecessor abroad was that fine draughtsman and painter of horses Cornelius Van der Meulen, who worked for Louis XIV. Both of these men had been trained in schools of art. Not so Stubbs, every inch of whose canvas declares the fact that he was his own teacher. Like all self-centred men, Stubbs was outside his special studies extremely ignorant, and this accounts for his self-sufficiency and the narrowness of his mood in design. But the force and tenacity of such a character as his could not but master all he aimed at, and these portraits of horses are marvels of delicate drawing and smooth, careful painting, with clear and bright colour of a very limited scale, and modelled without impasto, but with rare *fineness* and soundness. The figures are generally flat because their scheme of light and shade is weak, or rather primitive. Primitive, too, were Stubbs's notions of composition and chiaroscuro; his modes of grouping were simple, but they were by no means without a sense of grace. On the whole, it was not fair scornfully to call him a painter of portraits of horses, for he was very much more than that, although it was unfortunate that he could rarely contrive to add the landscape backgrounds of his figures, and was compelled to employ one Lowen for that purpose. On this account the pictures in the Billiard Room at Wentworth which have no backgrounds are more valuable than those which have. It seems to have been Stubbs's custom to finish the figure of a horse within its outlines with the utmost minuteness, so that it appears stuck on the canvas, after which his assistant did the rest as well as he could. Of this habit Nos. 141 and 142 are valuable examples. Usually Stubbs painted with thin pigments on a rather dark brown or stone-coloured canvas; in many instances this ground has "come through," to the injury of the paintings.

Ostade's 'Boors Carousing' (163) which might have taught Stubbs a good deal, is a fine and exceptionally large picture. The many figures it contains were designed with extraordinary spirit and admirably placed on the canvas. It is a masterpiece of rich light and shade, at once luminous and profound; the chiaroscuro is somewhat complex and the finish delicate. The last-named quality is seen in the white hood of the woman who is being kissed by a man, and in some accessories of the composition. We know of no better Ostade in this country, and it is well worth while to spend an hour in studying its many merits. No. 151 is a good Canaletto, a 'View of the Grand Canal, Venice,' not one of the artist's best pictures, but a very sunny and solid instance of the painter's abilities when employed without the stimulus of a special inspiration.

We now proceed to notice, without regard to locality, but following the usual course, the greater works of this collection. No. 160 is a good Bolognese picture, a classical landscape of dramatic inspiration and in style academical. Here is a capital 'Roman Ruins' (152), by Pannini, which, however, suggests the inspiration of Zuccarelli. There are pictures at Nostel Priory which are worth comparing with these.

The student of style who wishes to appreciate Van Dyck's pathos and his power in reading character must on no account omit to see the

famous 'Earl of Strafford and Sir Philip Mainwaring,' No. 19 in this gallery, which was at the National Portrait Exhibition in 1886. It is the painter's masterpiece of its class, and the original of numerous copies. More than once engraved by noteworthy hands, full justice has never been done to the noble conception it embodies. The gloomy, half-resentful, profoundly sad, but far from fierce look of the great earl, which is the key-note of the piece, has been but faintly reflected by any burin, while the tone, general and local colour, chiaroscuro, and other strictly technical qualities for which it is remarkable are best seen in the picture. The two figures sit at a table; the earl is dressed in black silk, and holds in one hand a letter, the whiteness of which is important in the schemes of colour and tone which are illustrated by the painting. There is a rather illegible inscription on the paper, but one supposes its purport to be originally important enough to be read, because there can be no doubt the motive of the design turns on this document, as if it were the pivot of the artist's conception of his work—in fact, the subject of his picture, for such this example is, being a production of far more ambitious nature than a simple portrait. The left hand of Strafford is placed on the arm of his chair lightly, but firmly, and in a manner which was evidently habitual with the earl. It is as if the paper possessed the utmost importance, and demanded prompt decision on the part of the statesman, who must at the moment depicted take one course or the other, and thenceforth follow it without hesitation, without ever turning back again, be the issue what it may. We cannot help feeling that Van Dyck meant this, for he has shown how the earl, almost lost in a brief pause of overmastering thought, has turned partly from his companion, the attentive if not officious secretary, who, pen in hand, watches his chief, ready to write what the minister may dictate, but he does not see the face of Strafford as we may see it.

How Van Dyck saw that impressive face who can tell? Was the sumptuous painter of Strafford's counsel? Did he imagine the scene which is here depicted, or simply evolve this masterpiece of design out of some glimpses at a momentous incident of which chance made him a spectator? We think the last hypothesis likely to be nearest the truth, and that the painter, whose insight into the characters of Charles and his queen had something of the force and nature of prevision of their careers and fates, saw in the stern and thoughtful face of the great minister more than most men of that time were able to see, although, indeed, there were not wanting those who predicted of Strafford at least as much as any one may read between the lowering lines of this superb portrait. No other work of Van Dyck's is half so profound. There is nothing of Rubens's surpases it. Rembrandt's portraits, or some of them at least, make us feel that if we knew as much of their subjects as we do of Strafford, they, too, might impress us as this picture does. It cannot but strike the visitor who turns from the remarkable likeness to those of King Charles and Queen Henrietta, which are among the chief ornaments of these walls, that among the troubles of Strafford's spirit must have been an immeasurable contempt for the hard, narrow craft of the "martyr," and the frivolous and shallow yet cruel nature of the queen. When they left the owner of this face to die as a scapegoat, what was his thought of them? The face is a wonder, and grows on the spectator, who has been, so to say, admitted to the secret company of this picture. Its expression grows sterner, grimmer, and darker, as if an iron will stiffened in the heat of anger. Yet the face depicted here, however resolute, is by no means cruel, and is the antithesis of all that is low and insinuous. This work has not been surpassed as a triumph of penetrative imagination. Its secret lies in the set square

jaw, which pushes itself a little forward; in the nostril, which under compression now curves more than habit has dictated; while the chin is big and square, and the black eyes dilate in the shadow of the massive brows, about the summit of which the short thick hair curls crisply. The very costume is austere, and without any of those ornaments which attracted the eyes of men to Strafford's royal master. Van Dyck emphasised the severe spirit of his chief subject by giving to Mainwaring the aspect of a man of active ability, but of somewhat slight nature. His eager eyes seem to "float" in his head, he has a thin face and pointed chin, his mouth is full, the lower lip is a little underhung, the eyebrows are arched, the forehead is high and narrow. His dress contrasts with his master's. It is of a bright rich red, decorated with a massive gold chain and some jewellery. The picture has not escaped rubbing, so that the carnations may have lost some of the clear and golden tones which originally belonged to them: this was doubtless due to old and injudicious restoration; it has evidently been well cared for of late. The colour, both local and general, is of the most beautiful quality. The hands are worthy of Holbein for their expressiveness, of Velasquez for their execution. The figures are of a somewhat large life size, and would be visible to the middle of the legs if the table were away. See another Van Dyck of Strafford described below.

No. 17 is a 'Prince Rupert,' by Lely, a three-quarters-length figure in a buff coat, one hand being on his sword; the head is turned to our left, the face in three-quarters view, the light from our right. It is of Lely's best time, a warm-toned and masculine portrait, closely resembling the work of Hannemann, but too animated for him, and a better example than the likeness of a later date and in Garter robes which was lately bought by the National Portrait Gallery. It is certain that Lely must have painted numerous portraits of "Prince Rupert," as the people whom he harried and burned out of their houses called the *berserker* of his day. An even better Lely is a fine portrait of Anne Hyde, Duchess of York, which shows how near the artist at his best contrived to approach Van Dyck. It is a life-size figure, not quite to the feet, in a splendidly painted white satin dress, seated near a red curtain, and wearing a large white collar. There is a genial simper on the lady's face, which is doubtless due to the artist. On the whole this is the best Lely we have seen.

A contrast to this masculine work is supplied by Reynolds's graceful and somewhat weak study in oil, or repetition of the figures of the Shepherds in the popular transparency of the west window of New College Chapel, Oxford. The picture is well known and better in quality than the window. The figures, one of which is that of Sir Joshua himself, are life size and numbered 26. No. 27 is the 'Shepherd Boy,' produced for the same window, a very pretty example, quite in Reynolds's way. Both of these works were at the Academy in 1875. A good Van Dyck of the better class of Court portraits is the seated, life-size figure of Queen Henrietta Maria (36) in her favourite sea-blue dress, of which we find representations elsewhere, as in the group at Lord Grantley's seat near Ripon, in other likenesses, single figures, at Windsor and at Mulgrave Castle. Her Majesty affected this colour after her darkening complexion made the white satin in which she originally delighted too "trying," as the ladies say. The colour goes charmingly with her present tint, and is skillfully contrasted by the red rose, emblem of England, she holds in her lap. The jewels, such as buttons and clasps, here worn by Henrietta Maria are the same as those depicted at Grantley Hall. A gold chain and large pearl pendant adorn the neck. The figure is posed with all Van Dyck's ease and grace towards our left, the face being to the front. The carnations have become a little

yellow; the rouge to which the queen was addicted is delicately hinted in the picture, which would doubtless gain much if it could be placed in a better light. See below for a finer portrait of the queen.

Another Reynolds represents Charlotte, Countess Fitzwilliam, married in 1770, daughter of the Earl of Beesborough, seated in a chair, with her powdered hair in large curls, and wearing a crimson cloak trimmed with brown fur. The countess holds in her lap a muff of the same fur. The carnations of the picture have faded greatly, and this seems to have affected the modelling and made the features look leaner than they otherwise would. We have omitted to note the name of the artist of a capital portrait of Charles II. at the age of fourteen, in armour, which has been, we believe, engraved. Unless our memory is false the three-quarters-length, life-size portrait of James Stanley, Earl of Derby, here to be seen is one of those numerous versions of Van Dyck's picture at Knowsley, the frequency of which attests the general admiration felt by his contemporaries for this distinguished royalist.

By Van Dyck is No. 5, the whole-length, life-size portrait of the great Earl of Strafford to which we have already alluded. He is clad in black armour, holds a leading staff in his right hand, and has placed his left hand on the head of a large grey deerhound; the animal eagerly watches his master's face, which, the helmet being removed, is bare. The helmet stands on a pedestal at the owner's side. The face is pale; and as the features are a little puffed, the picture suggests ill health. The expression is much less stern than in the likenesses named above, but the work is most "serious" in all respects and is an entirely noble portrait. There is a third version of the likeness of the earl here, attributed to Van Dyck, but doubted by Dr. Waagen, who, however, admits that his survey of Westworth Woodhouse was very hasty. In this instance the right hand of the figure is on his helmet. Another Van Dyck, one of the finest versions, if not the finest, of a fine picture, is that portrait of Laud (6) which Earl Fitzwilliam lent to the Royal Academy in 1875. It is in a circle and shows the archbishop, probably at the time when he was Bishop of London, in the ordinary episcopal costume, a black cap and ample robes of white lawn, which, swelling from his little form, greatly enhance its size—a result which Van Dyck artfully aided by representing somewhat less than the whole of the figure, and avoiding the introduction of anything by which its scale could be determined. This is a fine and masculine example of the painter's wonderful faculty of reading character. The reddish complexion, the little eyes, short, stiff bristles which serve for moustaches and beard, impart a look of fierceness to the prelate which is less in degree than other portraits of him display. In this case there is less peevishness than usually occurs in the likenesses of Laud. The firm and precise modelling and handling and the fine style of the master are here in perfection. Another version of this portrait, which has been engraved, is said to equal that before us, and is now at St. Petersburg. A whole-length likeness of the second Earl of Strafford in armour is fine in its way, and shows a handsome, somewhat weak face. Cornelius Jonson's capital portrait of a boy, being the young Henry, Duke of Gloucester, son of Charles I. (10), is in an oval, placed over a door, and was hastily mistaken by Dr. Waagen for a Lely. The critic forgot to compare the dates thus brought into question, but he did not omit to notice that it is a "very animated and careful" picture. Of course, being Jonson's, it is almost too careful; yet it is less hard than usual, and is, on the whole, a really beautiful portrait, delicately finished and uncommonly warm in colour.

A superb Van Dyck follows here, and, having

been given by Henrietta Maria to the great Earl of Strafford, is one of the most remarkable heirlooms at Wentworth, where it has remained since the day it arrived. It is a whole-length, life-size group. At the side of the queen stands Geoffrey Hudson, the well-known dwarf page. He carries her Majesty's monkey on his shoulder, while the lady strokes the back of the animal with one hand. She wears the above-named sea-blue silk dress, which is superbly painted, and has the most lustrous quality, greatest richness, and breadth of tone and colour. Her black hat has a wide rim, is decorated with a large trailing white feather, and is set coquetishly on one side of her head. Her breast-ribbon is of bright red colour, a large white lace collar covers her shoulders, a kerchief of silver tissue is over her bust. A charm of splendid colour pervades the picture even now, and this must have been much more potent in old days. Its solidity, unusual firmness, and finished treatment, to say nothing of the comparative youth of the queen, prove this to be an early example of Van Dyck's art in England. The carnations and some other parts of the work have darkened slightly; it needs much light. This painting was mentioned by Walpole. See the Catalogue of the Royal Academy Exhibition, Old Masters, 1878, No. 100.

No. 9 is by Mytens, a whole-length, life-size portrait of Charles I. in robes and a hat: a good example of the painter's prosaic but grave style in art, which might profitably be compared with the noble whole-length, life-size picture of Charles which is one of the chief ornaments of the collection at Cobham, and the work of that most learned master Van Somer. The expression of the last-named portrait is graver, and there is more intellect in the look than either Mytens or Van Dyck imparted to the features of King Charles. Mytens's portrait is full of character. The regalia is at Charles's side. The next example is another Mytens (13), a first-rate portrait of George, Lord Baltimore, signed, and dated 1627, the same peer whose likeness by C. Jonson we saw at Windlestone Hall and described with other works belonging to Sir William Eden. Earl Fitzwilliam's picture was at the Academy in 1875, and shows the colonising peer standing with one hand at his hip, the other pendant, a favourite attitude of Mytens's. "My lord" wears a black cloak and body dress, and a white ruff; his figure is firm and upright, spontaneously designed to represent a man of energy and ready animation.

The next Van Dyck is numbered 15, and is the portrait of Arabella, Strafford's second wife, a whole-length, life-size figure, in the queen's greenish-blue silk dress, lined with white velvet and embroidered with gold. She is in the act, which was not uncommonly used by the artist at one stage of his career, of stepping up a portico and drawing aside a voluminous deep red portière. Although the face might have been lovelier, the painter has expended much art on the treatment of the whole example; especially fine are the robe and the attitude. It is a noble specimen of comparatively late date and somewhat ornate style of treatment. We now approach a picture which is antithetical to Van Dyck's, but nevertheless of unusually fine quality, being Lawrence's life-size, whole-length portrait of the fourth Earl Fitzwilliam, seated in a red leather chair, with a great scroll of paper at his side, a work which is full of expression and characteristic grace in the high sense of the phrases: a first-rate piece of Lawrence's art, and, so far as the accessories are concerned, wisely left unfinished, as Lawrence left it at his death.

Charles, Viscount Milton, afterwards Earl Fitzwilliam, a boy of five years old, walking in a park with a goat, which he caresses, at his side, is by Sir Joshua. The child holds a stick and is looking to our left; he wears a blue petticoat and sash, a white pinafore, and long brown

fair hair lies on his shoulders. One of the latest productions of Reynolds, this charming work is now a good deal faded. We do not remember that it has been engraved. Among the other Reynoldses here is that famous version of the 'Hercules strangling the Serpents of Juno' for which the father of the little Viscount Milton gave the painter a great sum of money. The design is one of the most energetic and unaffected of all those in which Reynolds indulged his inclination for historical art. Indeed, we think it is the only first-rate proof of his success in such efforts, and immeasurably superior in that respect to the much over-praised 'Puck' which is at St. Petersburg. At present the 'Hercules' is intensely hot in colour; the carnations, to use Reynolds's own phrase, look as if they had been "boiled in brandy"; but, with all this exaggeration, there can be no question about the vigour and breadth of the work. It is well known by engravings. Another famous engraved Reynolds is here in the very dignified whole-length, life-size portrait of Charles, Marquis of Rockingham, the minister, standing by a table, and wearing his Garter robes. The flesh, which was painted with unusual smoothness and care, has suffered greatly by the fading of the carnations. Vertue engraved the interesting picture of the children of the great Earl of Strafford, William, the second earl, and the Ladies Anne and Arabella Wentworth, all dressed richly, as if for a masque, and all standing. It bears the name of Van Dyck. The same two young ladies appear in a capital, very carefully and nicely painted Lely of the Van Dyck type, with richness of impasto which is unusual, wealth of character, and animation of motive. Among other portraits are the following: the family of the Earl of Rockingham, ascribed to Hogarth; the Countess Fitzwilliam by Reynolds, in a landscape; and the younger Burke, a gift to the friend of the subject.

The life-size, whole-length portrait in profile to our left of the famous racer Whistler, by G. Stubbins, to which we have before alluded, is the most striking ornament of the magnificent drawing-room to which the animal's name has been given, a palatial chamber enriched with decorations of pure and pale blue and silver, and containing the unfinished Lawrence. The horse is a bright, rather dark bay of the most exquisite grooming, finished and painted wonderfully, and such a marvel of modelling and execution as to be worthy of a great master. Its drawing is a triumph of a noble and elegant if somewhat laboured style. The attitude is that of rising on the hind feet, as if in the *élanage*. The horse, only fully finished to the outlines, appears on the canvas without a background; the accessories and background, whatever they were intended to be, were never introduced. Whistler ran with abundant glory at York and Newmarket in 1754, and was never beaten. We noticed some excellent pieces of modern sculpture, including R. Wyatt's pretty figure of the nymph with the hare and greyhound, a charming example of real and pure taste, far superior to the pseudo-classicism of Gibson.

Our renewed thanks are due to the Earl and Countess Fitzwilliam for facilities in describing the pictures at Wentworth Woodhouse. The next subject of these papers will be the collection of works of art at Duncombe Park, Helmsley, the property of the Earl of Faversham, who has kindly allowed us to examine his famous Hogarth, Rembrandt, Hobbins, C. Dolci, Guido, Rubens, Claude, and Rosa, as well as that magnificent piece of sculpture, the so-called 'Dog of Alcibiades.'

'THE BEARDED ARCHER.'

125, Chestnut Street, Philadelphia.

THE *Athenæum* of May 22nd has just reached me, in which the letter of Dr. W. Deecke respecting the 'Bearded Archer' strongly at-

tracted my attention. At first sight I was glad to learn that the inscription had at last been read, and very much pleased to know that it had fallen to the lot of Dr. Deecke to decipher it. But on looking more closely I found that I was compelled to differ from his views almost entirely; and it seems matter of duty to communicate my ideas on the subject.

While in London in 1875 I studied the stone itself with much care at such times as I could spare for the purpose within the space of about two weeks. I also took accurate copies, and besides was kindly furnished with two remarkably fine squeezes, which were prepared under the immediate eye of the late George Smith, with whom I twice went over the characters on the stone itself, and who declared that my two squeezes showed "everything that is to be seen on the stone itself." Thus my material to work from is without suspicion.

The forms of the characters on the stone are generally quite peculiar, though most of them are plain; and all of them have a degree of clearness in form that is quite uncommon in a Cypriote inscription. Long ago its manifold variants of known forms enabled me to read other inscriptions, although it was as a whole, and is yet, as I think, undeciphered.

For the sake of brevity I here append my transliteration of the characters, denoting those I consider unknown by a *, and numbering those which I refer to below. The numbers in parentheses mark the lines:—

- (1) i. ye. ro. ta. to. se. a.
- (2) ri. pa. o. o. se. ta. a'. e. ro. i. wo. a'. na. o. to.
- (3) te'. to. te'. i. na. mu. to. to. u. a'. a'. i. to. n'. ke. a'. ye. i. o. se. ya.

The character "ye" is, of course, Deecke's "je" Anglicized. This power or transliteration of this character is still somewhat in dispute; but I leave it undisturbed here, especially as I myself incline to agree with Dr. Deecke. As to the others, it will be observed that my transliteration agrees with his except in a', a', te', a', e', a', and perhaps in n'.

As to the differences, a' is clearly not "te" if te' has that power. No irregularity of writing elsewhere known in Cypriote would countenance such an assumption. Neither does it at all resemble any known form of the character for "te," much less the recognized *te* on the stone. What it is I am not decided. It is most like the character which Deecke elsewhere reads "ze" and Ahrens "she." Again, te' is absolutely identical with te'; and Dr. Deecke has no justification for reading one "te" and the other "ke," as he does. The character *te* occurs elsewhere on the stone also, and is wholly unlike this. Again, a' is read by Dr. Deecke as "ro." But ro, always a very distinct character, occurs quite clearly elsewhere on the stone, but never, either on the stone or elsewhere, in this shape. If an "r" syllable at all, it is *ro*; but it can hardly be that. It is more like the *ye* of the stone than any other character thereon. It is somewhat obscure, but it has somewhat the shape which the much varying "le" would be expected to take in an inscription whose affinities are like this one. I am only surprised that Dr. Deecke did not take it for an inverted "je." The character I have marked a' is read as "i" by him. This is not strange, as the difference in the ordinary writing makes the difference between the two to consist in prolonging a stroke below a certain intersection point for *a*. But both *a* and *i* occur elsewhere on the stone, in forms so distinct (that for *i* being unusual) that they are not to be confounded; and on the stone, though cracked at just this point, the lower stroke of the *a* is unmistakable, and the other peculiarities of its shape agree. It is *a* and not "i." The next character, a', is read by him as "o." This contradicts the rest of the stone and Cypriote writing generally. It is one of the puzzles of the stone, but looks most like an incomplete *li*.

It is a character different—intentionally different—from the three o's elsewhere on the stone. As to *o*, Dr. Deecke reads it as "to"; but this cannot be. The *to* on the stone is a very peculiar form, probably the parent of the very diverse forms which occur on the Curium armlets of Ethenander, on the one hand, and, say, the British Museum bilingual on the other. But this character is unlike all of them. It may be *to* or *po*; but *to* is scarcely to be thought of. As to *o*, Dr. Deecke is probably correct. This is one of the troublesome characters. In ordinary inscriptions its typical form is nearest to that of the *to* and *te*; and these two would by most experts be read as *no* on a later inscription, but the general style of the characters on this stone teaches otherwise.

The unusual clearness and good preservation of this inscription remove all doubt as to what marks compose or make up the characters; the difficulty lies solely in knowing what syllables they represent. Thus this criticism has much more solid ground to rest upon than if made with reference to a blurred inscription.

It results from the preceding statements that out of the forty-two characters which compose the inscription, Dr. Deecke has forced the reading of at least six of them, against the testimony not only of other inscriptions, but of this stone also. Thus not only his reading of the separate words *vāte*, *Πρω*(1), *δῆκε*, *via*, and *βαί* fall, and with them all the mythology and some of the facts of his interpretation, but so much uncertainty is introduced into the rest of it as to make the whole need revision.

Dr. Deecke is quite right in stating that this inscription has not yet been published correctly. The caricature in Schmidt's 'Sammlung' is very misleading. And though I cannot agree with Dr. Deecke in his belief that he has deciphered the inscription completely, I am highly pleased with his brilliancy and boldness. Nor would I willingly say a word detractory; I esteem his work in Cypriot decipherment far too highly for that, to say nothing of his repeated courtesies to myself personally.

With regard to the character *ye* or "ja," it is of rare occurrence, and except on this stone is not known to occur except in juxtaposition to *i*. It appears to occur in the same juxtaposition, but with relative position reversed, on a newly discovered inscription in the Canale Collection in New York. This inscription is one of between sixty and seventy characters, and came to light on cleaning a neglected surface of the stone on which occurs the low relief sculpture of a chamber; the same that is figured at the bottom of Tav. iv. of 'Le Ultime Scoperte nell' Isola di Cipro,' by General di Canale.

ISAAC H. HALL.

* We have been unfortunately obliged to delay till now the publication of this letter.

ANCIENT SCULPTURED MONUMENTS.

UNDER the new Irish Church Act many of the old ruins and monuments were handed over to the Board of Works to be repaired and preserved. During these works certain facts have come to light to which I would direct the attention of Sir J. Lubbock and others interested in the preservation of our ancient stone monuments.

During the excavations at the Seven Churches, Glendalough, of St. Kevin, the workmen came on inscribed stones. When first raised, on some the inscriptions were quite distinct and sharp, but unfortunately, apparently from being so long buried, these stones seem to have been saturated with water, and when they dried they rapidly weathered. A curious cross with inscription, found at the Reefert Church, was weathering rapidly; but before it was quite destroyed it was moved into St. Kevin's Kitchen, where many other objects of interest are also under cover. A curiously inscribed slab at Templenaskellig has not, however, been so fortunate,

because as it dried the surface split off in films, and when I last visited the place it was fast going to ruin. This is also taking place elsewhere. At Devenish, Lough Erne, a beautifully carved freestone cross was exhumed, and as its socket was found in the graveyard, it was replaced in its original site; but what is the result? It is rapidly crumbling away. At these ruins a number of carved stones were dug up and collected into one place; as, however, they are loose, they are knocked about and damaged by visitors.

These facts suggest that carved building stones for which no place can be found should be built into a wall, so that they cannot be knocked about and damaged, while carved monumental stones that are exhumed must be very carefully treated; if possible, they ought to be put under cover, but if this cannot be done, they should be saturated with some solution to preserve them. In many places inscribed slabs could conveniently be ranged along one of the walls of some of the buildings, they ought never to be laid flat, as the weather has then more effect on them; besides, it is impossible to prevent thoughtless persons from walking on them, the latter having been the means of defacing many a monument.

It seems remarkable that wherever the English element is strongest in Ireland the ancient monuments are most destroyed, as the people appear to consider a monument only as a stone, and a ruin as a quarry. Thus ruins in the co. Wexford are rare, many of the old churches and most of the cromlechs having altogether disappeared, while the rest have been shamefully treated. The same thing occurs in the co. Mayo, famous in ancient times for its colleges and churches, all the former, except a portion of Burrischoole, having been taken away, and some of the latter, the rest being more or less dismantled. In Meath, not many years ago, one of the carns of the De Danann was carted away to build farm fences, the curiously carved stones and slabs forming the chambers having been broken up; fortunately, however, most of these De Danann monuments are on the adjoining property, belonging to Mr. Napper, of Loughcrew, where they are safe. The farmer and improver (!) has no soul for archaeology; he begrudges the little bit of "ground wasted" and the stones in those "nasty old things."

G. HENRY KIRWAN.

FINE-ART Gossip.

A volume of plates, one hundred in number, is to be published by way of memorial of Viollet-le-Duc, in return for subscriptions received in order to commemorate this great architect. The plates will comprise architectural designs, sculptures, decorations, carpentry, metal, and glass works, all of which were designed by the deceased, and most of them executed.

The intended International Exhibition of New York has received the sanction of the Congress of the United States. It will be held in 1883, and is expected to be bigger than any show of the kind yet seen.

The New York Publishers' Weekly announces "the first of a series of papers on the archaeology of Missouri, to be published under the auspices of the Archaeological Section of the St. Louis Academy of Science. This important work, entitled 'Archæological Remains and Ancient Pottery of Southern Missouri,' by Prof. W. B. Potter and Dr. Edward Evers, two members of the society, contains a general description of the south-eastern Missouri district and the pottery which has been found in such abundance in the burial mounds of that region, and is illustrated by twenty-nine full-page lithographic plates."

The Magazine of Art is to be enlarged in October next, and to become a skilling monthly.

DON MANUEL AZULAS, whose death was an-

nounced a few weeks since from Madrid, was a distinguished archaeologist, and the first to call public attention in Spain to archaeological studies. He held up to the time of his decease an important post in the Biblioteca Nacional, of which the late Señor Hartmanbusch was director.

Excavations for drainage in Cirencester, opposite the old church, are revealing large masses and cores of ancient walling, and a great amount of Roman and mediæval relics, chiefly coins and scutella. They will probably be deposited in the town museum.

A CORRESPONDENT sends a cutting from the Dublin daily Express, which states that a large megalithic monument is being destroyed in Sligo. The tenant has already removed three of the stones of the circle "for to help to make a fence." The land on which this vandalism is being perpetrated belongs, it is said, to Mr. Evelyn Ashley, M.P.

Ms. MacLachlan sends us a catalogue of paintings, sculptures, &c., in the University of Glasgow, compiled by Dr. John Young. The University appears to possess some interesting portraits.

HERR ADOLF GÖTTKE, of Dresden, who, it may be remembered, got up the Rafael Autelung last year in the Saxon capital, publishes the prospectus of a 'Rafael-Werk, Sammelische Tafelbilder und Fresken des Meisters in Nachbildungen nach Kupferstichen und Photographien.' Explanatory letter-press will be supplied by Prof. W. Lübke.

A VALUABLE bronze tablet, containing a decree of the Emperor Honorius, has been discovered at Pesaro.

MUSIC

WAGNER'S WORK BY LUDWIG WAGNER.

Studies and Preludes, Op. 27; *Suite des Dansees*, Op. 41; *Walzer*, Op. 44; *Sonata in E Minor*, for Piano and Violoncello, Op. 46; *Thema und Variationen*, Op. 48; *Zwei Menuetten*, Op. 49; *Phantasiestücke*, Op. 50; *Tarantella and Polonaise*, Op. 51; *Zwei Sonatinen*, Op. 52; *Schöne Polnische Nationalitäten*. (Angerer & Co.)

SOME three or four years ago, at one of the Saturday Crystal Palace Concerts, Mr. Dannreuther played a pianoforte concerto in a flat minor by Xavier Scharwenka, a Polish musician until then unknown even by name in this country, and the general impression created was that a new composer of no ordinary merit had come to light. When the performance was repeated, with Herr Scharwenka at the piano, the verdict in his favour was strengthened. But since that time hope has yielded somewhat to disappointment, for comparatively little of importance has been heard from the same source, and Herr Scharwenka is still most favourably known as the composer of the *flat minor* concerto. It would be idle and illogical to blame a musician for not producing works of importance, for reticence may sometimes proceed from a knowledge of weakness. When Sterndale Bennett was taxed with his comparative unproductiveness, he replied that he wrote whenever the spirit moved him, and that more rapid composition would only result in the accumulation of mediocre music, by which his reputation would suffer injury. If we may judge by the pile of compositions before us, Herr Scharwenka feels that his ability finds most fitting exercise in writing for the pianoforte. As regards the majority of these works, however, only a few words of criticism are desirable. The 'Studies and Preludes' are six in number, each being developed at considerable length. As useful practice for tolerably advanced players they may be commended. The 'Suite des Dansees' and the 'Waltzes' are for four hands; the former is in four movements,

namely, Alla Marcia, Menuetto, Gavotte, and Bolero. They will be found brilliant and effective, although their art value is inconsiderable. On the other hand, the Sonata for piano and cello is an important work. The first movement, *allegro ma non troppo*, is, on the whole, the best. The subjects are very attractive, and the interest is sustained with much vigour, the general character of the movement being agitated, not to say dramatic. Intense and long-drawn expressiveness is the main feature of the *cadenza* in c, and much would depend upon the executants for producing the full effect. The *finale*, *sempre ma non troppo*, is discursive and laboured, the vagueness of outline being such as to leave an unsatisfactory impression on the listener. Still, the sonata in its entirety is a work of considerable merit, and should be heard in public whenever an opportunity occurs. The next item on our list is a theme in D minor, on which is built nineteen cleverly written but rather dry variations. The last variation is considerably extended, and the piece finishes with the subject *fortissimo* in the tonic major. The 'Minuets,' 'Phantasies,' 'Tarantella and Polonaise,' will be found useful for teaching purposes, being agreeable and of no great difficulty. There is no great interest in the two sonatinas, but some of the Polish dances (mazurkas) are charming. Others are vague and uninspired, the tonality being constantly shifted in the most arbitrary and purposeless manner. The influence of Chopin is observable in these pieces, but on the whole the national element is not very powerfully developed in Herr Scharwenka's music.

Musical Society.

It is said that the opening performance at Her Majesty's Theatre on October 16th will be 'La Favorita,' in which Madame Trebelli will impersonate the title rôle.

M. Massenet has finished his new opera, 'Herodas.' It will be produced at La Scala, Milan, in January next.

The Welsh National Birteddod has been held at Carnarvon during the present week, under the presidency of Lord Penrhyn, lord lieutenant of Carnarvonshire. The results of the few musical contests of more than local interest will be given in next week's *Athenæum*.

The eccentric violinist, Ole Bornemann Bull, died last week at Bergen, his native place. Born in 1810, he was destined by his father to the priesthood, but early evinced a passion for the violin, on which he might have excelled in a legitimate manner but for an unconquerable tendency to indulge in what Spohr, his preceptor for a while, styled *beurrerie*. He thus became more a virtuoso than an artist, and more a charlatan than either. By clever advertising and strolling in remote parts of the world, where musical taste is still in an embryo condition, he amassed a considerable fortune, which his restless spirit would not permit him to enjoy in peace.

MISS MINNIE HAVE intends, it is said, to make a professional tour in Germany during the autumn, commencing at Hamburg and Bremen.

MOULIER DUFRANC has made a successful debut at the Paris Opera in 'La Juive.'

DRAMA

Shakespeare Memoranda.—Memoranda on Lord's Labour's Lost, King John, Othello, and on Romeo and Juliet. By J. O. Halliwell-Phillips, F.R.S. (Privately printed.)

THE Shakespearean gleanings which are of most interest in this brochure of Mr. Halliwell-Phillips are those which have reference to allusions in 'Love's Labour's Lost' and to the sources and original history of

the play itself. The brief allusion to the calculating feats of the horse of the Scotchman Banks, which, from another of its many accomplishments, was known as the dancing horse, has given occasion to the author to bring together, as the result of much curious research, a collection of more detailed and multifarious notices of the animal and its trainer than contemporary literature provides of Shakespeare himself. After astonishing the Londoners at the "Bel-savage without Lud-gate" and the "Cromes Keys, Gracious Streets," Banks took his horse to France, and had to thank his ingenuity in making it do obeisance to a crucifix for his escape from a dangerous charge of magic brought by the Capucins at Orleans. This incident was quite sufficient to originate the story that he and his horse were burned together at Rome by command of the Pope.

With respect to the play itself, one question of interest is as to what historical incident, if any, may underlie the fantastic story as it is delivered on the stage. Mr. Hunter is quoted as having first pointed out the account in the *Chronicles of Monstrelet* of a negotiation between the King of Navarre and the King of France for an exchange of territory, and that in Aquitaine, and in consideration of payment of the very sum of two hundred thousand gold crowns which is in question in the play. The identification is so far complete, but what is still to seek is an historical suggestion for the whimsical vow of seclusion of the king and his courtiers, or, failing this, a precedent in fiction. For the further question as to the previous treatment, in novel or drama, of the vow and its collapse, Mr. Halliwell-Phillips can still only report a blank; he justly sets aside the inferences of Douce in favour of a French novel as even less plausible than those which may be drawn "from the characters of the Pedant and the Braggart, both so called in the early copies," as hinting derivation from an Italian drama.

Whether Shakespeare worked in this instance upon cruder material of an earlier dramatist—always a possibility, especially in the case of a play of his first period—is altogether unknown; but it is certain that the play as we have it combines both crude and mature work of his own. The first folio follows the quarto of 1598 without any correction of errors, and the title-page, which Mr. Halliwell-Phillips reproduces in fac-simile, declares it to be "newly corrected and augmented by W. Shakespeare." The "pleasant conceited comedy" had been presented in this form before her Highness at Whitehall during the previous Christmas holidays. Mixture of styles sufficiently confirms the witness of the title-page that we have an early play which has been retouched extensively by the poet's later and more practised hand. Remarkably enough, it is in the very finest speech in the play, the enthusiastic declamation of Biron at the end of the fourth act, that we find, as Mr. Halliwell-Phillips observes, "parts of the author's first sketch mixed up with the text of the corrected drama." Lines and thoughts which had been recast were, it is clear, by inadvertence left unobliterated, and remain to introduce confusion and repetition. A lapse of this kind is an occasion to test the perspicacity of editors, and Mr. Halli-

well-Phillips contributes the good service of a protest against Capell's erasure, which was inconsiderately followed even by Dyce, of the four lines beginning,

Learning is but an adjunct

To his observations on the most manifest case of retention of remodelled lines, those commencing,

For when would you, my lord, or you, or you?
may be added something which bears upon the question as to even the earlier form of Shakespeare's comedy having owed obligations to a dramatist earlier still. The lines, From women's eyes this doctrine I derive;
They are the ground, the books, the academes
From whence doth spring the true Promethean fire,
reappear, as is justly stated, in the same speech lower down, transformed:—

From women's eyes this doctrine I derive;
They sparkle still the right Promethean fire;
They are the books, the arts, the academes
That show, contain, and nourish all the world.

Now it is to be remarked that the association of the Promethean fire with the Academy cannot be in its origin fortuitous; it must be due to some scholar who knew that, among other expressive dedications at the Academy of Plato, there was an altar of Prometheus, from which the competitors in the torch race annually took their fire and started on their course in the direction of Athens (Pausanias, i. 30). The traces of familiarity with this suggestive incident are clearly legible between the lines first quoted, but it was as manifestly disregarded, and therefore certainly not known, by Shakespeare, who gave to them their later and, indeed, in consequence, less expressive form.

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Printed by R. J. FRANCIS, Athenæum Press, Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 39, Wellington-street, Strand, W.C.

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CONTENTS.

SHELLEY'S PROSE WORKS	307
GOODKROFF'S RIDE TO HERAT	309
THE JENI ITS IN IRELAND	300
THE ENCYCLOPEDIA BRITANNICA, VOL. X. AND XI.	301
SPECIMENS OF THE ENGLISH DIALECTS	302
NOVELS OF THE WEEK	303
SCHOOL BOOKS	304
LIBRARY TABLE—LIST OF NEW BOOKS	305-306
JEREMIAH RICH; "THE MELLANCHOLY JACQUES"; MR. W. H. WILLS	306-307
LITERARY Gossip	307
SCIENCE—LIBRARY TABLE; BRITISH ASSOCIATION, SWANSEA, ASTRONOMICAL NOTES, SOCIETIES, Gossip	308-311
FINE ARTS—THE DISCOVERIES AT OLYMPIA, 1878-79; THE PRIVATE COLLECTIONS OF ENGLAND; MR. WALTON; NOTES FROM ATHENS; Gossip	311-315
MUSIC—MISCELLANEOUS MUSICAL PUBLICATIONS; Gossip	315-316
DRAMA—THE WEEK; Gossip	316

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Edited by Henry Buxton Forman. 4 vols.
(Reeves & Turner.)

Nothing can exceed the care with which these volumes have been edited. Nor is the plan adopted in the arrangement of the pieces less admirable. Such of Shelley's prose writings as were issued by himself are here given in chronological order, their title-pages are reproduced with an exactness that may be called Chinese, and whenever the minutest change has been made, it has been recorded in a foot-note with as much earnestness as though the welfare of a kingdom depended upon the displacing of a letter. The posthumous pieces, most of which were comprised in Mrs. Shelley's issue of 1840, follow in a separate section. It will be remembered that in Mr. Forman's edition of Shelley's poetry the division "Juvenilia" was adopted, in which were placed the poems preceding 'Alastor.' This division has been abandoned in the arrangement of the prose works, and Mr. Forman explains why:—

"Between 'Queen Mab' and 'Alastor' there is a great gulf fixed, because they must be judged as works of art; but the prose works which he published illustrate the practical side of his character more than the poetic side, the development of his intellectual powers rather than the growth and culture of those moral forces which constitute the poetic temperament. . . . None of us can do anything for his glory as a poet—it is assured, eternal, and radiant; but I submit that the practical boy and man is not yet half appreciated."

It must be confessed that this latter sentence, coming as it does from a leading Shelleyite, has an unpleasantly ominous sound. Most people will shudder when they contemplate the time, not far distant, when, for the sake of peace and quietness, they will have to accept Shelley not only as the greatest poet of his time, but as a profound philosopher, and even a brilliant man of affairs. On this subject, however, we shall have more to say further on.

We have noticed in the worshippers of Shelley a disposition to make a scapegoat of 'Queen Mab.' The truth is, however, that 'Queen Mab,' whatever may be its defects, is more entirely typical of Shelley's genius than any other of his poems. Shelley's genius was more aerial

than any other man's, and it is this quality which has been mistakenly called metaphysical. In one of his letters published by Mr. Trelawny he declares that he has no apprehension whatever of metaphysical ideas, and certainly his poetry shows it. Yet he views the earth from the air; looking from the "cloud-grottoes of the sylphs," he sees a panorama that other poets are blind to. In this aerial quality he was and is unique, and of it 'Queen Mab' is fuller than is any other of Shelley's poems. That it is marred by imperfections need not be said, but it promises the glorious poetry to follow as clearly as "the rosebud promises the rose."

Every essay and every fragment of an essay published in any of the books upon Shelley (of which there is already a library) will be found here, besides much that has never been before published, notably 'The Necessity of Atheism,' reprinted from the copy of the tract in the possession of Sir Percy and Lady Shelley. Yet in these days, when a man's private letters are considered his principal prose works, the book is, from the high point of view of the bibliographer, incomplete. No admirer of Coleridge is content till he has enriched his Coleridge library with a copy of Coleridge's every letter, even to the missive about "broad beans"; and assuredly no worshipper of Shelley will fail to be wretched at the thought that this beautiful collection of Shelley's prose works is without the letters embedded in Hogg's eccentric 'Life of Shelley' and in the 'Shelley Memorials.'

The volumes are enriched by several valuable illustrations. The etching by Mr. W. B. Scott of Miss Curran's famous portrait of the poet is admirable. But what evidently pleases Mr. Forman most of all is a certified copy of the poet's pedigree, of which he says:—

"The pedigree speaks for itself to any careful reader; and a glance at the shield of twenty-one quarterings on the following page will, to those who have the slightest knowledge of heraldry, be highly significant in regard to the ancestry of England's great Republican, Percy Bysshe Shelley."

It is difficult to know what this means, but we are none the less impressed by it. The quarterings of a poet have no doubt been too much neglected in criticism. The accomplished herald can trace 'Prometheus Unbound' through the blood of the Sussex squires of the seventeenth century with the same facility that the biologist can, according to a high authority, trace 'Paradise Lost' through the various modifications of protoplasm.

Most of Mr. Forman's remarks are judicious, well expressed, concise, and such as most persons will readily agree with. One remark in particular will not fail to strike the reader as being unanswerably true. The reading world, says Mr. Forman, "is at last in possession of a far greater mass of work from the hand of Shelley than it had any reason to expect." Had Mr. Forman been less modest he might have gone further and said that, thanks to his own labours and those of Mr. W. M. Rossetti and Mr. Garnett, the reading public is in possession of a far greater mass of work from the hand of Shelley than it had any reason to want.

No doubt there is a certain psychological interest in realizing the fact that a writer may begin with 'Zastrozzi' and 'St. Irvyne,' and end with 'Epipsychidion' and 'Prometheus Unbound.' And from this the presumptuous critic might learn—if he were not too incorrigible to learn anything—that man as "an animal that writes" is never, even in his lowest development, to be despised; that the author of the "penny dreadful" may be an epic poet in the bud; and, moreover, that the long-expected poem of the age is to be looked for, not from a writer who begins with prose as delicate as Mr. Matthew Arnold's or Cardinal Newman's, but from a master of that more vigorous and picturesque style adopted by the author of 'Ada the Betrayed' and 'Varney the Vampire; or, the Feast of Blood.' Indeed, it is doubtful whether even this kind of literature could produce fustian so unmitigated, balderdash so senseless, as the opening pages of what a genuine admirer of Shelley places at the head of his prose works:—

"Torn from the society of all he held dear on earth, the victim of secret enemies, and exiled from happiness, was the wretched Verexzi! All was quiet; a pitchy darkness involved the face of things, when, urged by fiercest revenge, Zastrozzi placed himself at the door of the inn where, undisturbed, Verexzi slept. Loudly he called the landlord. The landlord, to whom the bare name of Zastrozzi was terrible, trembling obeyed the summons. 'Thou knowest Verexzi the Italian? He lodges here.' 'He does,' answered the landlord. 'Him, then, have I devoted to destruction,' exclaimed Zastrozzi. 'Let Ugo and Bernardo follow you to his apartment; I will be with you to prevent mischief.' Cautiously they ascended—successfully they executed their revengeful purpose, and bore the sleeping Verexzi to the place, where a chariot waited to convey the vindictive Zastrozzi's prey to the place of its destination. Ugo and Bernardo lifted the still sleeping Verexzi into the chariot. Rapidly they travelled onwards for several hours. Verexzi was still wrapped in deep sleep, from which all the movements he had undergone had been insufficient to rouse him. Zastrozzi and Ugo were masked, as was Bernardo, who acted as postilion. It was still dark, when they stopped at a small inn, on a remote and desolate heath; and waiting but to change horses, again advanced. At last day appeared—still the slumbers of Verexzi remained unbroken. Ugo fearfully questioned Zastrozzi as to the cause of his extraordinary sleep. Zastrozzi, who, however, was well acquainted with it, gloomily answered, 'I know not.' Swiftly they travelled during the whole of the day, over which Nature seemed to have drawn her most gloomy curtain. They stopped occasionally at inns to change horses and obtain refreshments. Night came on—they forsook the beaten track, and, entering an immense forest, made their way slowly through the rugged underwood. At last they stopped—they lifted their victim from the chariot, and bore him to a cavern, which yawned in a dell close by. Not long did the hapless victim of unmerited persecution enjoy an oblivion which deprived him of a knowledge of his horrible situation. He awoke—and overcome by excess of terror, started violently from the ruffians' arms. They had now entered the cavern; Verexzi supported himself against a fragment of rock which jutted out. 'Resistance is useless,' exclaimed Zastrozzi. 'Following us in submissive silence can alone procure the slightest mitigation of your punishment.'"

Mr. Forman endeavours with much ingenuity and intelligence to fix the origin of 'Zastrozzi' and 'St. Irvyne' upon the Germans.

It is the act of a patriot to try to fasten such stuff upon any literature rather than that of his own country, and we fully appreciate Mr Forman's motives, whatever objections may be raised against him on the ground of fair play.

The typical editor of our time is, indeed, a remarkable character. His notion of showing honour to a poet's good work is to collect and trail before the eyes of the public whatever the poet may have produced that is bad. To gather a heterogeneous heap of youthful scribbles, some of it good, but most of it worthless, and call it Shelley's prose works, is to prove, no doubt, that an editor is an enthusiastic and industrious student of Shelley. But though it is interesting to have it shown that Mr. Forman is an editor of this kind, the method of showing it in these 1,600 large pages is cumbersome, and is, moreover, scarcely fair to Shelley himself.

Shelley left no prose "works"; he left nothing in prose but the immature exercises of a genius whose natural mode of expression was not prose at all. As to his mere style, it is neither good like Byron's, nor bad like Coleridge's in the mass of his prose. By dint of much apparent study of the prose of Southey, Shelley did, as he advanced in life, acquire a style that was simple, natural, and even sweet, but with little of that firmness of texture which is, after all, the main characteristic of his model. But inasmuch as his two longest effusions are execrable both in matter and in manner, and inasmuch as he had nothing to say in prose worth saying even when he had learned to write prose, he would not lose, but, on the contrary, he would greatly gain, if, in order to clear him of his bad prose, his good prose had to be destroyed. We enter this mild protest because we fear that the Shelleyolaters are in a fair way to cause in the public mind a reaction against Shelley. To find Shelley placed at the head of all English poets is disturbing to those who, admiring Shelley, have yet been used to think much of Coleridge, Keats, and Byron, and to consider Shakespeare and Milton as poets "not without merit." Even this, however, can be borne, for the Shelleyolater is almost always among the best of men. What makes him a Shelleyolater, indeed, is not any special critical insight into Shelley's poetical methods, but genuine admiration of Shelley's great distinctive quality—benevolence. But now that he wishes to hold up as a practical teacher and sagacious guide the author of 'Laon and Cythna' and of the Irish pamphlets, it seems necessary to ask how much further he is going, and to speculate with some trepidation where he intends to stop.

Shelley was a *doctrinaire*; but this assertion is not necessarily an impeachment of him. There are *doctrinaires* and *doctrinaires*. In trying to estimate the value of any given *doctrinaire*, the question to ask is this, Does he, in discussing social questions, treat society as an artificial mechanism, or does he treat it as a growth? Howsoever radical may be the views of any thinker, if he recognizes the fact that society is not that cruel mechanism built up by "les rois" for the oppression of the race which it amuses some poets to anathematize, but an organic growth governed by inexorable laws, and advancing to a completer organism slowly step

by step, he is sure to see the worthlessness of those regenerative social schemes which are the delight of *doctrinaires* of the other class, to which Shelley belonged. Shelley, for instance, discovered, or he was told by Godwin, that the law prohibiting a man from marrying his sister was of entirely conventional origin; that very respectable people—such, for instance, as the Incas of Peru—have married their sisters and thrived. Straightway he went and wrote a poem of an appalling number of lines to show that incest is one of the primary virtues; and on the strength of this notable discovery he claimed for himself and his craft the honours due to "the unacknowledged legislators of the world." But, in truth, there is no more interesting production of nature than the poetical polemic. His style of argument is peculiar, but it is beautifully illustrated by the game called "Aunt Sally." The poetical atheist, for instance, sets up an ugly figure, invests it with every kind of disgusting and ridiculous attribute, calls it "God," and proceeds triumphantly to throw sticks at it. The republican does the same with "les rois"; the hater of plutocracy does the same with "Mammon." Shelley had various "Aunt Sallies." At one time it was an extraordinary concept of his own that he called Man; for of the genuine man Shelley at that time knew less than any schoolgirl of his day. When Milton said that man's first disobedience brought death into the world, he was at least consistent with his theme, which was based on the cosmogony of Genesis. But Shelley, having rejected with scorn the cosmogony of Genesis and hurled his little pellets at what he called Christianity, still charged man with having originated for the lower animals all the ills which flow from a knowledge of good and evil:—

"Man and the animals whom he has infected with his society, or depraved by his dominion, are alone diseased. The wild hog, the mouflon, the bison, and the wolf are perfectly exempt from malady, and invariably die either from external violence or natural old age. But the domestic hog, the sheep, the cow, and the dog are subject to an incredible variety of distempers, and, like the corrupters of their natures, have physicians who thrive upon their miseries. The supereminence of man is like Satan's, the supereminence of pain; and the majority of his species, doomed to penury, disease, and crime, have reason to curse the untoward event that, by enabling him to communicate his sensations, raised him above the level of his fellow animals."

The mixture here of the doctrine of evolution (which, it is interesting to note, had from the time of De Maillet begun to stir not only in France, but in England) and the doctrine of original sin is suggestive.

Many are born to see that "the time is out of joint"; not one in many millions is "born to set it right." This is the lesson forced upon us by Shelley's "prose works," and it would be well if his admirers would lay it to heart. There is no surer sign of empirical criticism than the habit of considering a poet apart from the intellectual influences surrounding him. Because Shelley expressed in his verse the great ideas then in the air more beautifully, more earnestly, than any other man of his time, therefore there are those who claim for him the position of an original thinker, an intelligence

at once great and new. In reality he is nothing more than the natural result of the French Revolution acting upon a kind of temperament which, though rare, is by no means an accidental outgrowth of the human race. There are men who have a natural affinity to beautiful ideas. Just as the artist frets with an insatiable yearning for perfect artistic work, so certain natures have an unquenchable yearning for perfect moral good. It is not confined to poets—Sidney had it, Mazzini had it; so apparently had one of the house of Hapsburg, Joseph II.; and also "the good Prince of Conti." "Goodness," in fact, is the only word that can express the quality common to them all, and it is a pity that the word has become so hackneyed as to be considered almost synonymous with "goodness." Not that the goody man, though of a more common growth, is without his value. He is well dressed, well housed, cleanly, and, in the winter time, benevolent in the matter of soup. To be faultlessly "goody" he should no doubt be English, or, better still perhaps, Scotch, for Latin blood is in the matter of "goodness" a poor vintage. And here, indeed, is the fundamental difference between him and the good man, whose object is, to borrow Bacon's phrase, "the relief of man's estate," and whose goodness is independent of creed, independent of nationality. He may be a Christian; he may be a heathen; he may call himself an atheist, as Shelley did; but his object is always the same—"the relief of man's estate." Of this kind of man Shelley was perhaps the very first, for in him we find no suspicion of the dry rot of self-culture which disturbs us now and then in our conceptions of men like Marcus Aurelius.

In ethics, as in everything else, there are certain minds whose function it is to create new ideas, and there are others whose function it is to seize them, to steep them in their own personality, and give them forth with a splendour that makes them seem new again. Shelley belonged decidedly to the second order. And in honesty this, too, must be said: that defective as is his sagacity when he deals with theological questions, as in his 'Necessity of Atheism,' his tract upon Deism, &c., and when he deals with the interests of masses of men, as in the Irish pamphlets, and when he deals with sexual relations, as in 'Laon and Cythna,' this defect is no less apparent when his intelligence is exercised in the fields of pure literature.

The gift of presenting beautifully those generalizations upon poetry and the poet's function which have been expressed less beautifully by critics from Aristotle downwards is evinced, no doubt, in Shelley's *Essays upon Poetry*, and in many scattered remarks in his prose writings and letters; but this is not criticism in the sense that Wordsworth's and Coleridge's generalizations are criticism, or in the sense that some of the searching and astonishing sayings of Keats are criticism,—such, for instance, as his defining poetry to be Might "half alumbering on its own right arm." The moment Shelley leaves generalities and comes to speak of individual examples of literary art, we see at once that same lack of sagacity which causes people to view his theological and social disquisitions with perplexity and astonishment.

Compare, for instance, the very weakest of Keats's remarks upon Shakespeare with this:—

"I have been reading 'The Two Noble Kinsmen,' in which, with the exception of that lovely scene to which you added so much grace in reading to me, I have been disappointed. The Jailer's Daughter is a poor imitation and deformed. The whole story wants moral discrimination and modesty. I do not believe Shakespeare wrote a word of it."—Vol. iv. p. 31.

Assuredly we are far from wishing to challenge any of the legitimate claims of Shelley; it is difficult to imagine any society lofty enough to take to its heart the divine beauty of 'Prometheus Unbound'; but the glories of other great men must not be dimmed that he may shine more brightly. The way, however, in which the cultus of Shelley is widening every year is notable. The Shelleyites are now a kind of organized religious sect; and Mr. Forman does not hesitate to characterize Shelley as the potential "saviour of the world" (vol. ii. p. xxi). Considering the materialistic tendencies of the age, the existence of such a cultus is singular. And when it is remembered that the Shelleyites profess (or are said to profess) a kind of materialistic philosophy, the anomaly becomes bewildering. With the sole exception of Blake there has not appeared in our literature so entirely spiritualistic a poet as Shelley. His sense of the supernatural was deep and ever present. His conclusions upon supernatural visitations may be gathered from the opening of the *Journal* (vol. ii. p. 207 of this edition). From 'Queen Mab' down to his latest writings his belief in the unseen is most apparent. As to what is called his atheism, the distinction between atheists and theists is deceptive. The real distinction between men is between materialists and spiritualists—between those who instinctively feel the contact with the physical world too intensely to believe in any other, and those who, sceptical by nature as to the senses being absolute and final tests of phenomena, accept as the only realities what the materialists reject as dreams. To the latter class Shelley belonged entirely. And is he really to undergo apotheosis in such days as these?

Up to now, that which has dominated our more recent poetry is not the spiritualistic enthusiasm of Shelley, but the mystic pessimism of Edgar Poe. Even where Shelley's enthusiasm has in recent times found sympathy, the pessimism of the hour has always mingled with it in the oddest way. In truth, there has been a deal too much said about the subject of Shelley's influence upon our contemporary poetry. In respect to form, no doubt, he has had considerable influence; indeed, it may almost be claimed for him that he was the creator of lofty anapestic English verse; for, until he wrote, everything of a lofty kind had to be written in the iambic or the trochaic movement. But before his influence, even in the matter of form, could be deeply felt came Mr. Tennyson, whose kinship, both in matter and in form, is not with Shelley at all, but with Keats—Keats, whose impulse and whose ear were the exact opposites of Shelley's. What would have been the amount of Shelley's influence upon subsequent poetry had it not been for the enor-

mous counter-influence of Mr. Tennyson, it is, of course, impossible to say. But even when Mr. Tennyson's influence was at its height other forces came from France and from America, and nothing can be more unlike the ethical impulse of Shelley's work than the purely artistic impulse which (except in Mr. Swinburne's maturer verse) moves the latest development of English poetry.

Col. Grodekoff's Ride from Samarcand to Herat, through Balkh and the Uzbek States of Afghan Turkistan, with his own Map of the March-Route from the Oxus to Herat. By Charles Marvin. (Allen & Co.)

THIS clear and able narrative of a journey through the northern portion of Afghan Turkistan will be read with special interest at the present moment, when the eyes of all Europe are fixed on Central Asia. To the statesman and the soldier the description given by Col. Grodekoff of a district about which so little is known in Europe cannot but be of great value. Incidentally, also, profitable information is afforded about the Afghan army. In September, 1878, Col. Grodekoff obtained permission to proceed on leave of absence from Tashkent to Odessa or St. Petersburg, via Afghanistan and Persia. General Kaufmann treated Col. Grodekoff in a manner very different from that in which Col. McGregor was treated by the Viceroy of India when he (the colonel) proposed to make a somewhat similar excursion. The Governor-General of Turkistan sent a letter of recommendation to the Amir of Cabul in favour of the adventurous traveller, furnished him with a special passport, and even offered him pecuniary assistance. Accompanied by two Persians and a Kirghiz as servants, Col. Grodekoff crossed the Oxus in a ferry boat at Patta Kassar on the 18th of October. He was received by an Afghan escort, and in two marches reached Nasar-i-Sharif, fifty-three miles from the Oxus, and the residence of the Governor-General or Luenaib of Afghan Turkistan. Till the orders of the Amir could be received, the colonel, though treated in every other respect with great attention, was virtually a prisoner in the house assigned to him. Of all the Uzbek states comprised in Afghan Turkistan only Andkhai is semi-independent; "the rest are all in a subjugated condition." Some of the khanates were subdued thirty years ago, others only within the last five or six years.

"The attitude of the Afghans towards the Uzbeks is exceedingly haughty. The ordinary Afghan soldier considers himself as belonging to a race superior to the Uzbek, and treats him as an inferior being. It is quite a common thing for the Afghans to resort to their whips or to the butt-end of their rifles in their dealings with the subjugated people.....In order to prevent a rising on the part of the Uzbeks, the Afghans long ago made them deliver up all their arms. Only those Uzbeks are allowed to retain weapons whose villages lie open to Tatar attacks."

To all Uzbeks every avenue to official or social rank is closed, and the Afghans, looking on them as effeminate, never enrol them in the army, save a few who are employed as officers' servants, camel-drivers, &c. No wonder the unhappy people hate their masters, and long for deliverance by any hand. They are, however, strongly attached to Abdurrahman Khan. Naturally averse

to the state of feeling in the province becoming known, the Afghan authorities during the whole of Col. Grodekoff's journey cut him off as much as possible from communication with the Uzbeks, and tried when escorting him to avoid inhabited places. A large force of regular troops occupy Afghan Turkistan, and they are supplemented by a militia called *Khazadars*. An Afghan cavalry regiment consists generally of four, though sometimes of six, squadrons, each of one hundred mounted men. The troopers are armed with smooth-bore carbines and sabres; the duffadars or corporals, of whom there is one to every ten men, carry in addition a lance with a pennon. The cavalry are well mounted: to every two men is assigned a pack-horse, which is driven by a man taken from the ranks. Thus, in case of necessity, these two hundred men could be employed to take the place of the mounted troopers, or be themselves mounted on such horses as might be procurable. For Col. Grodekoff's benefit the Luenaib made his guard go through the manual and bayonet exercises, which were well performed. When, however, his visitor asked the Luenaib what more they knew, he replied, "They know how to break front, but there is no room for it here. That is all they know." The word of command is given in the Afghan language. Previous to the reorganization of the army by Shere Ali it was given in English. He, however, introduced the English military formation. The Afghan infantry have three paces—slow, ordinary, and quick.

"The relations between the officers and men remind one of those existing in the Turkish army. If an Afghan officer drinks tea, a number of soldiers are sure to sit around him. If he smokes a *khatana*, all the soldiers gather near him and await their turn; the *khatana*, having gone the round of the privates, returns again to the officer. If a soldier smokes a pipe, the officer asks him to let him have a draw at it. Should a soldier take from the folds of his dress a tobacco pouch, in order to put a plug of tobacco under his tongue, the officer inserts his finger and thumb into the pouch also, and takes a pinch of tobacco. On the other hand, should the officer take out his own pouch, the soldier helps himself in a similar manner to his tobacco.I did not observe that this mutual freedom of manner had any detrimental effect on the discipline of the troops. The men obeyed the commands of their officers with docility, and never displayed insubordination when sentenced to be thrashed. Indeed, it is exceedingly rare that the officers employ the lash. During the whole of my sojourn in Afghanistan I only saw the punishment inflicted twice; on both occasions on men who had stolen hay from my horses."

After a wearisome delay of apparently about a fortnight—we cannot be precise, for there are evident errors regarding the dates—Col. Grodekoff was allowed to resume his journey, and after an interesting but uneventful ride reached Herat in about a month's time. The description of his route is a valuable contribution to our topographical knowledge, and deserves to be read with attention by strategists. Part of his march lay along the road from Merv to Herat, and he thus gives his opinion on the practicability of an advance by an army from the former to the latter place:—

"To conduct an expeditionary force of any strength along that route, would be an impos-

ability. On this account I venture to contest the opinion of Rawlinson and other authorities on Central Asia, and make the assertion that Merv is not the key of Herat. If the English occupied Herat we should not on that account be bound to take Merv, because the annexation of that place would not in the slightest re-establish our equipoise with the English."

There is another route from Merv to Herat *via* Surrukha, but Col. Grodekoff says that between Merv and Surrukha there are three waterless marches, each forty-five miles in length:—

"Thus, therefore, on the Serakhs side also Merv is not the key of Herat. A key serves to open and give admittance. In opening Merv or in occupying it we should not obtain admittance to Herat."

In a chapter of remarks on Col. Grodekoff's book Mr. Marvin contests this view, and expresses a belief that it would be possible at the proper season to open up wells and construct reservoirs at reasonable intervals.

"If," he says, "Merv is not the key of Herat it is at least the stepping-stone, and history shows what skilful use Russia has made in the past of stepping-stones carelessly ceded to her by unwary neighbours."

When Col. Grodekoff visited Herat there were quartered there nineteen battalions and forty brass guns. When horsemen are required the Khazadars, or mounted militia, are called out. The town contains 50,000 inhabitants, and is surrounded by walls thirty-six feet high with a shallow ditch. The walls were not armed with artillery, and there are absolutely no outworks. In the centre of the city is the citadel, standing on an artificial eminence. Its walls, which in many places have fallen into ruins, are twenty-four feet high, and are surrounded by a deep wet ditch covered with reeds. As to the place generally, Col. Grodekoff says:—

"Herat is not in a position to defend itself against a European army, since at a mile to the north it is commanded by heights from which it could be bombarded by artillery."

Here we must close our review of this instructive work. Chiefly valuable to the geographer, the statesman, and the soldier, it is nevertheless, from the insight which it gives into Afghan life and manners, well worthy of perusal by the general reader.

Hibernia Ignatiana seu Iherosorum Societatis Jesu Patrum Monumenta. Collecta, secundum annorum ordinem distributa, notis illustrata, et sociorum elogis aucta A. P. Edmundo Hogan, ejusdem Societatis Presbytero. (Societas Typographica Dubliniensis.)

This work treats of the establishment of the Irish mission of the Society of Jesus in 1540, and its struggles in the succeeding sixty-seven years. During that period the Jesuits on the mission in Ireland were mainly members of the noble or wealthy commercial families there of English descent. Labouring incessantly, and without payment, to instruct and retain the people in the Roman Catholic faith, the members of the Society encountered much hardship and peril as proscribed enemies to the Church and State of England. The importance attached to them is evidenced by the circumstance that while the Government in Ireland

proffered forty pounds for the body of any Jesuit, the rewards offered for the capture of ordinary priests there were but from 6*l.* 3*s.* 4*d.* to 5*l.* per head. By many devices and in various disguises the Jesuits carried out their ministrations in the castles or houses of those of their own religion, but they had constantly to take refuge in the recesses of mountains, woods, and morasses. The doctrines of the Reformation, taught in Trinity College, Dublin, founded by Queen Elizabeth, repelled Roman Catholics from its halls, and caused them to seek education abroad. At the solicitation of some of the Roman Catholic nobility of Ireland, Philip IV. established a college at Salamanca, under the care of the Society of Jesus, styled *El Real Colegio de Nobles Yrlandeses*. At Seville, Lisbon, and Douay colleges were also founded for the Irish. Towards the support of these institutions the Irish merchants in Spain contributed a per-centage on their exports of wine. The Pope also granted the fishermen on the Spanish and Portuguese coasts permission to fish by day and night, on Sundays and festivals, on condition that the proceeds of these labours should go to support the colleges for the Irish. The ecclesiastical students admitted to these houses were required to be of Irish birth, between the ages of eighteen and twenty-four. On entering they subscribed an engagement that, on the completion of their studies, they would devote themselves to missionary work in Ireland, when ordered to proceed thither by the heads of the colleges. The Irish mission was thus supplied with a small but ardent band of Jesuits, whose history, so far as now known, consists chiefly of details of exertions, privations, and sufferings. These gloomy records are somewhat relieved by a few notices which have been preserved in connexion with James Archer, who would appear not to have been excelled by any Jesuit of his day in courage and versatility. Archer was a member of an old Anglo-Irish family of Kilkenny, but the date of his entering the Society of Jesus does not appear to have been precisely ascertained. He was for a time confessor to the Duke of Austria as well as to the Earl of Tyrone, and was said to have been entrusted by the Holy See with special spiritual powers to be exercised in Ireland. He displayed marvellous activity among the Irish in their wars against Elizabeth. A report addressed to the Papal Nuncio described Archer as more valuable than troops to his fellow countrymen, as by his influence over them he had brought about a union of the greater part of the Irish. In one of his letters Archer mentions that, although obliged to live generally in woods and hiding-places, he had never ceased to exercise the functions of his ministry. He was a leader of the party which carried off and temporarily imprisoned the Earl of Ormonde, and the earl, in a subsequent letter to Queen Elizabeth, referred to him as "the most odious traitor, Archer the Jesuit."

In a contemporary coloured sketch of the capture of Ormonde, Archer is delineated at full length, dressed in a long black cloak, yellow jacket, pink trousers, and broad-brimmed hat. The drawing of this curious scene will, we trust, be reproduced in the Government series of "The National Manuscripts of Ireland." After having taken an

active part with the Irish to the close of the war in 1601, Archer passed some time at the Court of Spain, where he was said to be "well regarded." He is described as tall in stature, of dark complexion, his hair "spotted grey," his visage long and thin, and his apparel commonly a white doublet, and the rest of some colour to disguise himself. One of Cecil's agents, who had seen Archer acting as chief commander among the Irish, reported that he had recognized him in disguise at Hampton Court while the king was there; that the Jesuit was well mounted on horseback, in company with the Earl of Tyrone and other noblemen; and that he had also observed him on other occasions in divers kinds of apparel, sometimes like a courtier and occasionally as a farmer or chapman from the country.

Henry FitzSimon, another Irish Jesuit of this time, busied himself as a polemical writer. He graduated at Oxford, and subsequently resided on the Continent, where he published several works, but, returning to Ireland, he was for a considerable time imprisoned as a dangerous person. While in durance FitzSimon challenged the heads of the newly founded college at Dublin to public controversial discussion. The writer of an official despatch at this period mentioned that the Jesuits scoffed daily and insolently at the ignorance of the Anglican bishops in Ireland. In reference to the oaths in fashion in his time, FitzSimon produced the following little known epigram—not included in the volume before us—which somewhat resembles those of his contemporary Sir John Davies:—

In elder times an ancient custome 'twas
To swear in weightie matters by the Masse.
But when Masse was put down, as our men note,
They swore then by the crosse of this graye grole,
And when the crosse was held likewise in scorn,
Then faith and trowth, for common oathes were
sworne.
But now men banisht have both faith and trowth,
So that God damne me, is the common oath.
So custome keeps decorum, by gradation,
Losing Masse, crosse, faith, trowth,—followeth
damnation.

The labours of the Irish Jesuits extended far beyond Europe, and before the close of the sixteenth century some of them were settled in Brazil and Paraguay.

It is to be regretted that the volume under notice should have been published in Latin. The only English matters which it contains are some extracts from English writings and translations of documents, the originals of which were not available. Prefixed is a formal permission, in the style of past centuries, for printing the book, signed by the provincial head of the Society of Jesus, under authority from the General. We may thus regard the volume as an authentic exposition of the views of the Society on this section of its history. The materials derived from unpublished sources are but small, and the greater part of the book is composed of extracts from calendars of State Papers, histories of religious orders, and other printed works. Before the appearance of *Hibernia Ignatiana*, the only detailed account published of the Jesuits of Ireland was that included by the Rev. George Oliver, author of the *Monasticon Exonense*, in his collections, printed in 1838, towards illustrating the biography of the English, Scotch, and Irish members of the Society of Jesus. Dr.

Oliver expressed his regret that he was unable to offer much information relative to the history of the Irish mission. The heads of the Society in Ireland, in reply to his inquiries on the subject, assured him that they were wholly destitute of documents, in any regular shape, concerning their predecessors there, and this they ascribed to the difficulties with which they had to contend in the penal times.

Encyclopædia Britannica. Vols. X. and XI. (Edinburgh, Black.)

THESE two instalments of the great undertaking which Prof. Baynes edits with such care and sagacity are of more than usual interest. Volume x. is especially rich in geographical articles. Mr. C. R. Markham supplies an adequate sketch of the progress of geographical discovery, but hardly refers to the progress of geography as a science. Col. A. R. Clarke contributes valuable articles on Geodesy and Mathematical Geography. Physical Geography is somewhat summarily dismissed in three columns by Prof. Geikie, who makes amends, however, by supplying an elaborate treatise on Geology, which fills no less than 164 pages. Yet, notwithstanding the disproportionate space taken up by this subject, we look in vain for a sketch of the history of geology, such as we might fairly expect to meet with in an encyclopædic work. Prof. H. Wagner, in his article on Germany, devotes more attention to statistics than to physical geography. The history and literature of Germany are dealt with in a masterly manner by Mr. James Sime, whilst the German Language has found an exponent no less skilled in Prof. E. Sievers. Amongst minor articles those by Col. H. Yule on Gaur, Ghazni, and Gilgit are deserving of special commendation, as is also the contribution of the same scholar to volume xi., the article on the Hindu Kush range.

The article entitled "Hebrew Language and Literature" bears evidence of wide knowledge and adequate acquaintance with the subject. Prof. Robertson Smith is familiar with the most recent literature bearing upon it, and he moves along with bold and confident step, pronouncing his judgments with a curtness that savours at times of dogmatism. More caution would have been desirable. Thus, in speaking of the Chronicle writer, the language, "He no longer thoroughly understood the old Hebrew sources from which he worked," is of questionable propriety. After perusing the whole a feeling of uncertainty is left upon the reader's mind, owing to the absence of lucid separation of the materials, as also to the statement of too many opinions and the constant interjection of modifying or depreciatory remarks. It is true that there are paragraphs; but they are not of a sort to dominate a discussion such as we should wish for. The various derivations of 'ibri, Hebrew, may serve to illustrate the uncertainty hanging around the writer's course. He is right in saying that Eber in Genesis is not a real person; but the Jehovah looks upon him as such, and appears to derive the patronymic from him. The article seems to have been written speedily, the author relying on the copious knowledge of his well-

stored mind. An antecedent deliberate sifting of the materials or a good and systematic distribution of them does not suggest itself to the reader. Hence the impression left by a perusal of the whole is somewhat impalpable. The statement that Judah Chayyug was the discoverer of the system of triliteral roots is not correct. He asserted and vindicated it, but it was already known to Menahem. There are some omissions which the article should not exhibit. Among the Hebrew grammars mentioned, some of them hardly deserving notice, we miss Nordheimer's, the syntax of which is excellent, and Stade's recent work, whose merits deserve honourable recognition. In noticing the 'Lexicon Breve Rabbini-philosoph.' appended to the elder Buxtorf's 'Hebrew and Chaldee Lexicon,' the more copious one of Otho (1675) should not have been passed by. The 'Hebrew Concordance' published by Bagster (1876), compiled by B. Davidson, is unnoticed, though it is, on the whole, the best extant. It has the words which Fürst's lacks, and is unencumbered with such extraneous matter as belongs to a lexicon. The essay is a favourable specimen of the writer's learning, but it might have been better had more time and pains been given to it. Some things it lacks; others which it has might well be omitted, because they are not essential even to a compendium of the subject.

Mr. Jebb's article on Greek History extends from the earliest times down to the death of Alexander the Great, the account of the prehistoric period—a period about which we seem nowadays to have fully as much information as metaphysicians claim to have about the "unknowable"—being exceedingly careful and praiseworthy, especially as regards the early constitution of Attica; the age of faith, however, in the solar myth seems to have passed, Mr. Jebb following Mr. Freeman's principles, and looking for some groundwork of real fact in such legends as those of the Pelopid dynasty or the return of the Heracleids. In his treatment of real ascertained history Mr. Jebb is hardly so satisfactory. The facts of the Persian war are rightly stated enough, though to say that Themistocles was ostracized for intriguing with the Persians is not merely inaccurate, but a complete misrepresentation of the peculiar character of ostracism—a punishment never inflicted on any definite accusation, and least of all for high treason; but of the enormous interests at stake at Marathon and Salamis, as regards the present civilization of the whole of Europe and the intellectual progress of the world, there is no notice at all; and the historical significance of the coincidence of the attack by Carthage on the Greeks of Sicily with the Asiatic invasion of Greece proper is passed over. There is thus, on the one side, a want of broad general views on the relation of Greek history to modern, and, on the other, important facts are often neglected. To take a few instances, the domestic politics of Athens during the wars against Sparta and Macedon are most cursorily treated; Cleon himself and the whole school of demagogues that rose out of the Periclean régime are completely ignored, nor is there any mention of such foremost figures as Æschines and Phocion; the mutilation of the Herma-

which not merely deprived Alcibiades of the command of the Athenian forces, but which, in the excitement it produced, is so valuable as evidence that the Periclean age, in spite of the rise of the spirit of scepticism in literature, was extremely orthodox—is entirely passed over; while as regards social life Aspasia and Elpinice, names so remarkable not merely for their direct influence on politics, but for the light they throw on the position of women at Athens, are nowhere alluded to. It is impossible not to feel that such omissions as these detract much from the value of Mr. Jebb's brilliant article.

Dr. Donaldson's work comprises the whole of post-classical Greek history from the death of Alexander down to the Treaty of Berlin, and is one of the most intellectual and complete articles that have ever appeared on the subject, though it is difficult to see why there should be no mention of the Pyrrhic invasion of Italy, so important in the history of the Hellenizing of the West. On the whole, however, it is impossible to give Dr. Donaldson anything but the fullest praise; and we may note briefly two points in which he deserves great credit for clearing up two common misconceptions about the history of this time, one founded on the sneer of a Roman satirist, the other on a pompous sentence of our own historian Gibbon.

The "Græculus esuriens" of Juvenal has always been too readily taken as representative of the real character of the Greeks of the Roman period, and it is impossible to conceive that an empire which achieved so much for civilization as the Byzantine could really have been the feeble and decrepit system Gibbon would lead us to believe; on both these questions Dr. Donaldson's remarks are exceedingly good. And, finally, the rise of "the Hellenic idea" is vividly traced from the literary Philhellenism of Voltaire and the political intrigues of the Russians, while the modern Greeks receive every credit for the advances they have made since their independence, though the peculiarly bloodless and orderly character of their revolution against Otho, as opposed to the wild recklessness of contemporary political movements in other countries, deserved some notice.

Mr. Jebb's article on Ancient Greek Literature opens with a good account of the early poets, and some excellent remarks on the Greek consciousness of the artistic value of the different dialects and metres as instruments of literary expression, but, on the whole, it is slight and sketchy. In the account of Athenian comedy there is no mention of the remarkable Sicilian influence, and the name of Menander does not occur; there is no allusion to Agathon, whose play of 'The Flower' formed a remarkable era in the development of the Greek drama, and whose picture as the æsthetic poet of the Periclean age is handed down to us in such brilliant colours by both Plato and Aristophanes; nor to the exquisite poem of 'Hero and Leander,' which has been eternally enshrined in our own literature by Marlowe. Polybius is treated as a mere chronicler, instead of as one of the most rationalistic historians of the world, whose scientific method of criticism entitles him to a high place; and the three scanty lines assigned to Theocritus as a purely pastoral poet would give the ordinary reader no idea that he was the

author of a poem, the 'Pharmaceutria,' which for fiery colour and splendid concentration of passion is only equalled by the 'Attis' of Catullus in the whole range of ancient literature; while as regards any general views there is no allusion to the nature or value of the influence exercised by Greek literature on the literature of Rome and of modern times.

Dr. Donaldson's article on Byzantine Literature is as interesting as any account of a literature written entirely by mediocrities could be; and his article on Modern Greek Literature is exceedingly well done and crowded with information, his history of the romantic and ballad poetry, from the strange 'Exploits of Akritas,' recently published by Legrand, down to Rangabé and Rhigas in modern times, being most valuable and clear; some notice, however, might have been given of the introduction of rhyme into Greek poetry, which Christopoulos has carried to such perfection. The article, on the whole, is extremely interesting, and we are glad to see that full justice is done to the great literary activity at modern Athens.

Volume xi. is strong in biographical articles. Mrs. Mark Pattison writes pleasantly and justly about Greuse. Mr. Garnett's account of Haslitt deserves particular mention; so does the memoir of Grotius by Mr. Mark Pattison, the comparison between Grotius and Erasmus being particularly well drawn. Dr. William Smith's article on Grote is interesting; so is Prof. Tait's notice of Sir W. Rowan Hamilton. In the account of Greville it is boldly asserted that he "did not stoop to collect or record private scandal." Mrs. Hemans has no right to such a long notice as that assigned to her. Henry IV. of France is dismissed too summarily. Ebenezer Henderson does not deserve the three quarters of a column he monopolizes. Miss Toulmin Smith deserves a word of praise for her article on Guilds.

Specimens of English Dialects.—I. *Devonshire*; II. *Westmoreland*. English Dialect Society, Series D. (Trübner & Co.)

THIS volume is the first instalment of what must form a most interesting portion of the publications of the English Dialect Society, viz., reproductions of complete works written for the purpose of setting forth the various dialects of our country in their living state. Glossaries and bibliographic notices are of course highly important, and books like those here reprinted can be put off if anything more pressing seems to demand the Society's attention; but it is to be hoped that Series D. will be continued until it embraces specimens of all the dialects, and, if possible, more than one in some of the larger counties, such as Yorkshire and Northumberland. The production of books in which dialectic peculiarities are preserved is going out of fashion, because the schoolmaster and the railway are effacing such peculiarities very rapidly; it is therefore well that all that can be put forth under the auspices of the Dialect Society should be reprinted, for they are not easy to collect, and are not likely to be reproduced in our time by any private publisher. One of the latest attempts to preserve local diction by means of publications has been *The Barnard Castle Annual, or Pegasus Almanack*, a yearly issue of which

took place in the West Riding of Yorkshire twenty years ago, and may be continued still. Some of the early numbers of it are worth the attention of the Dialect Society, which might either print them in *extenso* or incorporate them in some glossary of West Riding words.

In the present number of Series D. we have first 'The Exmoor Scolding,' and added to it 'An Exmoor Courtship,' or, a Suitoring Discourse in the Devonshire Dialect and Mode near the Forest of Exmoor.' In the preface which the editor (Mr. F. T. Elworthy) has prefixed to these dialogues is reprinted a short poem of an earlier date, called 'The Somersetshire Man's Complaint,' which represents the dialect of that county at a period at least a century earlier than the date of the Exmoor specimens, and which, though short, is interesting as furnishing many illustrations of the language which Shakespeare puts into the mouth of Edgar in 'King Lear,' and which Ben Jonson also introduces in his 'Tale of a Tub.' In respect of their matter neither the 'Scolding,' nor the 'Courtship' merits much notice. The two "bouts" of abuse in which the two scolds, Thomasin and Wilmot, indulge are pervaded by more coarseness than even seems needful in a representation of the passionate speech of their class; but for the language of the district of Exmoor they are full of valuable illustration, and the glossaries appended to them preserve for us many words which will soon have perished from our tongue. One of the most curious features of this Exmoor dialect is the way in which it has retained a trace of the older English pronunciation in the terminations of the verbs. The oldest English infinitives end in *an* or *en*, and this termination in Chaucer is often preserved, but he very frequently shortens it into a final *e*, which is to be pronounced. In the Devonshire speech this remains in a marked form, and it is represented in these dialogues by *as* or *y*. Thus, "Dost not care to sey thy praers?" (p. 52), i.e., "Dost thou not care to say thy prayers?" Or, again, "Thee wut steehoppees and colty and hobby and riggy wi' enny Kesson soul" (p. 56), which signifies, "Thou wilt gad about and sport and romp and riot with any Christian soul."

An example like the last quoted shows that a glossary is needful for the comprehension of this Exmoor speech, and this is all the more so because the language of these dialogues is that of the very lowest kind of abuse, and into it many expressions enter which, for the credit of the ordinary utterances of the people, it is to be hoped are seldom heard. The glossary which is appended is the one which has appeared with those editions of the book which were not composed with any philological object. There is no doubt that both the 'Courtship' and the 'Scolding' were at first written, whoever may have been the composer, merely as an amusement, though no pains have been spared to string together all the quaint words which the author remembered. Yet many both of the words and expressions were not of common use even when the dialogues were written. They first appeared in 1746, and in 1771 the glossary which is reprinted in this volume was found to be necessary in order that even Devonshire people (for the books have never enjoyed

more than a local circulation) might comprehend the whole sense of the colloquies. The editor has made no attempt to modify this early glossary, except by a few additions at the end of various explanations, but his notes at the foot of each page embrace much information, which improves upon the older glossary, and places the book on a level with the other publications of the Society.

The traditional account of the origin of these productions is that they arose in consequence of the collection of many of the words and phrases which they contain by a blind fiddler named Peter Lock, of North Moulton. This man, being much thrown amongst the common people, and having, as is often the case with the blind, an exceedingly good memory, made himself master of the numerous words which were current only in the spoken language of the peasantry. His knowledge is said to have been made use of by a neighbouring clergyman, who put the 'Exmoor Scolding' into the form in which we now have it, and the 'Courtship' was produced at a later time, but deemed worthy of being added to the earlier work. On its title-page the first work is said to be "in the propriety and decency of the Exmoor language," but the editor, who is well acquainted with the Exmoor speech, enters his protest against this phrase, and says:—"To imply that the subject matter so much dwelt upon in this dialogue is a fair sample of the propriety and decency of the young women in the district in the last century is simply scandalous." However, for the purposes of the Dialect Society all that is here has its value, and it is not likely nowadays to attract notice for anything except its worth to the student of language. That the reader may gather a correct notion of the pronunciation of the Devonian peasantry each page is printed also in Mr. Ellis's glossic, which, although admirably contrived for its purpose, is hideous to look at.

The second part of the volume, which is edited by Prof. Skeat, is entitled 'A Bran New Wark,' and is a reprint of a work issued first in 1785 in the dialect of Westmoreland. This was written by the Rev. William Hutton, rector of Beetham in Westmoreland, and a member of an old family at Overthwaite. The local pronunciation of this last name is "Worfat," and so the little book appears as the production of "William de Worfat." It is of a much more literary character than the Exmoor dialogues, and consists of a prologue dated Yuletide, 1784, and 'The Plain Address,' which may be described as a sort of sermon in two parts on the text, "Thou shalt love thy neighbour as thyself." This is followed by a brief epilogue, and on the character of the whole work the editor says:—

"Unlike many specimens of (so-called) provincial talk, this piece does not appear to have been written to sell, so that the author was not endeavouring, as is often the case, to put together a quantity of trash (often very incorrect as specimens of dialect) in order to raise a laugh and catch a penny. The difference in tone from the ordinary run of such productions is most striking. It breathes the language of genuine Christian love, and shows that the author was a man of kindly feeling and excellent sense. It is rightly styled 'A Plain Address,' and is well calculated to promote that kindly feeling amongst neighbours which the author had so much at heart."

Clearly it was couched in the speech of the common people in order that they might read the address and profit by its lessons, and not with a thought of the philological value which such a composition would possess. Some of the language is quaint and telling, as, for example:—

"I love ye, my parishioners, and nought can mask a miff (quarrel) among us, but ya (one) thing. When the devil wants mischief, he rolls a tithe egg before us, we stoup to tak it up, and tea (too) often it bursts in our hands. Tithe maintenance is a tryal to bath ye and me; it trye my patience and your honesty. Ye consider net that the dues ye grudge me or (are) part of your estates; that for seven hundred years together, your estates hev been bought and heired with them. Let us then shake fist and neaf in love and friendship; if I hev the white, ye hev the yolk."

The plain speech of the address on all points is characteristic. Thus:—

"Who is a knave? He that gass creeping in the dark, nimming and nifting (stealing and pilfering) whattiver he can lig (lay) his fete on. Bold villany I meddle net with, it tells its own story, but shifting of mere-stanes (boundary stones) and bending young trees wrang side oth hedge, to make Jammy's twig become Roger's tree, this is a mad and an evil coveting of our nebbour's property, and deserves hanging. If seven out of ten in a lile (little) township were to be dishonest, what mad (might) become of tother three? They wad be cheated out of hauses and harbour."

It will be seen from these extracts that the language of the address is largely of the literary English, but there is in it a considerable number of dialectal words which only north-country folks would understand without explanation; thus "snod"—smooth, glossy; "brocks and founmarts"—badgers and polecats. Only in the northern speech do laases "fidge" their part in a dance, or a careless walker go "trapeasing" along, or a sleeper nod his head in an easy "slome." The last word, it is true, is preserved to us in the first syllable of "slumber," but the word itself is rarely heard by, perhaps hardly known to, most people south of the Trent. All these words are made clear in the editor's glossary, and he has besides supplied a few interesting notes, which illustrate such matters in the text as seem to need comment. There is, however, one word which has a shade of meaning in the north country which seems unknown to Prof. Skeat. This is the word "conny" (So. canny). In the glossary this is explained as signifying pretty, good, excellent. No doubt in many cases the word has these senses, but those who have seen the northern cream-jugs with their old-fashioned poy, "Be canny with the cream," know that there is in this word a sense of "careful," "sparing," and that often it is applied where the Southerner would use "tiny" or "little." Now in the two places in which the word is found in the address it seems to have this latter sense alone. Thus, in line 119, speaking of the verse, "Thou shalt love thy neighbour as thyself," the writer says, "It is a teata (too-too) conny verse indeed, yet things mun widely alter before it be duly observed," where he means that though it be a very tiny sentence, yet it is not, for all that, carried out in men's lives. Then, in line 296, he calls the same phrase "a conny pithy sentence," by which expression

he means that, though little, there is in it some pith.

Altogether this first instalment of Series D. is so interesting that we cannot doubt that the members of the Dialect Society will be glad to have some successors of the same character when such can be found. They are generally, as we have said, tracts not likely to be privately reprinted nowadays, and it will be a great work accomplished if as complete a collection as can be obtained be made under the auspices of the Society's editors. For then we shall not only be sure to be supplied with careful texts, but also be put in the way to a right use of what is issued in the service of the comparative philology of our tongue.

NOVELS OF THE WEEK.

The Mudfog Papers. By Charles Dickens. "Empire Library" Series. (Bentley & Son.)

A Very Opal. By C. L. Pirkin. 3 vols. (Hurst & Blackett.)

Oliver Constable: Miller and Baker. By Sarah Tytler. 3 vols. (Smith, Elder & Co.)

Carmela. By the Princess Olga Cantacuzène. Translated from the French by Madame Klaus. 3 vols. (S. Tinsley & Co.)

Limbs of the Mill. From the German of W. Heimburg by Christina Tyrrell. 2 vols. (Bentley & Son.)

THE sketches now first collected under the title of 'The Mudfog Papers' were written for the early numbers of *Bentley's Miscellany*. It is hard to say why they have been thought worth republishing, for noteworthy as, by reason of their authorship, they may be held to be, they are, considered as literature, of scant account. They have not even the interest that attaches to the 'prentice work of distinguished men, for they belong to a period when Dickens, in 'Pickwick' and in 'Oliver Twist,' was producing some of his best and strongest writing. Of their being contemporary with these famous books there is nothing in them to remind us; they are too evidently "potboilers"; and so far from showing forth for the work of the master himself, they might easily be mistaken for that of one of the most mannered and least original of his pupils. Their intention is humorous, and the noble English of the penny-a-liner of the epoch is imitated in them with depressing fidelity. Occasionally, too, there is audible in them a note that has a thin, far-away ring of the true Dickens; occasionally we light upon a grotesqueness of phrase, a touch of fantastic observation, a humorous adjective, a pleasant whim in nomenclature, that read like faint and feeble foreshadowings of 'David Copperfield' and 'The Uncommercial Traveller.' But, in the main, they are surprisingly empty of merit and of interest alike. The fun in them is cheap, forced, conventional, and tolerably vulgar. They will serve at best but as a kind of "Requiescat" over a dead and buried style of sentiment and composition. Whether they treat of the misadventures of Mr. Tumble or of the scientific absurdities of Prof. Woodensconce and Mr. Knight Bell, they are unprofitably and depressingly dull; and in the end they excite a feeling of wonder and regret that they were not allowed to rest, as their

illustrious author would have had them, in the oblivion that is their proper sphere.

'A Very Opal' is a good specimen of the sort of novel which only a woman could write. It is not of the highest order of woman's work, but it is not without considerable merit. The character of Elsie, who is the opal, it seems, is a peculiarly feminine construction. It is hard to believe that there exists so silly a person. A man's experience could not have supplied him with the material to substitute for what might have been the young person's thoughts. Even Balzac would have failed to extricate the secret mysteries of such motiveless caprices as those which serve for the springs of her actions. And yet with careful reading one begins to fancy that the character is not an invention; one imagines that it must be drawn more or less from life; and whether that is so or not, the fact that the author has succeeded in giving some appearance of possibility to the character is a point in her favour. As is frequently, if not invariably, the case in women's books, the men are very imperfectly drawn and understood. The author does not seem to have been able to make any but the most superficial study of men's characters. The story is, therefore, naturally rather wanting in interest. The book, in fact, must be read diligently. It will not serve as an amusement for idle time, but it is pleasant as a diversion from severer studies. There is a minuteness of observation noticeable in it, and at times a kind of quiet, sly humour, which reminds one of Jane Austen. Like her, too, Mrs. Pirkin is at her best when describing the life of women who live a good deal of their time alone and without other distractions than the ordinary round of domestic duties.

Mrs. Tytler has made an interesting figure of her social reformer. Oliver Constable, an Oxford first-class man, who follows his father's trade as a matter of conscience, has none of the pettiness of the aesthetic Radical about him, and exhibits little of that social envy which is the bad side of democratic enthusiasm. The story of his difficulties and ultimate success in raising the tone of his neighbours is both interesting and instructive. His worst trouble begins at home in the disappointment of his devoted but rather ambitious sister, upon whom Oliver's intimate relations with vulgar people and their womankind not unnaturally grate severely. Scarcely less hard to bear is the want of sympathy with him displayed by his more distant relation, Mrs. Hilliard, an admirably drawn portrait of a clever, genial, satirical woman of the world; and still more distressing the attitude of her niece, a rather noble character, unconventional and honest, with high faculties and ideals, but only gradually to be won to sympathy with unattractive humanity. It is hard to say whether the author has been more fortunate in the lifelike presentment of these highly educated women, or in the pathetic picture of the meanness and vulgarity which encrust the better qualities of the shop-keeping class, the Polleys and the Dadds, the youths that haunt the music-hall, and the girls who, according to their bent, are hoidenish, lackadaisical, slatternly, and flaunting by turns. Harry Stanhope, too, the amateur "yeoman," one who has so

neglected everything but his physical side that he is a mere combination of light-headed boyhood with the passions of a man, is a subject for reflection. How Oliver contends with the tricks of his trade, and loses his business because he will not sell artificially whitened bread and will honestly weigh his fancy loaves; how he comes to open war with his men, who regard him as their natural enemy; how he lectures on Wordsworth's 'Idiot Boy' to the utter disgust and bewilderment of his audience; how he loses his Dissenting friends because he will not vote for a Liberal of the common complexion; and, finally, how his heart redresses the errors of his head, and his foes are at last converted to admiration, if not to imitation of his example, is a study which will repay the reader's pains.

'Carmela' is a romance rather than a novel of modern life, though its events are those of the present day. The heroine is without fault, and the sentiment is of the highest kind. The story is well contrived, and unblemished by anything which is not fit for the most ingenuous minds. It was suited for translation into English, many of the characters and scenes in it being English. The translator's work has been well done on the whole, though there are some phrases about fox-hunting which show unfamiliarity with sport. "Without a fox-hunt, what was the country good for?" hardly sounds like English; and to say that the foxes' holes had been walled up, instead of that the earths had been stopped, is as unsportsmanlike as to call the hounds dogs, as Madame Klaus does.

Miss Tyrrell has been neither so fortunate in her selection of a German novel to translate nor so successful in her translation of it as is usually the case with her. 'Lizzie of the Mill' is a pleasant enough little story, but the interest is of the thinnest, and the characters are by no means of the most fresh. It tells how the heir of a half-ruined house fell in love (or thought himself to have fallen in love) with an ill-tempered and treacherous cousin, who leaves him in the lurch and in great pecuniary difficulties; and how he is rescued therefrom by the usual faithful and munificent girl of the people. A wicked Italian grandmother with ruthless aristocratic views is the only other person deserving much mention. Perhaps it is the lack of interest and novelty in the story which makes Miss Tyrrell's translation seem inferior to those to which she has accustomed her readers. Perhaps, however, it is still more directly the fault of the original. There are some German styles which the most adroit translator cannot purge of the limp formlessness which is of their essence, and possibly Herr Heimburg's may be of those. We must own that the translation does not encourage us to turn to the original for the purpose of deciding this question. But it certainly may be suggested that translators would do well to satisfy themselves of the intrinsic worth of the works they translate. We cannot be said to be desperately in want of novels in England, and the native crop of bad and doubtful ones is quite sufficient without foreign importations.

SCHOOL-BOOKS.

Selected Poems of Martial. With Introduction, Notes, and Appendices. By Rev. H. M. Stephenson, M.A. (Macmillan & Co.)

It is curious that a writer so famous and so generally read as Martial should have been so seldom edited. Until quite lately there was no accessible English edition at all, and students who could not obtain Lemaire had no choice but to fall back upon Schrevelius. In 1868, however, Mr. Paley published, in the "Grammar School Classics," a large selection of epigrams originally commenced by his friend Mr. Stone, and this edition has since been in general use, as, indeed, it deserves to be, for the notes are carefully compiled and conveniently printed, and are disfigured by no worse faults than occasional misapprehensions of the poet's humour, such as any reader can correct for himself. Mr. Stephenson's selection seems to be much smaller than Mr. Paley's, and is certainly less entertaining, for, as the editor himself avows, "several of the better known and most popular of the epigrams have been omitted," and it is plain throughout that he has cared more for his commentary than for his author. In the introduction it is noticeable that Mr. Stephenson is strongly of opinion that Martial was a bachelor; that he adopts Friedländer's view, that the first and second books were published together; and that he quotes largely from Lessing. The text seems to be Schneidewin's, though this is nowhere stated, and the notes contain, so far as we have observed, very few references to *varie lectioes*. In a brief notice of this kind it is, of course, impossible to criticise in detail a commentary nearly three hundred pages long, and full of the minutiae of Roman archaeology. Suffice it to say that the editor seems never to misunderstand the point of any epigram, and supplies ample materials for the elucidation of obscurities. If he has a fault it is occasional indecision, as, for instance, on III. vii. and VIII. li.

Bemrose's Standard Grammar, containing 66 Lessons and 160 Exercises. By T. Newton. (Bemrose & Sons.)

It is hard to understand what advantage can accrue to any one from the publication of Mr. Newton's class lessons, which are not above the average of such as are given every day in any Board or other public elementary school. Without the slightest originality either in matter or manner, they are sadly deficient in accuracy both of thought and expression. Mr. Newton shows ignorance of the grammar he presumes to teach in giving as a model for parsing the sentence, "Waterloo was one of the most important battles that ever was fought." He will do well to study the subject more thoroughly before publishing again.

The Modern School Readers.—The First, Second, Third, and Fourth Infant Readers. The First, Second, Third, Fourth, and Fifth Readers.—Modern Reading Sheets, Series I., II., and III. (Cassell & Co.)

It is sufficient to say of these readers that they are well adapted for elementary instruction, strongly bound, printed in clear bold type on good paper, and abundantly illustrated with appropriate and well-executed cuts; but the reading lessons—especially the poetry—are not always so good as might be wished.

Ward & Lock's Tracts for the People.—The Penny Self-Educator.—The Penny Art of Penmanship.—The Penny Arithmetic.—The Penny English Grammar.—The Penny Modern Geography.—The Penny History of England.

THE things of which these penny tracts treat should be learned in childhood or early youth, as is happily now possible for all at the public elementary or other schools. Hence there is no necessity for any such series as this, which can be of little use to those who have unfortunately missed the proper opportunity for elementary

education. Nothing can be more fallacious than to pretend to teach writing by printed directions only. The other tracts are, as might be expected, insufficient and incorrect.

Tropical Reading-Books, intended for Use in the West Indies and Elsewhere. Compiled by E. C. Phillips. Books I.-III. (Griffith & Farran.)

THESE books may answer the special purpose for which they were prepared, of furnishing English children in the West Indies and other tropical climates with reading lessons relating to the objects and course of life around them, but are not so well suited for use in this country as many we already have. The questions at the end of each lesson might as well have been omitted.

A Short History of England. "Chambers's Educational Course." (Chambers.)

THIS little volume does not pretend to be more than a text-book for the lower forms of schools or for mere beginners in the study of history. Its object is not very ambitious, but it is attained. It gives a clear and succinct account of English political history from before the invasion of Caesar to the end of the reign of George III. It is written in a plain, matter-of-fact style, which has now become quite old-fashioned. The narrative follows a regular chronological order, and, generally speaking, each reign has a chapter to itself, the larger divisions being determined by a change of dynasty. At the end of each chapter is a summary of events, with dates, and questions for the purpose of examination. The summary of events is useful, but should have been given in a connected form at the end of the book. The questions for examination are a mere abstract, in an interrogatory shape, of the preceding chapter, and it is hard to see of what use they can be either to teacher or pupil. The facts appear to be very correctly stated throughout, and a large amount of information is compressed into 160 small pages. There is nothing inviting about the book, nor is there any attempt to be striking or picturesque. The student will gather many facts, but few ideas, from its pages. If left to himself he will probably be disgusted, but a skilful teacher will find the book a useful basis on which to enlarge. Here and there he will require to supply deficiencies, but he will have to correct few errors. He will have to explain the ecclesiastical policy of William I. and Henry I. in order that his pupils may understand the quarrel between Henry II. and Becket. He will have to supply some information about constitutional matters, for there is not much in the book. It could, perhaps, hardly be expected in a book of this kind; but the account given of the Great Charter and of Henry III.'s troubles leads one to think that more notice might have been taken of constitutional points in the later periods. Social affairs are treated in separate chapters at intervals, but literature is almost entirely neglected. There is one allusion to Shakespeare, but Chaucer, Spenser, and Milton are passed over in complete silence. It is hardly correct to say (p. 42) that "Henry I. established law-courts like the courts of England before the Conquest"; nor (p. 131) that "the war of the Spanish Succession was the first great continental war engaged in by England for centuries." But we have detected no mistakes of importance, while for arrangement, proportion, and lucidity the book is worthy of much praise.

History of Russia. By R. Gossip. (Collins & Sons.)

TOO much must not be expected from a literary man who is called upon to write a history of Russia for a "School Series." But it would have been well if Mr. Gossip had corrected his proofs more carefully; for it would seem that a large proportion of the mispellings with which his pages swarm must be due to typographical difficulties. Of such a nature are "Bomelrus," doubtless written by the author Bomelius,

"Duchoborzi" for Duchoborzi (properly Duchobortai), "Kosalk" for Koselak, and very many other strange forms. But the word "Naitmet," given at p. 243 as the Russian name for a German (Nyemets), seems to exceed the limits of a misprint. The author must be held responsible also for such statements as that when Napoleon invaded Russia, "At last Moscow was reached. Then the battle of Borodino was fought." Perhaps the author meant by Moscow the government or province of that name, for he can scarcely have been ignorant of the fact that the battle was fought a week before the city was occupied. He need scarcely have described Napoleon's return from Russia to France in the following terms: "The guilty cause of all hid swiftly on to Paris, anguish gnawing at his heart, his intellect reeling on its throne." And it would have been much better if he had abstained from stating that "the word 'Tsar' is not, as it is commonly supposed to be, a corruption of Cæsar. It is a Persian term indicative of supreme authority." Mr. Gosip, it may be remarked, uses the title of Tsar rather too often, and also that of Tsarina. Most of the blemishes alluded to can easily be removed. And with them may be expunged a few English expressions now rare, if not quite obsolete, such as "timously" and "he recoiled." The following sentence might be proposed as a conundrum: "The story is dubious, being probably invented to adumbrate what was to come after, under the strong influence which it has exerted." Mr. Gosip has evidently taken much trouble to collect information. But his success would have been greater if he had followed, at all events in the early part of his work, certain well-known authorities. In speaking of the Varangians, for instance, and the name Rus, he need not have done more than quote the opinions of Prof. Thomsen, as set forth in that learned Norwegian's *Ilechester Lectures*. In dealing with the "Slavonian Pantheon," he might have learned from the works of several recent writers that there is little ground for his statement that its "principal figures" were "the Biel Bog or white god, and the Cherni Bog or black god." As there is so much ignorance, however, among English readers concerning Russian history, Mr. Gosip's book may do useful service, its general views being sufficiently correct, and its conclusions usually fair and reasonable.

A Short History of the Norman Conquest of England. By E. A. Freeman, D.C.L. (Oxford, Clarendon Press.)

Few will see without regret Mr. Freeman's great work boiled down into a primer of some 160 pages. Still, as Mr. Freeman has perpetrated the sacrilege himself, no one has a right to complain. Mr. Freeman's horror of "Romance words" occasionally makes him obscure. Schoolboys will find some difficulty in comprehending what is meant when they are told that "the Lady Matilda was hallowed queen at Westminster."

Blackie's Comprehensive School Series.—Fifth Reader.—London, Past and Present: a Reading-Book for Elementary Schools. (Blackie & Son.)

THE first of these two reading-books is certainly not superior, if equal, to many already in use. The second is a compilation from which a variety of interesting information may be gathered with regard to the past history and present condition of the metropolis.

My First French Phrase-Book. By A. Grover, LL.D. (Ralph Brothers.)

THIS little book consists of about thirty familiar conversations in English and French on opposite pages.

French Grammar, founded upon the Principles of the French Academy. By Jules Kunz. (Edinburgh, Black.)

THIS grammar is carefully written and well arranged. The author would have done well to have introduced more of the history of the lan-

guage; but, taken as an ordinary school grammar, it is above the average.

Introductory Grammar of the Latin Language. By L. Schmitz, LL.D. (Collins & Sons.)

THIS abridgment of a larger work by the same author is drawn up with a clearness and precision that show a practiced hand. It is an excellent statement of the main facts of the language.

Easy Reading and Writing Lessons in German. By J. Essner. (Williams & Norgate.)

THESE lessons should rather form part of a grammar than appear as a separate publication. They are suitable for the purpose in view.

OUR LIBRARY TABLE.

IN Capt. H. H. Parr's *Sketch of the Zulu and Kafir Wars* (C. Kegan Paul & Co.) the reader will find a clear and interesting account of the recent native outbreaks on the Cape frontier; and if the author had contented himself with narrating the chief events of these wars, his work would have provoked little adverse criticism. But Capt. Parr, as military secretary of Sir Bartle Frere, apparently feels called upon to make out the best case he can for the policy of the Zulu war. His theory is that Cetwayo was at the bottom of all the native troubles in South Africa, and he declares that in the Government offices in Cape Town, Pietermaritzburg, and Pretoria there are many reports which prove that the king's emissaries had long been brewing mischief in every Kafir court in the country. If these reports really exist, why are they not published? It seems inexplicable that Sir Bartle Frere, who has written so copiously in his own defence, should have kept back evidence of this important nature. Capt. Parr states, on Mr. Brownlee's authority, that before the war Umquikela, chief of the Pondos, had received from the Zulu king messengers whose object it was to stir up strife between him and the English. The Pondo chief emphatically denied that Cetwayo had made any overtures to him of the kind alleged; but, nevertheless, the reader is asked to accept Mr. Brownlee's opinion to the contrary as conclusive. In order to show how little value should be attached to the surmises and speculations even of men in high official position, we may state that Mr. John Dunn gives a very different version of Cetwayo's dealings with the Pondos. If uncontradicted reports may be credited which have been published in South Africa, the man whom we have made chief of the most important provinces in Zululand has declared that it was Umquikela who desired an alliance with the king, and that the latter declined it on the ground that "he had no quarrel with the English." Both Sir Garnet Wolseley and Sir Henry Bulwer, however, ridicule the idea that there was anything in the relations of the Pondos with the Zulus which justified alarm or apprehension on our part. It is not denied that Cetwayo sent messengers to Umquikela, but this incident in itself offers no ground for suspicion, seeing that the despatch of an embassy from one African court to another is of constant occurrence. Another point which Capt. Parr endeavours to make is that although Panda cared little for the military organization of the Zulus, yet when Cetwayo came to the throne he largely increased the numerical strength of the army, and endeavoured to re-establish the military despotism of Chaka. Fortunately we have some means of testing this statement. M. Delagorgue, who visited Panda (Cetwayo's father) in the years 1841-42, says that he was present when that king reviewed 25,000 adult warriors; and Bishop Schreuder, who is an acknowledged authority on all matters relating to Zululand, states that Panda had an army of 40,000 men. It is doubtful whether the army under Cetwayo was more numerous or much better organized

than it was during the reign of his predecessor. Capt. Parr appears to have relied too much upon mere rumour, and too little upon an independent investigation of the facts.

Messrs. CHATTO & WINDUS send us *Plain English*, by Mr. John Hollingshead. Mr. Hollingshead's title is appropriate. His English is plain to the verge of cynicism, and no respect for the feelings of friends or adversaries prevents him from telling "the truth, the whole truth, and nothing but the truth" as it presents itself to him. His experiences of management are very readable, and his reflections generally are conveyed in language full of point and bristling with epigram.

IN a volume entitled *The Trial and Death of Socrates* (Macmillan & Co.) the Dean of St. Paul's publishes a new translation of the 'Euthyphro,' 'Apologia,' 'Crito,' and 'Phædo' of Plato. A short introduction states in a pleasant manner the ascertainable facts of Socrates' life and supplies the arguments of the dialogues which follow. The author refrains, however, from original criticism, even on so fascinating a subject as the *δαιμόνιον ὀψιον*. The translation itself, though not noticeably elegant, is very lucid and readable, and much less paraphrastic than Mr. Jowett's. English readers who wish to form a vivid conception of the personality of "the wisest of the Greeks" cannot do better than procure Dean Church's book.

ANOTHER excellent and scholarly translation is that by Mr. J. S. Reid of the *Academice* of Cicero, which the same publishers send us. The notes, however, are rather disappointing. They are not full enough to be of much use, and a marginal analysis would have given the reader more help.

FROM the office of the Garden we have *God's Acre Beautiful; or, the Cemeteries of the Future*, by Mr. W. Robinson. This is a very attractive-looking book, with white and gold binding and pretty illustrations, but it is likely to fulfil an ornamental rather than a useful purpose. At least its use will be limited to a select few. It does not show us how to make an existing God's acre beautiful, but it argues that unless we adopt cremation and urn-burial it is impossible to hope for real beauty in any of our cemeteries. In short, it is a long controversial tract in favour of cremation. Mr. Robinson's arguments have no doubt a certain weight, but there is nothing new about them, and it is at any rate matter of regret that he did not extend his scope so as to bring his special knowledge as a horticulturist to bear upon our graveyards of to-day. The very few words he says on this subject are to the point, but he gives us no details as regards the most appropriate plants and shrubs: "Much short-lived and formal flower-gardening should be avoided, in consequence of the ceaseless care and cost it requires; the attention should mainly be devoted to the suitable hardy trees." But the care and cost are not all; there is the incongruity as well. It is better to see a graveyard solemnized by the sad shade of cypresses than gaudy with beds of pelargoniums and calceolarias. There is, however, no occasion for either extreme. Many flowers—partly, no doubt, from association—seem specially to harmonize with the present sorrow of the grave and the hope that lies beyond it. Roses of every kind, and such roses as Mrs. Bosanquet in particular, find their natural place by the headstone, and (as Mr. Allingham has said) "grave-side roses smell of spring." The passion flower may fitly wreath green tendrils and emblematic blossoms round the cross. Tall white lilies may keep guard, and white pinks scent the turf. A certain amount of attention will, of course, be always necessary, but Nature herself will often add a certain grace beyond the gardener's art. We wish Mr. Robinson had not neglected the cemetery of the present for the sake of the cemetery of the future.

THE third volume of Mr. Arber's *English Garner* has been issued. Among its contents are 'Della,' by Samuel Daniel; Campion's Lyrics, Elegies, &c.; 'Ellwood the Quaker's Relations with Milton'; 'The Controversy on Dramatic Poetry between John Dryden and his Brother-in-Law, Sir Robert Howard'; the first printed English book on dogs, &c. To the *English Scholar's Library* the same indefatigable worker has added Udall's 'Demonstration of Discipline'; Stanyhurst's translation of the 'Æneid,' books i.-iv.; Robert Green's 'Menaphon'; 'Camilla's Alarm to Slumbering Euphues,' &c., and some further Martin Marprelate tracts.

THE *Italia Actuelle* of M. E. de Laveleye (Hachette & Co.) is pleasant reading, and gives an excellent picture of the Italy of to-day. M. de Laveleye is very favourable to the Italians, yet not blind to their faults; but when he speaks almost in terms of condemnation of the *rentiers* of Paris and London living on the taxes of Italy, he quite leaves out of sight the way in which the Italian Government has treated foreign capitalists.

M. MUQUARDT, of Brussels, sends us the *Mémoires* of Count Van der Meers. According to his own account the general is an ill-used man. His services during the Belgian struggle for independence were not sufficiently appreciated, and when afterwards he took part in an Orangist conspiracy, Leopold I. had the bad taste to banish him.

THERE is no need to do more than mention the fact that Mr. H. Schmidt has brought out a thoroughly revised edition of that standard work, Tate's *Modern Combat* (Edinburgh Wilson).

NEW BOOKS RECEIVED

ENGLISH.

Theology.

Beecher (Rev. H. W.), *Golden Glens from the Words and Works of*, cr. 8vo. 2/6 cl.

Stoughton (J.), *An Introduction to Historical Theology*, 6/6 History.

Beloved Prince (The), a Memoir of H.R.H. the Prince Consort, by W. Nichols, cr. 8vo. 3/6 cl.

Crosey's (A. J.) *Calendar of State Papers, Foreign, 1576-1577*, roy. 8vo. 15/ cl.

Foot's (T.) *Forty Years' Recollections, Literary and Political*, cr. 8vo. 10/6 cl.

Jones (W.) *Credulities, Past and Present*, cr. 8vo. 7/6 cl.

Lee's (V.) *Studies in the Eighteenth Century in Italy*, 14/ cl.

Mansel's (Lord) *Works and Life*, Cabinet Edn., 15 vols (16/)

Paterson (Hon. Mrs. Hay), *Memoir of*, by her Sister, Charlotte Oliphant, 12mo. 2/6 cl.

Stewart's (C.) *The Gaelic Kingdom in Scotland, its Origin and Growth*, cr. 8vo. 3/ cl.

Science.

Bale's (M. P.) *How to Manage a Steam Engine*, cr. 8vo. 3/ cl.

Bald's (Dr. C. A.) *Lectures on Digestion*, translated by R. Samsby, cr. 8vo. 4/ cl.

Bosworth's (A.) *Anatomical Outlines*, Part 4, etc. 3/6 cl.

Stevenson's (T.) *Spirit Gravities*, with Tables, 12mo. 5/

Wood's (Rev. J. O.) *Boy's Own Book of Natural History*, 12mo. 3/ cl. (Blackbird Series.)

General Literature.

Aggie's *Wife-Book and Naturalist's Record*, sm. etc. 7/6 cl.

Debrun's (C.) *A Sheep in Wolf's Clothing*, from the French by E. Ferriol, cr. 8vo. 3/6 cl.

Glendon's (Right Hon. W. E.) *Political Speeches in Scotland*, Second Series, 8vo. 6/ cl.

Levi's (L.) *A Pearl of Merry Beils*, 3 vols. cr. 8vo. 31/6 cl.

Mansel's (Lord) *Miscellaneous Writings, Speeches, and Poems*, Cabinet Edition, 4 vols. cr. 8vo. 24/ cl.

May's (E.) *The Broken Balm*, or the Story of a Week, 3/6

Thomas's (A.) *Society's Verdict*, 3 vols. cr. 8vo. 31/6 cl.

Tuley's (M. J.) *Up and Down, All Smiles, No Frowns*, illustrated, etc. 5/ bds.

Walsh's (E. H.) and Bargant's (G. E.) *Within Sea Walls*, or how the Dutch kept the Faith, imp. 16mo. 4/4 cl.

Women Composers, a Guide to the Composing-Room, by H. G. B., cr. 8vo. 3/ cl.

Young Mrs. Jardine, by Author of 'John Halifax,' cr. 8vo. 5/

THEOLOGY.

Bibliotheca Rabbinica, ed. A. Wünsche, Parts 4 and 5, 6m.

Spence (Dr.), *Abt. Servatus Lopes v. Porriana*, 2m. 6d.

Fine Art and Archaeology.

Ditzschke (H.), *Antike Bildwerke in Oberitalien*, Part 4, 2m. 6d.

Schreiber (E.), *Die Antiken Bildwerke der Villa Lapidaria*, 2m.

Philology.

Oehmichen (G.), *Flasische Studien*, 4m.

Science.

Armstrong's *Atlas*, Album de Machines-Outils, Travail des Métaux, 12m.

Jahresbericht üb. die Fortschritte der reinen Chemie, ed. L. Medicus and W. Staudel, Bericht 7, 1879, Part 1, 2m.

Stillig (J.), *Die Sehen der Farbenblinden*, 12m.

General Literature.

Guesrier de Haut (Marie), *Le Bonheur et l'Argent*, suivi de *Le Berman* de Jean Maciou, 3fr.

Karr (Alphonse), *Bourdonnements*, 3fr. 50.

Renan (E.), *L'Eau de Jouvence*, 3fr.

Tiphaine, avec une Préface par Alexandre Dumas fils, Editions de Luxe, 3fr. 50.

JEREMIAH RICH.

Falcon Court, Fleet Street, August, 1880.

JEREMIAH RICH has always been credited, in the historical accounts of shorthand extant, with the invention of the systems known as 'Art's Rarity,' 1854, and 'The Pen's Dexterity,' 1859; but in looking over some of the ancient shorthand books in the British Museum for purposes connected with my 'Legible Shorthand' (now in the press), I have discovered a system not mentioned in any of the histories, published in the name of William Cartwright, the uncle of Jeremiah Rich, in 1642, which is practically the same system as that published as 'Art's Rarity' twelve years afterwards by Rich in his own name. Jeremiah Rich was the publisher of Cartwright's book. It is so mentioned on the title-page, and in a preface Jeremiah Rich states:—"Now as for my commending of the works, I know not why any man should expect it seeing it is my own: for although I am not father to it; yet I am the right heir, for my uncle dying left it to me only," &c. Strange to say, however, in 'Art's Rarity' Rich makes no mention of Cartwright's volume, but publishes a preface signed by six writers of his system, who state:—"We shall conclude with this, That this Art is his own, not other men's Inventions put forth in his name which is usual with some now a-days," &c. I have compared the two books page for page, and find that not only are the alphabets identical, but whole sentences are copied in 'Art's Rarity' from Cartwright's 'Semography,' which was the title of the earlier work.

I should be glad to know if any of your correspondents can give any explanation of this. It seems clear that either Rich has no claim to the invention of the system now called his, or that he published it originally under the assumed name of his dead uncle. Possibly some of your readers may throw light on the subject.

EDWARD POOREWELL.

"THE MELANCHOLY JACQUES."

NOTHING was further from my intention than to accuse so ripe a scholar as your Correspondent, Mr. Grant Allen, of elementary ignorance. Such a charge would be apt to recoil unpleasantly on its maker. I meant to do no more than express—with a diffidence which I like to believe is habitual with me—a difference of opinion with him on the scanning of a mute in French poetry. No doubt it is pronounced, but I do not think it is scanned, as Mr. Grant Allen contends, when it comes at the end of a line. I have read, listened to, and even learned by heart, a great deal of poetry—more, perhaps, than most Englishmen. I may, of course, have read, listened, and learned amiss; but as long as I trust the evidence of my senses (and a considerable experience of them has not yet proved their fallibility) I must believe that a mute at the end of a line is breathed, indeed, and sounded, but not scanned as a separate syllable. I am old enough to have heard Rachel. The echo of many of the lines recited by that great genius is still in my memory as I write. I am sure she never made an extra foot of the mute *e* at the end of a syllable. Voltaire mentions somewhere—I forget where, or the exact words—that among the beauties of the French language he counts the dwelling of the voice upon the *e* mute—a breathing of the vowel rather than a pronunciation of it. Actors of the classic French drama dwell, some more, some less, upon the final *e*, but to my ear it would be a fault in prosody in them to scan it.

That the final *e* in French is not scanned is all but proved by the very verses which your Correspondent adduces. Among them are twelve with the final *e*, and each one of these lines would have a foot too many if the *e* in question were scanned.

All this, however, has but a remote bearing on "Jacques." I am glad to have elicited valuable opinions in favour of the full French *e* in place of the usual *ai* of the French "Jacques," and not the English "Jaikwée" or "Jaikex." So far as the occasional monosyllabic pronunciation of the name goes, I venture to beg the question, and to let learned commentators say what they will. To parody a homely proverb, *the proof of the pronunciation is in the speaking*, and the excellent actor who a month ago at Drury Lane asked,

What said the melancholy Jacques?

certainly made but one syllable of the name. I believe in stage tradition enough to hold that he spoke the name as Shakespeare meant it should be spoken.

With me this pleasant controversy must end here, for in a week I shall be beyond convenient reach of the editorial office.

OSWALD CRAWFORD.

Does not the concurrence of two independent writers in taking up the two points that "Jacques" was disyllabic, and the *s* sounded, lead Mr. Crawford to suspect that he may not have been so clear as he now is? For my part, I read his letter three times, and then replied, doubtful whether I was answering him. His faultless French pronunciation will only, I fear, be attained when our actors are able to appear on the stage of the Théâtre Français—if then. Though I could once speak French with an unusually small modicum of the "accent Britannique," I yet naturally pronounced Shakespeare's word "Jaques," nor, my ear being possibly at fault, can I sympathise with my friend F. A. Marshall's angry shudder at the barbaric sound.

As to the pronunciation of the two lines quoted, that has already been answered. When, too, he objects to a "terminal being pronounced anyhow"—whatever that in this instance may mean, for it was argued that "Jacques" was then pronounced as elsewhere—and when he objects to "a player sometimes being hypermetrical," on the ground "that Shakespeare's versification is too musical for such liberties," I would reply thus. Shakespeare is not unfrequently hypermetrical (according to a grammar prosodian) of set purpose, and any who ignore the fact can never have examined his versification even casually.

B. NIMMOLEOR.

Temple, August, 1880.

THERE was a celebrated Shakespearean critic, much looked up to at Mrs. Leo Hunter's assembly some thirty years since, whose great treatise, an inquiry as to whether Juliet's Nurse's deceased husband had really been a "merry man" in his lifetime, or whether it was not the Nurse's too partial recollection of his qualities which induced her to so describe him, had then recently excited a profound sensation amongst students of the great poet.

We are now somewhat plagued with equally profound researches about the "melancholy Jacques," and the proper pronunciation of his name. I must say that I was horrified, on a recent visit to Drury Lane, to hear my old friend called "Ja-qué!" One circumstance, however, appears to have escaped the notice of all the critics, namely, that Jacques is a common surname at Stratford-on-Avon and in the surrounding district. We may also find the forest of Arden in the neighbourhood; and although Shakespeare certainly introduces a foreign duke and an African lion into its sylvan glades, I believe that he took the name of the forest from his own country, and that the "melancholy Jacques" had been, in all probability, foreshadowed by some melancholy Stratford companion in arms

when they "killed the deer" in Squire Lucy's park.
J. STANDING HALL.

August 26, 1880.

I HAVE remarked in the last number of the *Athenæum* the citations referring to the syllabic force of the *e* mute in the works of French poets. Allow me to add one, which many years ago, when I was a young French scholar residing in France, I learned from a French lady, in correction of my error on the power of the *e* mute. It is the first line of the following couplet in the 'Athalie' of Racine, recounting the speech of Jeshabel in Athalie's dream:—

Tremble, m'ot-elle dit, fille digne de moi,
Le cruel Dieu des Juifs l'emporte aussi sur toi.

In the first line are four instances of the *e* mute, each of which must have the force of a syllable to complete the rhythm. The line in question, as read by an educated Frenchman, is one of remarkable strength and harmony.

The same power of the *e* mute prevails in the ordinary careful speech of well educated persons. I was travelling in a diligence with a French lady and her young daughter, and on stopping at a post-house the little girl asked her mother to read the inscription. Her answer, rudely expressed in English sounds, was "Postüh royaltü, ma chärü." A. B. G.

* * * We cannot insert any more letters on this subject.

MR. W. H. WILLS.

It is not always the least notorious men who do the least valuable work; and the man whose death we record to-day, William Henry Wills, was a striking instance of large literary usefulness carried on without much publicity and of extensive influence exerted silently. Cast at an early age on his own resources, he began life by the usual methods of literary apprenticeship; but he soon made himself known as suited for any task that required keen perceptions and untiring industry, for never shirking a difficulty nor sparing his own trouble. The lines of his solid success, both literary and social, may be said to have been laid when he became the editor of *Chambers's Journal*. He did his work there so well as to attract the attention of influential men in London; and with his wife, the sister of William and Robert Chambers, gathered round him a social circle which people yet remember as most charming and characteristic of the time. He retained through life that rare combination of qualities which enabled him to be a strict editor, thoroughly loyal to the interests of his paper, yet at the same time a kind and helpful friend to his literary confidants—a keen man of business, but also a generous almoner and a genial host. He was in the heart of many of the most important literary undertakings, being one of the creators of *Punch*, on the original staff of the *Daily News*, as well as for many years the acting editor of *Household Words* and *All the Year Round*. In all the relations, indeed, bound up with this last office he was invaluable; and no man had ever a more devoted, discreet, or trustworthy friend than had Charles Dickens in him. He worked for Dickens far beyond the limits of his business obligation; and where others paraded their usefulness to, and brought themselves into notoriety by their association with, so great a celebrity, Henry Wills was content to be the faithful friend and to give substantial aid. In the same way for years he was the Baroness Burdett-Coutts's wise counsellor and the efficient director of most of her important schemes and undertakings. Many public questions, too, were first started by him. To take only one instance, it was his letters to the *Daily News* which first attracted attention to the extortionate doings of the gas companies, and ultimately reduced the price of gas; and his pen was ever ready for good work done anonymously and without reward, for the sake of justice. He threw himself heart and soul into whatever he had to do,

and gave himself to the last for the good of others. The only regret which disturbed a death-bed of singular gentleness and sweetness, marked by the dignity of patience and resignation, was that of not having done all that he had planned to do, and of leaving still unfinished—and too unfinished to make it possible for any one else to take up—a certain work on which he had set his heart, and by which he had hoped to do good. His unfinished book was almost his last conscious thought. His nature, ardent, vivacious, eager, was full of that happy kind of cheerfulness which comes from strong affections, the desire to be of use to others, and the absolute need of seeing people happy about him, and of being loved as he himself loved. No man has left behind him fewer enemies and more friends, and no man was ever more faithful to his old friends, more grateful for kindness, more constant in remembrance. He carried out in action the ruling principles of his life, work and Christian kindness—faith in God's overruling providence, hope in the future, charity with all men. Nothing roused him to wrath so much as the gloomy pessimism at present so foully fashionable, as mental sloth, as petulant carping at his neighbours, as harsh judgment and condemnation. On his own side he cherished no resentments, and forgave as freely as he hoped to be forgiven. The influence which he exerted as magistrate, chairman of the board of guardians, &c., at Welwyn, where he had lived for the last dozen years, and where he died, was always on the side of a just mercy; but he was eminently manly and practical in mind, and neither weak nor sentimental. In him the poor have lost one who was ever ready to help them to help themselves, and his own friends a sympathizing comrade and a sincere and affectionate companion. He was born January 13th, 1810, and he died on September 1st. His father was at one time a wealthy shipowner and prize-agent at Plymouth; but, from causes which need not be entered into, the main care of the family was thrown on young Harry Wills when still little more than a mere lad. How he acquitted himself of this and other like obligations, the love and respect of the parents, the brother and sister who have gone before, of the wife, the numerous friends, and the many pensioners who remain behind, are the best testimony, and his most enduring as well as his most honourable epitaph.

Literary Gossip.

MR. C. A. FITZ, Fellow of University College, Oxford, is writing a history of modern Europe, which is to fill three volumes. The author begins with the coalition against France in 1792, and in his first volume, which will be published immediately by Messrs. Cassell, Petter & Galpin, he gets down to the return of the Bourbons in 1814.

THE same publishers promise shortly Sir C. Gavan Duffy's book on 'Young Ireland,' which we have previously mentioned. They will also issue during the present season the third and concluding volume of Sirubbald Scott's work on 'The British Army' (the first two volumes appeared some years ago), and the second volume of 'The Encyclopædic Dictionary,' compiled by Mr. R. Hunter.

MR. LONGFELLOW's new volume of poems, 'Ultima Thule,' will be published by Messrs. Routledge & Sons on the 11th inst.

THE *édition de luxe* of George Eliot's 'Romola,' to which we directed attention a fortnight ago, is now formally announced. It will be comprised in two volumes, imperial octavo, to be printed on the finest

paper, made expressly by Messrs. Dickenson & Co. The illustrations will be from drawings by Sir F. Leighton. The number printed will be limited to one thousand copies. October 15th is named as the day of publication.

THE new Report of the Historical Manuscripts Commission, which will contain a great deal of valuable matter, will not be ready till the beginning of next year. The Hatfield papers will be included in it, and both from Scotland and Ireland there are contributions of much interest.

THE noted discourses by Père Didon on 'Science without God' have been translated into English by Miss Rosa Corder, and will shortly be published. The introduction, which is upon 'Faith and Experimental Science,' fills eighty-five pages, and the remaining divisions of the subject are as follows: "Positivism," "Materialism," "Atheistic Pantheism," "Scepticism," "Practical Atheism," "The Existence of God," and "Rational Knowledge of God." The translator observes in her preface that "the peculiar grace of the great orator's style must necessarily be somewhat lost in the translation from a Latin into a Teutonic tongue; but his scientific knowledge and fearless logic retain their force in any language."

AMONG the latest additions to the Manuscript Room of the British Museum are a series of the Swinney Lectures by Dr. W. B. Carpenter (1846, 1873, 1874), Grant (1853), Melville (1858-1862), Percy (1863-1867), Cobbold (1868-1872), and Nicholson (1878-1880); a narrative entitled 'La Vérité sans Peur,' giving some account of the escape of the Dauphin, Louis XVII., from the Temple in 1793, by Auguste de Bourbon (Meves), bequeathed to the Museum by Mr. Augustus Meves; and thirty-six volumes of correspondence, registers, journals, and other papers of Admiral Sir John Jervis, subsequently Earl of St. Vincent, from 1757 to 1823.

MESSRS. ROUTLEDGE & SONS' Christmas annual, 'The Green Room,' containing stories by those who frequent it, will be published early in October. Amongst the contributors are Madame Modjeska, Miss Genevieve Ward, Miss Marie Litton, Messrs. F. C. Burnand, Dion Boucicault, H. J. Byron, the Hon. Lewis Wingfield, J. L. Toole, and John Hollingshead. Mr. Clement Scott is the editor.

THE common pronunciation of the name of that immortal gossip, Samuel Pepys, has hitherto been "Peps," or, according to *Punch*, "Pips." Mr. H. B. Wheatley, however, in his forthcoming volume, 'Samuel Pepys and the World he Lived in,' intends to give abundant evidence that those are right who have maintained that the diarist was called by contemporaries "Mr. Peeps."

MR. STUART-GLIMMIE left London at the end of last week to act as special correspondent to one of our newspapers for Epirus and Thessaly.

MESSRS. CASSELL promise a number of books for young people during the coming season, such as 'The Wonderland of Work,' by C. L. Matéaux and 'What Girls can Do,' by Phillis Browne, a manual pointing out the various ways in which girls can make themselves useful. They have also various

new volumes in their many libraries—"The Girl's Library," "The Quiver Series," "The Coney Corner Series," "The Fan Series," and "The Swallow Series." Lastly, they announce 'The ABO Poultry Book.'

THE first number of a new satirical weekly journal, to be called *Pas*, will be published on September 25th. Mr. G. A. Sala will be one of the chief contributors. The price will be sixpence.

PROF. BREYMAN, of Munich, late of Owens College, Manchester, is preparing a critical edition of Marlowe's 'Edward II,' based upon the earliest editions.

MR. ALFRED BUTTERWORTH, a Lancashire manufacturer, has proposed at his personal cost to establish a free library at Oldham, conditionally on its being closed on Sundays. The Town Council, on having the offer submitted to them, declined it, on account of the condition imposed, resolving, however, to form a free library which is to be opened on Sundays.

MESSRS. ROUTLEDGE & SONS will publish immediately a 'Birthday Book for Children,' with 382 illustrations, drawn by Miss Kate Greenaway, with appropriate verses by Mrs. Sale Barker.

A VOLUME will shortly be issued in Hull entitled 'Miscellanea,' edited by Mr. W. Andrews. It will mainly consist of poetry and prose from the *Hull Miscellany*. An account of the Saturday Evening Entertainments for the People, which originated in Hull, will be included.

MR. J. P. BRISCOE, of the Nottingham Free Library, will soon have ready for the press a work of some local interest, entitled 'Old Nottinghamshire.' It will consist chiefly of papers contributed to the *Nottingham Guardian*, under the title of "Local Notes and Queries," edited by Mr. Briscoe. Several well-known local authors have promised contributions.

MESSRS. HURST & BLACKETT have in the press a new novel, entitled 'Roy and Viola,' by Mrs. Forrester, author of 'Viva,' 'Mignon,' &c., in three volumes.

A NEW effort is to be made to produce a revised edition of Hunter's 'History and Topography of the Deanery of Doncaster.' The late Mr. Hunter left an annotated copy of his work, which is in the possession of Canon Jackson, and this will be made use of by the editor, Dr. Gatty, who will incorporate the emendations and additions with the original text. New matter, contributed by those who have had access to authorities which were not open to Mr. Hunter, will be kept distinct from his writing. The pedigree will be amended, whilst some others will be added. Canon Raine, Canon Ormsby, Mr. C. G. S. Foljambe, Col. J. L. Chester, Mr. J. J. Cartwright, of the Record Office, and others have promised help.

PROF. DE GUBERNATIS has all but finished his excellent 'Dizionario Biografico degli Scrittori Contemporanei.' The last instalment will appear early in October.

IT is worth while to note that the *Times* correspondent in St. Petersburg, writing about a recent interview between the Chinese ambassador and the Russian emperor, states that English served as the medium of communication between his Majesty and the Marquis Tseng.

THE Institut de France has awarded the Prix Volney for 1880 to Dr. A. de Cihac for his 'Dictionnaire d'Étymologie Daco-Romane.'

DR. HILLEBRAND, of Breslau, is engaged upon an edition of the 'Sankhayana Sutra,' from MSS. in the East India and the Bodleian Libraries. He is also collecting notes on the ritual of the Soma sacrifice for a monograph on that subject.

THE fourth centenary of the Russian victory over the Tartars is to be celebrated at St. Petersburg. The Secretary of the Archaeological Commission in that city is preparing for the occasion a history of the so-called Golden Horde from Arabic and Persian documents, collected from all accessible libraries in Europe.

DR. PHILIP JACOB BRUNN, for forty years Professor of History at the Imperial University, Odessa, died lately at Slavouta, in Volhynia, whither he had gone for the benefit of his health. He was born in Finland in 1804, received his early education at St. Petersburg, studied at Dorpat, Berlin, Geneva, and Paris, where he attended the lectures by Say and Dupin, and at eight-and-twenty was nominated adjunct to the Richelieu Lyceum, afterwards the Imperial University, Odessa. Prof. Brunn's works, in Russian, German, and French, include 'Historical and Geographical Researches on South Russia, 1852-1880' (in Russian); a treatise on the identity of Prester John, lately controverted by Prof. Zarncke of Stuttgart; notes on the ancient topography of New Russia, Bessarabia, the Crimea, &c.; commentaries on the writings of various travellers in the fifteenth, sixteenth, and seventeenth centuries; notes to Capt. Telfer's edition of 'The Bondage and Travels of Johann Schiltberger, 1396-1427,' printed (1879) for the Hakluyt Society; and many others. Prof. Brunn was popular at all times with the university students, at whose instance he was re-elected to fill the chair of History from 1832 to 1871.

THE last number of the *Zeitschrift des Deutschen Palästina-Vereins*, just issued, mentions the discovery of a new inscription in Phœnician characters at Jerusalem. Prof. Socin says that the fac-simile sent to him is not very readable, but that he distinctly recognizes on it the letters *yod, mem, samech*, and *ain* in the form of highest antiquity. The discoverer of the inscription writes that the characters on the stone are small, and bear much resemblance to those of the Moasha stone.

THE Educational Congress held at Brussels last week, under the auspices of the Ligue d'Enseignement, seems to have been successful. It was arranged that no resolutions should be passed, and that the proceedings should be confined to discussions. The system of Froebel was severely criticized by Mlle. Gatti de Gamond, a lady who directs a normal school at Brussels, and found warm defenders. There was much debate on the subject of *Realschulen* and gymnasia, and a strong feeling was shown against the compulsory teaching of Greek and Latin.

WE learn from *L'Imprimeur* that M. Noblet, the President of the Chamber of Printers, has been made a Chevalier of the Legion of Honour, and so has M. Prudon,

a manufacturer of printing inks. Two well-known Paris publishers, M. Lemerre and M. Quantin, have been appointed *Officiers de l'Instruction Publique*, while the *palmes académiques* have been given to M. A. Trombert, an *employé* in Chaix's great establishment, for his care of the health and training of the children employed there.

A VOLUME by Mr. C. B. Berry, descriptive of a winter visit made by two business men to the United States and Canada, and entitled 'The Other Side: how it Struck Us,' will be published during the autumn by Messrs. Griffith & Farran. They also promise 'Heroes of History and Legend,' a translation by Mr. J. L. Shadwell from the German of A. W. Grube. The translation has been undertaken at the request of Dr. T. B. Armitage, Chairman of the British and Foreign Blind Association, in order to provide, in a popular form, a brief outline of European history to be embossed for the use of the blind. They further announce several books for children, among them one by Miss E. C. Phillips, the daughter of the late Samuel Phillips of the *Times*.

SCIENCE

The Condition of Nations, Social and Political.

By G. Fr. Kolb. Translated, Edited, and Collated to 1880 by Mrs. Brewer, with Original Notes by Edwin W. Streeter. (Bell & Sons.)

DR. KOLB'S 'Handbuch der vergleichenden Statistik' deservedly holds a high place amongst works of its class. Although not free from errors and coloured in some measure by the political views of its author, it is a veritable treasury of statistical knowledge, and its historical retrospects and explanatory notes endow it with a permanent value which is altogether wanting in ephemeral tables embodying the results of a single year's observations. Mr. Streeter, under these circumstances, is entitled to some credit for having placed this vast mass of information within the reach of English readers. Unfortunately, the translation and editing leave much to be desired. Mrs. Brewer claims to have brought down the work "to the actual present from authentic sources," but a glance at the tables referring to the United Kingdom shows that this statement cannot be implicitly trusted. The agricultural and educational statistics, for instance, are four years in arrears. The translation is done very indifferently. We might forgive Mrs. Brewer's rendering of *Unterofficier* as "inferior officer," or *Kaminsteuer* (hearth-tax) as fire insurance, but in many instances she altogether misrepresents her author. On p. 47 Dr. Kolb is made to state that the United Kingdom retained the same boundaries "for centuries," and that for this reason it "was necessary that England should largely extend her colonial possessions." What Dr. Kolb really does say is that, although the United Kingdom has the same boundaries now as at the beginning of the first French revolution, the colonial possessions have largely increased since then. Lower down Dr. Kolb is made responsible for stating that, "in consequence of the irregularity of the succession to the throne in England and Hanover, in 1837 the personal union with the last ceased." Dr. Kolb makes use of the expression "abweichende Thronfolgeordnung." On p. 49 we read, with reference to the small revenue derived from Crown Lands, that this "is a sign that now, as in the early time of absolutism, the property of the State is mismanaged or wasted." Dr. Kolb, however, far from accusing the present Commissioners of Woods, Forests, and Crown Lands, literally says

that "this is a sign that in a former age of absolutism the property of the State was squandered." After these few specimens, culled from the beginning of the book, we are unable to subscribe to Dr. Kolb's opinion that his work has been "rendered with much intelligence and remarkable fidelity."

BRITISH ASSOCIATION, SWANSEA.

Mr. F. W. RUDLER, now the Registrar of the Royal School of Mines, and formerly one of the professors of the University College of Wales at Aberystwith, most appropriately took as the subject of his opening address to the sub-section of Anthropology 'The Ethnical Relations of the Typical Man of South Wales.' In this his conclusions were: (1) that as far as we can gather Boedion was tall and fair, belonging to the xanthous type; (2) it is doubtful how far the Belgic settlers in Britain resembled the neighbouring British tribes; (3) according to Dr. Beddoe's accurate observations, the Welsh as a whole are of short stature and good weight, with a tendency to darkness of eyes, hair, and skin, most marked in the interior of Wales, where the proportion of dark-eyed folk is higher than in any other district of Britain; (4) the origin of this dark-eyed element is connected with the passage in Tacitus describing the Silures, and referring to the Iberi as having probably crossed over from Spain. No doubt at the dawn of historic times South Britain contained representatives of Prof. Huxley's Melanochroi and Xanthochroi. The question as to language was more difficult. The xanthous people spoke some Celtic tongue. Even if the Silures were more or less closely related to the ancestors of the Basque race, the latter were so mixed a race in the present day that neither features nor language could assist us. A few pre-Celtic, non-Aryan words have been detected in place-names, as Menapia, Mona, and Mynwy; but, after all, the most useful evidence still remaining was that of skulls. From the conclusions of many ethnologists it appeared that the early types of sepulchral barrows, the chambered and long types, always contained dolichocephalic skulls, belonging to a people of short stature, and apparently unacquainted with the use of metals. These were older than the round, conoidal, or bell-shaped barrows, containing bronze or iron implements, and mostly brachycephalic skulls. The occasional presence of long skulls in round barrows was not difficult to explain, when it was considered that the older and the newer races most likely lived side by side. The round-headed people appeared from the proportions of femora to have an average height of 5 ft. 8 in., while that of the long-headed race was but 5 ft. 5 in. In the skulls from the round barrows the superciliary ridges are more prominent, the nasal bones diverge at a more abrupt angle, the cheekbones are high, and the lower jaw projects, giving the face an aspect of ferocity, which contrasted unfavourably with the mild features of the earlier stone-using people. Subsequent mixture of these types might produce not only persons intermediate in type, but some very complex, as short stature with the long head of one race and the light hair of the other; or tall, with long head and dark hair. Yet earlier races might have contributed to the complexity of the modern Welshman, reaching as far as some primitive stock older than the Neolithic ancestors of the Silures. The best account, however, that could be given yet was summed up in calling them Siluro-Cymric.

Mr. Baden Powell's paper, before the Economic Science Section, 'On the Results of Protection in the United States,' was most warmly received. He showed the harnessing and not fostering effect which actually resulted from it, and indicated four principal obstacles to the adoption of a more liberal policy: (1) the present cheapness of land; (2) the influx of foreign capital into the States;

(3) government by manhood suffrage; and (4) vested interests, the last appearing to him very difficult to overcome, except with the increase of population. The lively discussion which followed included the expression of Sir Antonio Brady's surprise that the astute Yankees should consent to pay a tax of 30 to 50 per cent. upon many articles simply to benefit 5,000 manufacturers; Capt. Bedford Pim's explanation that to him protection meant empire, and free trade Utopia; and Mr. Stephen Bourne's answer that it was the agitators in this country for a return to protection who retarded the adoption of free trade by other countries. Mr. Hastings, in summing up, said those who want a protective duty on our imports to increase our prosperity were like a man who with a falling income went to his butcher and baker and asked them to charge him more for meat and bread. In his address as President of this Section, Mr. Hastings, M.P., contended bravely for statistics, notwithstanding evil use, as being the true foundation of legislation; while no legislation by which the productiveness of the land, the foundation of national wealth, was promoted could be opposed to political economy. Even the Compensation for Disturbance Bill was founded on a principle that had been law ever since the days of the Roman emperors in every other country in Europe.

In the Chemical Section, the President (Dr. Gilbert) spoke on the application of chemistry to agriculture. Referring first to the assimilation of carbon, he said the whole tendency of observations was to conform to the opinion put forward by De Saussure about the commencement of the century, and so forcibly insisted upon by Liebig forty years later, that the greater part, if not the whole, of the carbon was derived from the carbonic acid of the atmosphere. Judging from the more recent researches, it would seem probable that the estimate of one part of carbon, or carbonic acid, in 10,000 of air was more probably too high than too low as an estimate of the average quantity in the atmosphere of our globe. Large as was the annual accumulation of carbon from the atmosphere over a given area, it was obvious that the quantity must vary exceedingly with the variation of climatic conditions. It was, in fact, several times as great in the case of the tropical vegetation. And not only was the greater part of the assimilation accomplished within a comparatively small portion of the year, but the action was limited to the hours of daylight, whilst during darkness there was rather loss than gain. In a general sense it might be said that the success of the cultivator might be measured by the amount of carbon he succeeded in accumulating in his crops. And as the amount of carbon accumulated depended on the supply of nitrogen in an available form within the reach of the plants, it was obvious that the question of the sources of the nitrogen of vegetation was one of first importance. The result of experiments that had been conducted was to prove—first, that without nitrogenous manure the gramineous crops annually yielded for many years in succession much more nitrogen over a given area than was accounted for by the amount of combined nitrogen annually coming down in the measured aqueous deposits from the atmosphere; second, the roots yielded more nitrogen than the cereal crops, and the leguminous crops much more still; and third, that in all cases—whether of cereal crops, root crops, leguminous crops, or a rotation of crops—the decline in the annual yield of nitrogen, when none was supplied, was very great. The next point referred to was the condition of the nitrogen in our various crops. They could not say that the whole of the nitrogen in the seeds with which they had to deal existed as albuminoids; but they might safely assume that the nearer they approached to perfect ripeness the less of non-albuminoid nitrogenous matters would they contain; and in the case of the cereal grains, at

any rate, it was possible that if really perfectly ripe they would contain very nearly the whole of their nitrogen as albuminoids. With regard to some leguminous and other seeds, which contained peculiar nitrogenous bodies, the range might, however, be wider. But whatever the condition of the nitrogenous bodies in the seeds they grew or sowed, with germination began a material change. Albuminoids were transformed into peptones, or peptone-like bodies, or degraded into various compounds. The question arose, therefore, whether these bodies contributed in any way to the nutrition of the animals which fed upon them. They had but little experimental evidence on that point. As green herbage was the natural food of many descriptions of animals, they might suppose that characteristic constituents of it would not be without some value as food; but the cultivated root crops were much more artificial productions, and it was in them that they found such a very large proportion of non-albuminoid nitrogen.

Prof. Boyd Dawkins delivered a most interesting discourse 'On Primeval Man.' Beginning with the Eocene age, there was, he said, no evidence that there were any living genera in Europe of the higher mammalia. In the Miocene age we had living genera, but not living species. In the Pliocene age there were a few living species. It was, therefore, highly improbable that man should have been living in the Pliocene age. As for the Pleistocene age, there had been then large numbers of living mammalia, and the condition of things was altogether changed, the geography and the climate also being of a very different character. The summer heat was considerable, whilst the winter cold was equivalently severe. There were a large number of specimens of mammalia, but no traces of man had been found in the forests of Norfolk and Suffolk. Still it did not follow that no man was living then, and, indeed, there was every reason to suppose that evidences of the existence of man might be found in those deposits. But it had been conclusively shown that in the subsequent age man existed, as proved from the evidence of flint instruments found in the valley of the Lower Thames—implements described as of the "river-drift" type. Man at that period was a rough hunter, using rude and rough triangular implements. Nevertheless, men extended all over Europe, Asia, and Africa; and the primeval hunter who hunted the stag in Africa had brethren who hunted the fallow deer in Spain and in Italy, and others who hunted the various wild animals in the jungles of India. There was unquestionable evidence that the very earliest man was really a man, and not the "missing link." From the testimony of the caves in France, for example, we could arrive at some conclusion as to the habits of life of the men of the Pleistocene age, for here and elsewhere we had evidently their attempts at artistic effect, and distinct proofs of their hunting habits, hunting as they did the reindeer, the horse, the bison, the great elephant, and the whale. They were in the habit of practising the art of sculpture, and he was compelled to come to the conclusion that not only were the cave men much more highly developed than the river-drift men, but that they were more highly advanced in the art of reproducing animal form than any people down to comparatively modern times; and if any of the students at the schools of design of the present day were sent to work with the same implements, he doubted very much indeed whether they would have turned out such fine groups of animals as those which illustrated the ancient life of the cave men, whose art he compared with that of the Esquimaux before that had been spoiled by visitors. He was compelled to believe that the Esquimaux represented the survivors of the primeval people he was speaking of.

Dr. Günther, in his opening address to his section, spoke on the subject of Museums, and made

many important suggestions of reform in their management. Referring to the strictly educational museums which are found established in connexion with universities, colleges, medical and science schools, he said that, besides the exhibited permanent series, a stock of well-preserved specimens should be kept for the express purpose of allowing the student to practice dissection and the method of independent examination, and in the latter he was inclined to include the method of determining to what order, family, genus, or species any given object should be referred. There should also be formed a series of all the animals and plants which are of economic value or otherwise of importance to man. The principal aim of the provincial museum ought, in his opinion, to be popular instruction, and it should, therefore, contain an arranged series of well-preserved specimens, representing as many of the remarkable types of living forms as are obtainable; a series of useful as well as noxious plants and animals; of economic products obtained from the animal and vegetable kingdoms; and last, but not least, a complete and accurately-named series of the Flora and Fauna of the neighbourhood. With regard to the British or National Museum, he said he believed that some of the members of the British Association would feel rather disappointed that the zoological and botanical collections on the one hand, and the palaeontological on the other, continue to be kept distinct. Who would—who could doubt that the two branches of biological science would be immensely benefited by being studied in their natural mutual relations, and that palaeontology more especially would have made surer progress if its study had been conducted with more direct application to the series of living forms? But to study the series of extinct and living forms in their natural connexion was one thing, and to incorporate in a museum the collection of fossil with that of recent forms was another. The latter proposal, so excellent in theory, would offer in its practical execution so many and insuperable difficulties, that they might well hesitate before they recommended the experiment to be tried in so large a collection as the British Museum. A plan which had been already initiated in the old building would probably be further developed in the new, viz., to distribute in the palaeontological series such examples of important living types as would aid the visitor in comprehending the nature and affinities of the creatures of which he saw only the fragmentary remains.

In the Mathematical and Physical Science Section, the President (Prof. W. G. Adams, of King's College, London) gave an interesting address on facts in the borderland between chemistry and physics.

In the Chemistry Section, Mr. J. M. Cameron followed up Dr. Gilbert's lead in a useful paper 'On the Position of Agricultural Education in this Country as compared with that of the Continent of Europe.' He complained that the farmers' societies did very little in England to diffuse a knowledge of chemistry, so that our farmers did not know the difference between soluble and insoluble phosphate, or between nitrate of soda and ammonia. The landed proprietors came in for a share of censure for the way in which they neglected scientific agriculture, while in Germany there were 1,300 institutions where a knowledge of these subjects was being diffused, and the State was paying large sums for their maintenance. Mr. Cameron wished that in every elementary school there should be taught to children in the last year of compulsory attendance the first principles of agriculture; that teachers should be required to hold a certificate of competence in agriculture; and that lectures on agricultural science and experimental stations should be greatly multiplied.

Mr. H. C. Sorby's address to the Geological Section dealt with the comparative structure of artificial slugs and erupted or volcanic rocks.

This was a highly scientific means of following up the President's address to the Association, showing that the old was in every way to be interpreted by the new. Mr. Sorby showed that the greater part of the differences between the artificial modern and the true igneous rocks was attributable to the presence in the latter of water at the time of their fusion. Mr. De Rance, in the report on the circulation of underground waters in the Permian, New Red Sandstone, and Jurassic formations of England, and on the quality and character of the water they supplied, estimated that each square mile of such country, on the average, could yield 400,000 gallons per day, of high purity. He criticised unfavourably the new boring at Boots for the Liverpool water supply.

Mr. Francis Galton's lecture on 'Mental Imagery' dealt in an entertaining manner with the subject to which he has recently devoted so much attention. At the close of his lecture he remarked that the memories we should chiefly aim at acquiring were those based upon a thorough comprehension of the objects observed by what was seen. He had noticed that the faculty of "visualizing" was very well developed amongst mechanicians and architects. The French nation, as a rule, had shown, by their powers of pre-arranging fêtes and ceremonies, that they could foresee the spectacular results unusually clearly. Again, the Australian bushmen and Esquimaux, with their powers of drawing, appeared to have most high visualizing faculties.

In the Geographical Section, General Sir J. H. Lefroy gave a long address 'On the Geography of North and Central America,' where he had personally travelled, and further spoke of the great and sound increase in our geographical knowledge by reason of the recent operations of war. He said that he believed M. de Lesseps would add to the world the benefits of a Panama canal. Lieut. Temple, in summarizing the results of the Nordenfjöld expeditions, mentioned that the sailing directions for the coast of Norway, to which he alluded at last year's meeting of the British Association, had now been published by the Admiralty, while some of the Norwegian charts were in course of preparation. It was a matter of regret that the work in question was not submitted to its compiler for final revision, as, in spite of the evident care and skill with which it had been prepared for the press, it was somewhat marred by errors which no stranger to the coast and language could possibly have avoided. Nevertheless, the publication would enable British seamen to take their share in a work by which the Northmen had already covered themselves with glory.

A very interesting paper, prepared by Lieut.-Col. Tanner, was read, entitled 'Notes on the Dara Nur, Northern Afghanistan, and its Inhabitants.' The writer described the inhabitants of the Dara Nur Valley as differing little in appearance from the Afghans. Their features were softer, and they were more trustworthy and less given to fanatical outbreaks than the Pathans. The people still retained the custom of sitting on stools, and, as a rule, were not at home when squatting on the ground. Among the Kohistanis and the Kafirs stools were in general use. The Churganis were a highly interesting people, living in the highest habitable part of the Kund range. East and west they were hedged in by the powerful race of Safis, their hereditary enemies, and peace was seldom known between them. At the time of harvest they preserved an armed peace, but at all other times there was war. The Safis were the more numerous, and had richer and broader arable tracts than the Churganis, who had cultivated every available square yard of hillside that could bear a terrace. The result was that the Safis were gradually overpowering their neighbours. The appearance of a Churgani was quite different from that of an Afghan or a Dari Nuri. He was shorter in stature, and had more pleasing features. The beards of the poorer people

was a skull cap, or kind of brown wideawake, with a very narrow brim, round which the more prosperous ones bound a dark indigo-dyed pag-garee. The coat was short, of quilted indigo, coloured cotton, or of brown blanket-like material. Altogether the costume was most picturesque. The Churganis were the only Mohammedans he knew who allowed to women perfect freedom. Young and old, married and single, went about as they did in Europe, and without any of the false modesty of the ordinary Indian and Afghan females. The women and children seemed always to be busy in the field, whilst they left the household duties to the master of the house. The little known people whom the Afghans called Kafirs were now confined to a small tract of country. Although the tribes were numerous and many different languages were spoken, they were being continually encroached upon by the surrounding Afghans, partly to secure the women as slaves, and partly by fanatical Mohammedans on religious grounds.

Mr. H. Seebohm's lecture on the North-East Passage, intended specially for working men, failed to attract many, notwithstanding the adventurous character of the lecturer's own experiences. He described his own journeys with Capt. Wiggins since 1875; his overland and river travels over 15,000 miles to and from lat. 71° 30' in the Yenesei. He thought that new railways would prove more valuable than the sea route in opening up the products of the rich wheat-growing country of Central Asia and South Siberia, where wheat was about one-twentieth its price in Britain, meat 14d. per pound, grouse 7d. per brace, and geese 6d. each. Coal was abundant, and there were at least ten gold-mines on the Yenesei, yielding every year from five to seven tons of gold. He agreed with Lieut. Temple in describing the Nordenfjöld voyage as the most brilliant and completely successful Arctic voyage ever made.

ASTRONOMICAL NOTES.

THE following are the places of Schaberle's comet from the ephemeris of M. Bigourdan for Paris midnight, continued from the date for which they were given in last week's *Athenæum*:

Date.	R.A.	N.P.D.
	h. m. s.	
Sept. 6	6 44 40	67° 49'
" 7	6 56 18	68° 16'
" 8	6 56 48	68° 31'
" 9	6 55 16	68° 46'
" 10	6 54 40	68° 52'
" 11	6 54 16	69° 26'
" 12	6 53 42	69° 16'
" 13	6 53 8	70° 39'
" 14	6 50 28	70° 49'

After the 14th the moonlight in the hours after midnight will interfere with any chance of seeing the comet until the end of the month.

A new comet was discovered in America by Mr. Swift on August 11th, the telegraphic announcement of which from Washington seems to have been unaccountably delayed. The R.A. of the comet was then 11h 28m; the declination, as given in the telegram, is somewhat ambiguous, whether 69° north or 60° 8'. The comet is stated to have been faint; its motion during the time it was seen could not be assigned.

An exceedingly careful and interesting résumé of the progress of astronomy in 1879 has been published in the *Scientific Proceedings* of the Royal Dublin Society, by Mr. Dwyer, of the Observatory of Trinity College, Dublin. The author remarks that it is similar to that for 1878 written by Prof. Holden, of the United States Naval Observatory, for the *Annual Record of Science and Industry*, the publication of which has been discontinued.

A new edition of that invaluable book for the astronomical amateur, the Rev. T. W. Webb's 'Celestial Objects for Common Telescopes,' is in the press, and will probably be out early next month.

The results of the spectroscopic and photographic observations made at the Royal Observatory, Greenwich, in the years 1878 and 1879

have just been published, in advance of the respective annual volumes for those years, of which they will ultimately form parts. The former of these will probably soon be out. From the photographs it appears that the minimum of solar spots and faculae took place about January, 1879; there was a complete absence of spots from November 11th, 1878, to April 8th, 1879, and of faculae from December 15th, 1878, to February 8th, 1879, and again from February 19th to April 4th, 1879. A rapid increase in their number is shown during the last quarter of 1879, accompanied (in accordance with what has previously been remarked) by an increase in the mean distance from the sun's equator.

SCIENTIFIC.

QUESTIONS MICROSCOPICAL.—August 27.—Mr. T. C. White, President, in the chair.—One new Member was elected, and numerous additions to the library were announced.—A paper by Mr. G. C. Carrap, 'On some Immature Forms of Diatoms,' was read by the Secretary.—Two papers 'On Wax Mounting' were read, one by Mr. Roper and the other by Mr. Moreland, each of which detailed the particular method adopted by the writer and the advantages claimed for the same.—A discussion followed, in the course of which it was stated that a method of mounting in wax cells had some time ago been recommended by Prof. H. Smith, but was subsequently abandoned by him on account of the inconvenience arising from "sweating." This defect was, however, said to be entirely obviated by the procedure recommended by several speakers upon the subject.—A paper 'On the Use of Pure Gum Arabic' was read by Mr. Waddington, who explained the preparation and advantages of the material for microscopical purposes.

Scientific Society.

Messrs. Cassell, Petter & Galpin promise a volume on 'European Ferns, their Form, Habit, and Culture,' by Mr. J. Britton, F.L.S., with thirty fac-simile coloured plates, painted from nature by Mr. D. Blair, F.L.S.

THE same firm announce for the coming season new instalments of their popular series. The fourth volume of the 'New Natural History,' edited by Prof. Martin Duncan, which contains "Birds," by Mr. R. Bowdler Sharpe, F.L.S., "Reptiles" and "Amphibians," by Prof. Martin Duncan; the yearly volume of 'Science for All' for 1880, edited by Dr. Robert Brown; Vols. IV. and V. of 'The Countries of the World,' by Dr. R. Brown; 'Great Industries of Great Britain,' complete in three volumes; Vol. II. of 'Our Own Country'; and 'Insect Variety: its Propagation and Distribution,' by Mr. A. H. Swinton, member of the Entomological Society.

DENNIS PAPIN, who was born in 1647, who invented the first steam vessel, and whose name is associated with Papina's Digester, has been honoured by a statue in his native town, Blom, which was unveiled on Sunday, the 29th of August.

THE *American Journal of Science* for August contains many papers of interest. There are three on light and optical phenomena; Dr. J. Croll advances a curious hypothesis 'On the Relation of Aqueous Vapour to Perpetual Snow'; Messrs. G. J. Brush and Edward S. Dana have a memoir 'On Crystallized Danburite from Russell, St. Lawrence County, New York,' in which they show the close relation of this mineral to topaz, its composition being silica 48.25, boron tritoxide 26.93, and lime 23.24; and Mr. John Trowbridge has an interesting communication 'On the Earth as a Conductor of Electricity,' in which he states some curious telephonic phenomena.

PROF. O. C. MARSH has just published a monograph on 'Odontornithes, the Extinct Toothed Birds of America.'

AN electric railway has been established in the Brussels Exhibition, and it is said to be

working with great regularity, carrying six passengers at about six to seven miles an hour to a distance of nearly four thousand yards.

PROF. WILLIAM DENTON MARKS gives in the *Journal of the Franklin Institute* for August a paper on 'The Limitations of the Steam-Engine,' in which he endeavours to show that every effort should be made to obtain concentration of power, economy of steam, regularity of speed, simplicity of design, and durability of construction. This is followed by remarks by Mr. S. W. Robinson, of the Department of Mechanical Engineering, Ohio State University, 'On the Economical Out-off in Steam-Engines,' especially directed to some points in Prof. Marks's article.

M. H. COCHER brought before the *Académie des Sciences*, on the 9th of August, a paper on the 'Influence de la Lumière sur la Transpiration des Plantes.' He arrives at the following general conclusions:—A plant transpires more under the action of light than in obscurity. The transpiration of plants reaches its maximum about noon. As the colour of a plant becomes more intense the more active is the transpiration.

At the conclusion of the meeting of the French Association for the Advancement of Science, at Rheims, it was resolved that the session for 1881 should be held at Algiers in the first week after Easter, with Prof. Chauveau for President. M. Janssen was elected President for 1882, when the meeting will be held at Rochelle.

THE *Bulletin of the Philosophical Society of Washington* has been sent to us. The three volumes which are now on our table give us the proceedings of this Society from its first meeting, in November, 1871, to its 185th meeting, on June 19th, 1880. For the first time since this Society has been established a public distribution of its *Bulletin* is now made, "principally to a few prominent scientific periodicals, hoping that anything of interest may be promptly noticed by them." This, of course, must apply to the future. All that is of real value in these three volumes, with the exception of the *Bulletin* for May and June of this year, will have already received the desired notices, or they are too old to be referred to now. The papers read before the Society in the two months named are very varied in character. For example, Mr. G. K. Gilbert has a commemorative 'On the Drainage System of the Black Hills of Dakota'; the Rev. J. Owen one 'On the Gentile System of the Omahas'; and Mr. Edgar Frisby one 'On Magic Squares.' It must be obvious to every one that no satisfactory notice of the prominent points in these papers can be given—indeed, we observe that a majority of the papers are given only in abstract, the Society adopting the rule of "publishing papers in full through other channels, such, for instance, as the Smithsonian Institution, the reports of Government bureaus, and scientific journals." Therefore, this *Bulletin* occupies a peculiar position of usefulness, containing references, as it does, to where the articles in full are to appear. It performs good service in assisting to make known the valuable contributions to science which are diffused through voluminous executive and congressional documents not readily accessible to the scientific world. The members of the Society are enabled, without delay, to publish a synopsis of their investigations, and minor facts and inferences which are not themselves of sufficient importance for philosophical transactions or high class scientific journals.

FINE ARTS.

DONALD GRAY WOODS, 'CHRIST LEAVING THE TABERNACLE,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter two completed, each 35 by 25 feet, with 'Dream of Pilate's Wife' and 'The Night of the Crucifixion,' Messrs. of Chicago, Ar., on the DONALD GALLERY, 25, New Bond Street, Italy, Ten by Six.—L.)

Die Ausgrabungen zu Olympia IV Uebersicht der Arbeiten und Funde vom Winter und Frühjahr, 1878-1879. XXXIX Tafeln, herausgegeben von E. Curtius, F. Adler, und G. Treu. (Berlin, Ernst Wasmuth.)

THIS sumptuous volume recounts the discoveries of the fourth year of the German explorations. In the one-and-fifty pages of letter-press Prof. Curtius gives a general summary; Dr. Treu explains the plates, and in two dissertations discusses the composition of the western pediment and the metopes of the temple of Zeus; while Prof. Adler deals with the topographical plan and the architectural details. Plates i. to v. contain photographs of the ground excavated, vi. to xiii. of the sculptures of the temple of Zeus, xiv. to xix. other finds of plastic art, xx. to xxix. the bronzes and terra-cottas, xxx. and xxxi. the topographical plan; xxxii. to xxxix. ground-plans, sections, and details of the Metroon, of two Treasuries (Megara and Syracuse) of the Buleuterium and the Hall, those of the Echo, the so-called Leonideum, of the Southern Hall and of the South-Western Hall.

The excavators devoted special attention to the eastern and southern sides. On the eastern side the stadium was found, not, as was supposed, stretching from south to north into a cleft in the hill of Cronus, but running from west to east out beyond the Altis into the plain of the Alpheus. The rows of seats on either side were banks of earth. Through the secret entrance, a long tunnel ornamented with a propylæum of four columns, the competitors and the judges stepped out of the Altis into this, the most celebrated of all arenas. South of this secret entrance the Hall of the Echo and the Leonideum ran from north to south, together forming the eastern termination of the Altis. The Hall of the Echo, so called from the sevenfold repetition, also from its frescos styled *Ποικίλη*, is nearly a hundred metres long, and dates from the beginning of the fourth century. It had originally one nave with forty-four Ionic pillars and two *aisles*, three ornamented marble steps, and was covered with wooden trusswork. Subsequently a second row of pillars was inserted, in order to support a light roof. It was open on the inner side, i.e., that towards the Altis, and served to receive the public in order to behold the solemn sacrifice. Before the steps runs a row of pedestals. South of the building is the Leonideum, which originally consisted of a row of four square rooms, connected together and surrounded on three sides by thirty-five Doric columns and two rows of steps, the foundation of a native of Elis, named Leonidas. But in Roman times it was converted into a great inn, with atrium, impluvium, bath-rooms, and niches. Its right corner abuts on the southern wall of the Altis. Not far from the south-east corner lay the great chief gate for the entrance of the processions, the *εισοδος τεμπυκή*; it no longer exists; only the foundations of the triple Roman triumphal arch, which was erected on this spot. Further west, outside the Altis, lies the highly remarkable Buleuterium, the earliest known house of assembly of deliberating officials in Greece. In the same building stood also once, "for the terror of evil-

doors," the statue of Zeus Horkios, with the thunderbolt in his hand, before which the competitors, their fathers and brothers, as well as the judges of the games, swore in the contest and in deciding to be guilty of no trickery, and the competitors besides swore that they had spent ten months in preparing themselves for the struggle. The Buleuterium consists of five parts. The oldest is the southern building, an oblong hall, surrounded by two steps, and divided by a row of seven columns into two long naves, terminated by an apse, which in its turn is cut off from the principal chamber by a wall with doors in it, and is divided into two parts by another wall, also pierced by doors. The entrance on the eastern side is formed by three Doric pillars and two *antæ*. It belongs to the sixth century. 2. The northern building of the fifth century, very similar to the southern. Both these buildings appear to have had windows and wooden roofs. The long naves may have served for the sittings of the Olympic Council, and the apses for the preservation of treasures. 3. Between the two the centre building, a square with a pillared entrance; in the middle probably was a column to support the roof. This is perhaps the temple of Zeus Horkios. 4. Before the three buildings ran a hall of twenty-seven Ionic pillars on the long side, and three on each short side. 5. East of this a large trapezoidal court, surrounded by nineteen pillars. This is of Roman date. In the eastern wing stands one of the best constructed wells and an altar. South of the Buleuterium rises the stately Southern Hall, which is 80 metres long. On its northern side it is closed by a wall; on the three other sides it is supported by Ionic columns, numbering twenty-three, six, and six respectively. In the middle runs yet another row of pillars, this time Corinthian. Here stood the people to see pass the procession which, proceeding from the Cladeus, wended its way along the south side of the Altis in order to enter the festal gate.

Of two monuments within the Altis this fourth volume contains photographs and descriptions—the Metroum and the Pelopium. The Metroum, the temple of the mother of the gods, a small Doric temple of the fourth or third century, which was roughly restored in the Roman period, and filled with statues of emperors—for instance, of Titus and Claudius—was wholly pulled down by the Byzantines, and its stones used to build fortifications. Still the ground plan (6×11 columns) and the dimensions (20½ metres long by 10½ metres broad) can be calculated, and fragments of pillars and architraves, but especially of the frieze and roof, painted red and blue, have been preserved in great quantities. The Pelopium was a court surrounded by a five-cornered boundary wall; there was a tumulus in the middle, and a portico and entrance on the west side. In the court stood trees and statues, and a black ram was offered up here yearly to the most noted of all Olympic heroes. It lies between the temples of Zeus and Hera.

But our knowledge of the Altis as a whole, of its divisions and gradations, has been much increased in some other respects. The great terrace of the temple of Zeus, adorned with offerings, has been identified; its high borders are visible on the north,

west, and south. The sites of the altars which were kept open for assemblies and the streets which were lined on either side with offerings are known; the economical employment for the ever-multiplying new buildings of the narrow space is made evident. Of gates six have already been discovered, and in the case of many structures the growth and different dates of the building are provable; the complicated nexus of water conduits has been laid bare, the Prytaneum is cleared of the later superstructures, and its ground plan has been brought out, and from the fragments which had gone astray and been built into other edifices the treasures of Megara and Syracuse have been restored perfectly on paper. The treasury of Gelon of Syracuse, or that of the Carthaginians, stands next the Exedra, and was built by the architects Pothæus, Antiphilus, and Megacles of Syracuse, about 480, to receive the booty taken from the Carthaginians at the battle of Himera. It is a temple *in antis*, built of Poros stone of fine grain, consisting of a portico at the south, with two pillars and two *antæ*, and a *cella* surrounded by two flights of steps. All the outside parts were covered with fine plaster—length 12½ metres, breadth 7½. A feature unique in Olympia is that an astragal ran round at the top of the triglyphs. All the smaller stones had been already carried off by the Byzantines when a landslide from the hill of Cronus buried the remains of the edifice, and thus preserved them. Almost all the parts of the treasury of Megara, which is identified beyond dispute through the inscription on the architrave, *Megara (pæus)*, and the reliefs of the pediment representing the Gigantomachy, were built into the Byzantine western wall, at a distance of 250 metres from their original position. The Megareans erected it in the sixth century out of Corinthian booty. It too is a temple *in antis*, consisting of a *pronaos* and a *cella*; on the longer sides, under the roof, ran a frieze with figures in relief. The architectural forms of this interesting building, such as the capitals and the *echinus*, are very beautiful; the *simæ* is of terra-cotta, and was adorned with a beautiful parti-coloured ornament of Mæander and gutter-tiles with palm-leaves. The roof of the frontispiece was adorned with terra-cottas of a coloured pattern of palm-leaves and calycanthus.

This summary account of the buildings and topography brought to light in the fourth year may suffice. Additions were made to the statues of the pediment of the temple of Zeus in the same year, on the east side, through the finding of additional fragments of Zeus and the sitting *seer*, but, above all, through the discovery of the three heads of the River God Cladeus, of the helmeted King (Enomaus, and of the kneeling maiden. In consequence these figures are nearly perfect. On the west side there is the group of the kneeling Lapith woman, which has received its right head, and which has been completed by the discovery of the Centaur clasping her from behind with his hoofs. Five notable heads have been added to the metopæ, the heads of Athens and Hercules from the Cerberus metopæ, of Hercules from the Diomedes metopæ, head and breast of Hercules carrying the boar of Erymanthus on his left

shoulder, the head of the Amazon Hippolyte. The older Greek plastic art is represented by the exceedingly valuable colossal head of Hera, the image worshipped at the Heraeum, of soft chalk, with coloured headdress and archaic curls, through pieces of the Gigantomachy from the Megarean treasury of the same stone, and by the upper half of one of the Eumenides of blue Laconian marble. The Megarean works, such as the metopæ, the terra-cottas, &c., have furnished the richest material for the study of ancient polychromy. To Roman times belong two fine draped statues of ladies of Elis, priestesses, or managers of the race for maidens, works of the sculptors Eratosthenes and Eros, which stood, shoulder to shoulder, in a wall of later date near the Heraeum. Similar to them is the figure of the elder Faustina, the wife of Antoninus Pius.

The bronzes have grown yearly more important. They are thin plates, on which figures have been chased, punched, moulded, or incised, and served to cover and adorn holy vessels, panels, chests, or walls. They contain representations of mythological subjects, for instance, a kneeling man armed with a bow, Theseus and the Minotaur, and Hercules fighting with a sea demon, and they are surrounded with wreaths and similar ornaments, or they are finely worked handles of kettles, pans, &c., griffin-heads, youths, lions, men with arms, wings, and plumage. A number of moulded figures of men and beasts have little artistic value, and were the offerings of the poor—warriors, riders, charioteers standing on their chariots, sphinxes, centaurs, lions, &c. Besides there are statuette of freer and finer technique: several Apollos, Zeus with the eagle and thunderbolt, Gorgons with feathers on their backs and feet, female masks. The majority of the bronzes come from the Buleuterium and the Prytaneum.

Of painted terra-cotta the volume contains a large head of Zeus, a dolphin riding on a wave, a lion's head, the upper part of a winged female figure, &c. The eye is delighted with two plates depicting various parti-coloured *simæ* and other portions of the roof of the Buleuterium and the Corinthian capitals of the Gymnasium.

In conclusion I may be permitted to cast a glance at the inscriptions, which have risen from 350 last year to 400. They afford a more accurate knowledge of the Greek dialects than has been possible heretofore; and they complete the history of Greek written characters. They have supplied the names of a number of artists of the older and younger Argive and of the Romano-Attic schools, such, for instance, as Pythagoras of Samos, now for the first time known, and they have enriched Greek poetry with a number of epigrams. The history of the contests of Olympia can be followed from the days of Bybon, who with his left hand hurled a rock behind him over his head, to the Roman period when music and poetry were introduced. The *fasti* of the *personnel* of Olympia extend down to Byzantine days. The old laws, families, and offices continue into the fourth century of the Christian era. Olympia at first figures as a Peloponnesian sanctuary with narrow limits, then in connexion with the Greek sites of Lower Italy, Sicily, and Africa; the kings of the North

reverence the Zeus of Olympia. Mummius makes rich offerings to atone for the burning of Corinth, and the Roman emperors constitute it the centre of the Græco-Roman world. Olympia contains the archives of the history of a thousand years; there men, cities, peoples, centuries, and lands the most various deposited a quantity of monuments in stone, bronze, and clay, all dedicated to the international god of antiquity and the Mediterranean, the Olympic Zeus.

JULIUS SCHUBRING.

THE PRIVATE COLLECTIONS OF ENGLAND No. LVI.—DUNCOMBE PARK, HELMSLEY

THE Earl of Feversham has liberally allowed us to see and describe the varied collection of works of art in his beautiful house, which fills the place of a sumptuous seat of that Duke of Buckingham who died, not in

The worst inn's worst room,

but in one of the farmhouses on the Helmsley estate, which had been added to those vast lands he, as it was said at the time, had secured "by hook and by crook, but especially by crook." The house in Helmsley Park is of the stately but comfortable kind which was in vogue during the middle and later part of the last century. The exterior is distinguished by a lordly terrace, on which are placed little classic "temples" of elegant proportions, affording delicious views over the park and hilly country. In a corner of the park are the remains of Helmsley Castle, comprising highly picturesque and interesting rooms, doubtless of Elizabethan origin, and even now not quite ruinous. Another large portion of these remains consists of towers and solid walls, fragments of a structure of historic fame and much more ancient date than those which are less decayed. A short three miles from Helmsley is one of the most beautiful monastic ruins in the world, remnants of the abbey church at Rievaulx, examples of the purest Gothic art, which are at least as worthy of study as Fountains, Furness, Tintern, or Glastonbury, and, for their pure and lovely style, superior to any of them.

Before describing Lord Feversham's pictures, it will be well to remind the reader that the greater number, if not the whole, of them were recently exhibited at York, having been removed from Duncombe Park while the house there was rebuilt after a disastrous fire, which might have proved almost as great a calamity to art as the conflagrations at Holker Hall, at Belvoir Castle, at Clumber Park, and elsewhere, in which many fine works were destroyed. It will be convenient to group Lord Feversham's pictures according to the schools of Italy, France, the Low Countries, and England, which they represent. In doing this it is almost needless to say that space will not allow us to notice many paintings which possess excellent qualities, but, on one account or another, do not call for remark. This house contains an exceptionally interesting collection of sculptures, ancient and modern, which deserve attention. At the time of our visit many of the pictures were better hung than when Dr. Waagen saw them a quarter of a century ago. Under the gracious guidance of Lady Feversham we experienced no difficulty in seeing every work of importance, and found that most of the finer paintings were unexceptionably placed. It is clear that the German critic's account of the treasures in this house was more than usually imperfect, and, owing to the perfunctory manner in which he performed his task, exceptionally incorrect. See 'Galleries and Cabinets of Art in Great Britain,' 1857, pp. 491-4. Mr. Duncombe, who gathered this collection of examples, was a dilettante of the last century, often mentioned in memoirs and letters of that period.

By an artist who worked ably in the manner of Titoret we noticed a half-length figure of

an old gentleman in an ancient Italian costume, with a lean and serious countenance, looking to our left, and holding fruit, a melon or pomegranate, in his gloved hand. This is a most masculine and masterly example, full of character, rich in tone, pathetic in its motive, and altogether highly suggestive. Not far from the last is one of the most famous of Guido's academic productions, the 'Abigail supplicating David,' which Sir Robert Strange engraved as a speculation. "The pure line manner" was, in the laborious Scotchman's accomplished hands, really a mode of sculpture rather than a process designed for the translation of elements of pictorial art *per se*, such as colour, chiaroscuro, and tone, into black and white. In Strange's works we have drawing, composition, expression, admirable proportion, and perfect rendering of the action in his subject-pictures, but of the other elements of painting proper very little indeed. Strange knew so well what he wanted that nearly all his best efforts were given to Guido, whose pictures excel in sculptural qualities, and his best plates are derived from Reni's 'Liberty and Modesty,' 'Fortune,' the painting before us, and Raphael's 'Charity' and 'Vigilance.' 'David and Abigail,' one of the painter's cool pictures, represents life-size figures, and is a thoroughly sound example of its class, painted in the most completely scientific mood of the artist, and with perfect success in all respects, except the power to move us by the energy of his conception or charm us with the beauty of his women. Abigail is not lovely, but, seated on an ass and crowned with flowers, she bows with graceful but passionless humility before the warrior king, who, clad in splendid Italian armour of the seventeenth century, regards the handmaiden with royal approval, which is rising through admiration to a warmer emotion. Such excellent colour as the figure of David displays is rarely to be met with in a Guido, and yet, even there, where a spark of genius gleams, the science of the painter is obvious in the bluish steel of the armour; the yellow sleeves and red cloak confirm our notions that the three "primary" tints troubled Guido chromatically, but did not inspire him artistically. On this picture see Walpole's 'Letters,' 1857, vi. p. 81. Another Guido is 'The Daughter of Herodias,' a graceful and pleasing picture, unusually soft in treatment and expressive in character. It came from the Colonna Gallery. A more important work by the same artist was, like the above, engraved by Sir Robert Strange in a plate which has retained a higher place in the folios of collectors than in the memory of the public, who formerly held it in extremely high esteem. It is the composition, an example well adapted for a bas-relief, which is known as 'Charity,' a benevolent woman accompanied by three babes, all admirably disposed as to the grouping of their limbs, torsos, and draperies. As in the former case, this is a highly scientific painting, drawn with exact care, honourably modelled, gracefully disposed, but frigid. The carnations are a little chilly, a defect which may be due to the glazing.

Still another Guido appears to prove how much Mr. Duncombe must have been attracted by the art of this distinguished eclectic. The work now in question is remarkable because it is painted on silk, and, like most of Reni's paintings, is in capital condition. It is much better than the better known 'Charity,' which owes a good deal to Strange. It represents 'St. Catherine of Alexandria,' crowned, and holding her palm with a graceful air and a dainty expression, which is far from being unacceptable even to a fastidious taste. The virgin looks upwards with the effusive expression characteristic of Guido; the colour is exceptionally warm, but the draughtsmanship of the countenance is defective, and the drawing of the nose and eyes incorrect, such as we find in nearly all similar productions of his. The fact is, the perspective of the face *en bloc* is absurdly wrong, but not more so than in that

picture in the National Gallery which resembles this in many respects. A fifth Guido is a sketch from or study for the companion picture to the painter's 'Liberty and Modesty,' representing small whole-length figures of Christ and St. John embracing. The last but one in the list of Guidos here is called 'The Adoration of the Shepherds.' The last is a most interesting portrait of the painter's well-known pupil or imitator, Elisabetta Sirani, in the character of Ceres. Reni's name is on the girdle of this half-length figure, which is an unusually favourable example of the learned artist's skill in portraiture. Elisabetta Sirani, like her father, was one of the most faithful and able admirers of Guido. She was buried, September, 1665, in his tomb. To her skill not a few pictures are due which nevertheless bear the name of her master; others of her works bear the name of Domenichino, her master's rival, but it is not so difficult for experts to distinguish her pictures from Domenichino's as it is to say without a doubt which is a good Sirani and which an indifferent Guido. No one ought to think of Guido's powers without remembering the 'Recumbent Venus' at Dresden and the 'Aurora' of the Roepingiosi Palace, the latter being an astonishing performance, worthy to be named in the very first rank of decorative pictures, and not unworthy of the burin of Raphael Morghen himself.

Over a door in the Saloon hangs a capital decorative picture by Simone da Pesaro, representing 'Clarinda wounded by Tancred.' This clever painter was one of the ablest of the academical craftsmen of the seventeenth century. The heroic damsel lies nearly naked on the ground; the victorious knight stoops over her; the group expresses with considerable felicity an animated conception of the subject, and the colouring is unusually rich. By Prospero Fontana, the master of Ludovico Carracci, a great man among the academici, is a 'Holy Family' of considerable merit, distinguished by colour which, like that of Pellegrino Tibaldi, a Bolognese of note, is exceptionally vigorous, if not highly refined. Fontana's Virgin bears Christ in her lap, and the child is caressed by St. John, Joseph, and (f) Mark; the design is a capital example of the earliest phase of eclecticism, very graceful and agreeable, but almost without spontaneity of conception. Some of the accessories are triumphs of craftsmanship in their way. This way is, nevertheless, uninteresting and mechanical.

One of the very latest of the old masters, the man whom Hogarth satirized most energetically, is represented here by a picture of 'Christ Bearing the Cross' and cured by the mob, as in innumerable versions of the subject, and crushed by the weight of a prodigious piece of timber; the executioner halts the sufferer from the ground; a graceful Veronica kneels at the Saviour's side with her *sudarium*, and is rudely repulsed by a second executioner. This is the work of Giuseppe Chiani, who reproduced the very last gleam of art, according to the conventions he had inherited from the school of the Carracci, through whose very success painting had become effete, and its exercises mere traditions. Another 'Holy Family' is ascribed to Titian, but, although it is not well enough lighted to justify a positive opinion, it seemed to us a fairly good Venetian picture, not, as Dr. Waagen surmised, resembling a Paris Bordone. St. John approaches Christ with a lamb, St. Francis is on the other side of the principal group in the character of the patron. The landscape background is the best seen, and therefore the most acceptable, part of this picture. Near this is an excellent but rather dry copy of a 'Madonna' by Titian, now in the Louvre. By Pietro da Cortona is a large landscape, showing mountains on our left in the middle distance, a rocky foreground, a cascade near, a group of men in a boat, a town on a plateau behind, with snow-capped hills above, the sea beyond all;

the whole is enriched by means of a good sky, and warm, clear colouring pervades the view.

A more interesting picture than the last is 'The Annunciation to the Shepherds,' by G. Bassano, or "Bassan," as critics and dealers of the last century delighted to call an unequal artist. This is a "sacred pastoral" of unexceptional sweetness and graceful taste, but by no means devoid of spirit or the signs of great ability on the part of the artist, whose homely inspiration is not to be condemned. It is a "landscape, with figures"; a young woman kneels milking a brown cow, a rough Bassanese herdsman lounges in front on our left, and both are apparently as heedless of the angelic phenomenon in the clouds above them as if they did not see it, which is possible, considering the respective positions of the figures. Two companion shepherds are, nevertheless, moved to unutterable astonishment, which their attitude and faces reflect with commendable force; the one shepherd is amazed beyond thought of himself, the other reverently salutes the heavenly messenger; these figures are not without reminiscences of Raphael in a similar design for this subject. Near them is a group of goats and sheep. Morning glows on the distant hills. The background has "come forward" through darkening of its tones, while the formerly splendid tints of the figures and animals have sunk materially, so as to be out of keeping. Some of the local tints having retained their brightness, this defect is very patent. Notwithstanding, the foreground proper has wonderful richness of tint and tone. The surface of the picture has a peculiar velvety texture, which is doubtless due to the extraordinary care the painter, for once, lavished on his work. By Carlo Maratti is a small 'Assumption of the Virgin,' probably made for the use of pupils to reproduce a large picture. By Barocci is a cold, dark picture of the 'Annunciation.' By the same is a 'Nativity,' a work of unusual importance and merit. The Virgin, in a red dress, kneels before the babe, and adores him. Joseph opens the door of the stable to the shepherds, who are approaching from behind. The motive of the design is almost as homely as if it had been the invention of a Dutchman. This is a characteristic of some of the later painters of Italy, especially of the Venetian and Lombard schools. On the whole this is a pleasing and graceful picture of its kind, without the slightest elevation of aim, pathos, or sentiment of any kind whatever. Another Barocci shows the angel supporting the dead Christ; here the design is exaggerated, and the motive not good. Of the same class is a 'Virgin and Child,' by Carlo Cignani, a fairly good example, somewhat too brown in the shadows of all kinds, conventional in motive, distinguished by academic skill of composition and draughtsmanship, and evidently produced without an effort and without difficulty of any kind. By Sebastian Bourdon is a capital picture of the 'Holy Family' in a landscape, Christ on his mother's knee, SS. Elizabeth and John are grouped near the more important figures. The intense "classicality" of Bourdon, a quality which proved his scholarship rather than his genius, is apparent here in the close resemblance this picture bears to a Nicolas Poussin. The "dryness" of its textures and the sharp definitions of its lights, shadows, and colours are noteworthy. The picture is less heavy in handling than the painter's works commonly are. There is much grace in the attitudes, and decided elegance of taste marks the design.

In the next article of this series we hope to conclude the account of Lord Feversham's works of art.

MR. WALTON.

MR. ELIJAH WALTON, so well known for his pictures of Alpine and Eastern scenery, died at his residence, near Bromsgrove, on August 25th. His health for some time past had been in an

unsatisfactory condition, but until the beginning of the summer his friends were hopeful that it might be restored by care and rest. Though only in his forty-eighth year at the time of his death, he had accomplished an amount of work which would not have been small for the product of an ordinary life. Mr. Walton's love for certain peculiar effects, especially in Alpine scenery, has aroused criticism as well as evoked admiration, but all must admire the thoroughness with which he devoted himself to his art. Those very mistakes, of which some thought him too fond, demanded from him as much labour as, and more thought than, the most literal transcript of a mountain view. His knowledge of the facts of rock structure was unequalled, and could, perhaps, only be appreciated at its value by those who had studied mountains in the light of geological science. As a painter of Eastern scenery he had also attained a high reputation. As regards this, it may suffice to mention his valuable monograph on the camel, a book which will always be a standard work of reference. Its history illustrates Mr. Walton's thoroughness better, perhaps, than a page of detailed discussion. On first visiting Egypt and sketching its familiar scenes, he was dissatisfied with the camels which he had introduced into his pictures; so he returned to the country, purchased a camel, and made a series of studies of the animal in perhaps every possible position, even making diagrams of the footmarks after the animal had walked, trotted, &c., over a prepared space of sand. When all these were completed he had the animal killed, and drew first its muscular system and then all parts of the skeleton. This done, he transferred the drawings to lithographic stones, and published the book mentioned above. In the same complete way whatever he undertook—mountains, clouds, figures, even flowers—was previously studied. The intensity of his application to his art, coupled with many severe domestic trials, probably did much to shorten his life. He was a man of a reserved and retiring disposition, and so did not make many friends, but within a small circle was greatly beloved for his gentleness of spirit, tenderness of heart, and simplicity of disposition.

T. G. BOWNEY.

NOTES FROM ATHENS.

A LITTLE time ago sundry workmen employed in making the road to Zéa discovered, quite close to the Bay of Zéa, some ancient walls. The Archaeological Society had a clearance made, and the excavations revealed that a theatre dominating the bay once stood at this spot. This theatre, the existence of which was asserted by some travellers and contested by others, is undoubtedly that of which Xenophon speaks ('Hell.' ii. 4), and is quite distinct from the theatre of Munychia, the ruins of which are seen in the extreme distance at the north-east of the Bay of Zéa.

These excavations, at first directed by M. Dragatzis, of the Gymnasium at the Piræus, to whom the greater part of the credit of the discovery is due, have laid bare the orchestra and, after a series of careful operations, the commencement of nine rows of seats, with a radius of about 80 centimetres. These rows are 270 metres long, and between them have been discovered the beginnings of ten openings of staircases, four of which alone yet preserve the first stone, 1.06 metres long, 0.23 metre high, 0.23 metre wide.

Besides, a considerable part of the stage has been found; but unfortunately great difficulties occurred which prevented the continuance of the excavations, although I hope they may soon be resumed. Still, the Archaeological Society wished to demonstrate the existence of the other theatre, that which I have spoken of as situated on the hill of Munychia. After some preparatory digging, which resulted in almost nothing, there were found, on the evening of the 17th of June,

ruins which showed clearly the existence of this theatre, and proved that the town of Piræus had two distinct theatres. What is still uncertain is when the theatre unearthed at Zéa was constructed, what was its name, and how it was destroyed.

A discovery that will cause a great sensation has been made at Chéronée. You know that the Minister of Public Instruction is going shortly to re-erect the Lion of Chéronée. For this purpose the Superintendent of Antiquities, M. Stamatakis, was sent to Chéronée. When he began to clear the ground about the lion he found the bones of those who fell in the memorable battle. The dead were buried in three sections, according to the order in which they fought. Each section was composed of six lines. In the first section have been found seventy-seven dead; that is to say, at the first, second, third, and fourth lines fifteen each, at the fifth nine, and at the sixth eight. In the second section were found forty-one, buried in the same fashion. The excavations continue still. We know that beneath the lion were interred three hundred of the Theban Sacred Band, so that, having now found one hundred and eighteen dead, one hundred and eighty-two remain to be discovered. Near the bodies have been found remains of arms, buttons, and some *stegades*, the well-known bathing scrapers. The dead as soon as found are covered with earth; but it is feared it will be very difficult to preserve them.

M. Thomas Homolle, a well-known ex-pupil of the École d'Athènes, and at present professor at Nancy, has been continuing the excavations begun at Delos three years ago under his superintendence by the French Ministry of Public Instruction. According to a telegram which arrived here the day before yesterday, these excavations have just brought to light three marble statues, of which the largest is a muse. The other two are statues of Venus. One of these wears the *himation*, which covers the lower part of the body, and places her foot on a tortoise. The other is quite nude, and is on the point of stepping into the sea for a bath, having just thrown off her garment. She closely resembles the Venus of Praxiteles. Some days before a colossal statue of a Roman prætor was found at Delos.

M. P. LAMBERSON.

First-3rd County.

In the forthcoming re-edition of Gilchrist's 'Life of Blake' several considerable improvements in the illustrations will be introduced. An entirely new and very superior set of facsimiles of the Job designs will appear; there will be a new portrait of Mrs. Blake, after a design (hitherto unengraved) by her husband; the two woodcut heads of Blake and his wife which appeared in the first edition will be redrawn and recut; and a new binding, adopting a fairy design by Blake, will be supplied. Mr. Shields has given valuable co-operation in some of these matters. Mr. Herbert Gilchrist, a son of the biographer, will furnish designs of the living and sleeping room which the Blakes occupied in Fountain Court, Strand, and in which the painter-poet died, and of their cottage at Felpham, Sussex. The woodcuts in the text will be printed on India paper.

MESSRS. GRIFFITH & FARRAN will publish next week a series of sixty 'Designs for Church Embroidery and Crewel Work from Old Examples,' collected and arranged by Emily Sophia Hartshorne. The aim is to represent some of the best efforts of the taste and skill of the ladies of the fifteenth century. Messrs. Cassell announce 'Figure Painting in Water Colours,' with sixteen coloured plates from designs by Miss Blanche Macarthur and Miss Jennie Moore.

MR. BOWEN's statue of Lord Lawrence is to be erected *vis-à-vis* to the effigy of Sir John Burgoyne in Waterloo Place, Pall Mall.

We have to record the death of Mr. J. F. Hervé D'Egville, long popular as a painter of Venetian subjects, and a Member of the Institute of Painters in Water Colours, of which body he was, we believe, one of the founders.

The architectural journals record the death, on the 22nd ult., of Mr. Benjamin Farry, a well-known architect and antiquary. He was in his seventy-first year.

At last the armouries of the Tower of London are to be opened to the public in an intelligent manner, as other museums are. The "beef-eaters" are to serve as "attendants," and not as guides; their archaeological dissertations and histrionic demonstrations are to be replaced by concise handbooks. It is to be hoped that Mr. Childers will put a stop to the devastation which is damaging some of the most important historic portions of the Tower. Prodigious mischief has been done there under the plea of "restoration" and an affectation of military necessity. Sham Gothic features have replaced not a few of the genuine, if incongruous, elements to which the Tower owed so much of its picturesque, its antiquarian value, and its pathetic interest. We have a foolish "castle" in exchange for a fine historic relic of great dignity. It is said that some of the famous dungeons have not escaped the craze for meddling. We trust it is not so, and appeal to the Secretary of State for War to restrain the costly follies of his deputies.

"RESTORATION" of the courageous kind, which has long prevailed in Norwich Cathedral, is still in progress. While Dean Goulburn is about it, it would not be amiss if he tried to mitigate the garishness of the hideous west window of his church. This might be done by putting a lining of properly tinted sheet glass within the lights of the window, so as to reduce those vulgar splendours to something like harmony. The "Five Sisters" of York Minster have been much injured, chromatically speaking, by the insertion of sheets of east glass of a greenish tint against the outside of those lovely panels, which even as the restorer left them are delightful. Placed outside, these sheets nearly fill up the reveals of the mullions and other tracery. The student may guess at the result of such a proceeding. Placed inside, where the reveals are hardly distinguishable, no great harm would be done at Norwich, and such sheets would be of service. It was needful to protect the "Five Sisters" from the weather, on which account clear glass would, apart from filling the reveals, have been of great use. At Norwich, however, no one need trouble himself about the effect of weather on the west window, or, indeed, any other window of the cathedral.

A NOTE appeared in the course of last year in the *Chronique des Arts*, in which M. Müntz, the librarian of the École des Beaux-Arts, communicated to its readers his discovery of the architect of the Sistine Chapel (attributed by Vasari to Pontelli) in the person of Giovannino dei Dolci. Further facts having been brought to light by M. Müntz in the Vatican archives concerning Dei Dolci, he has published a pamphlet in Italian, in which all the documents, hitherto unpublished, are printed in extenso. From these it appears that the Florentine carpenter-architect Dei Dolci, besides executing much joiner's-work and wood-carving for Sixtus IV., not only built the Sistine Chapel, but also various other parts of the Vatican, and, lastly, the fortress of Civita Vecchia. He died about 1460, and was buried in the church of S. Maria Nuova, now S. Francesca Romana.

A CORRESPONDENT appeals to Mr. Street, under whose direction the restoration of St. Peter's, Mancroft, Norwich, is being effected with characteristic skill and thoroughness. He declares that during a recent visit to the tomb of Sir Thomas Browne in this well-known church, he found this mural tablet and its decorations and inscriptions neither boarded up nor other-

wise protected, whereas a parcel of rubbishy oak pews, some twenty years old, were enshrined in deal. The interesting brass of Peter Rede, which is on one of the steps of the communion table—we beg Mr. Street's pardon, the altar—of St. Peter's Church, lies on the floor as if it were worthless. Mr. Street's zeal for antiquity and his well-known love for learning will, we feel sure, secure protection for the monument of the author of "Religio Medici."

The authorities of Canterbury Cathedral have succeeded in getting a fine inflicted on a stupid "excursionist," who had done all the harm in his power by carving his initials on the building. The authorities of Norwich Cathedral have been less vigorous, or less fortunate, in respect to three lions who lately carved their initials and the date of their achievement on the lavatory of the cloisters of the great East Anglian church. Every antiquary knowing how valuable a relic the lavatory will feel indignant at this performance. The Dean and Chapter of Norwich offer a small reward on conviction of the evil-doers.

MUSIC

NEGLIGENCE OF MUSICAL PUBLISHERS.

Sacred Songs for Little Singers. Words by Frances Ridley Havergal, Music composed and arranged by Alberto Randegger. (Novello, Ewer & Co.)—There is no valid reason why music intended for the young should be devoid of all artistic merit, though of course simplicity is an indispensable feature in its construction. Schumann in his 'Album für die Jugend,' and Mendelssohn in his 'Seven Christmas Pieces,' gave us admirable examples as regards piano-forte music. Miss Havergal's words to the twelve songs in the present volume are for the most part unexceptionable, but a tendency towards the "gooey-gooey" element is painfully obvious. Signor Randegger's music is exceedingly well adapted to its purpose, being easy and tuneful, but without flippancy. The book is tastefully got up, and will be found suitable for gift purposes.

The Lord of Berlagh: a Cantata. Words by Alfred Tennyson, Music by Frances Anne Gill. Vocal Score. (Same publishers.)—This cannot, on the whole, be considered a worthy setting of Mr. Tennyson's favourite poem. The composer has a feeling for melody, and several of the numbers are pleasing and fluently written; but grammatical errors are by no means infrequent, and the writer would have done well to submit her manuscript score to a competent musician for revision before publication.

Piano-forte Albums: No. 1, Compositions by J. N. Bach. Edited by Berthold Tours. (Same publishers.)—Piano music of the highest class is now so cheap and editions are so numerous, that if the public does not quickly evince a predilection for something better than mere drawing-room effusions, it will not be for lack of material placed within its reach. This album, the first of a series, contains a choice selection of twenty preludes, *bourrées*, *gigue*, &c., from the old master's "Partitas," "Suites Anglaises," and other works. Mr. Berthold Tours appends an explanation of the graces or "agrément" used in Bach's time, without a knowledge of which it would be impossible to execute the music according to the composer's intentions.

Mozart's Communion Service in B Flat, No. 7. Vocal Score. (Same publishers.)—The composer of "Don Juan" and the "Requiem" has suffered more than any other of the great masters from having to bear the responsibility of compositions fathered on him, but which he did not write. The well-known "Twelfth Mass" is an instance in point, and this newly edited work is another. The evidence is tolerably conclusive, according to Jahn and Köchel, that Süßmayr is the author of this mass, and an examination of the music adds weight to the

testimony against its genuineness. The phraseology is for the most part in the Mozart manner, but the harmonic progressions frequently savour of another hand. Still, the work may have been written from sketches by Mozart. For example, the "Sanctus" may be genuine, while the "Pleni sunt caeli" is obviously spurious. The mass or "service" is brief, and therefore so far suitable for church purposes. The English adaptation is by the Rev. James Baden Powell.

The Glenside: Cantata for Female Voices. Words by Edward Ozenford, Music by Otto Peiniger. (Stanley Lucas, Weber & Co.)—This work may be heartily recommended to the notice of ladies' classes. It is, as may be expected, chiefly in the pastoral style—six eight and nine-eight measures—and is distinguished by musicianly feeling and refined melody. The voice parts are generally in three parts, occasionally in four.

Three Concert Studies. By M. Moszkowski. Op. 24. (Augener & Co.)—The composer of these pieces was born in 1854 at Berlin. He has published several compositions for the piano, including some Spanish dances, said to be very charming, and has symphonies and other important works in manuscript. These studies are showy and elegant without excessive difficulty. The composer writes like a musician, but there is nothing to prove that he is possessed of any individuality.

Rhapsodic Ecossais. By A. C. Mackenzie. Op. 21, Full Score. (Novello & Co.)—Though called a rhapsody, this work is neither vague in style nor destitute of form. It consists of three brief movements, in C minor, D, and G, founded respectively on the Scotch air 'Muirland Willie,' 'Braw, braw lads,' and 'There was a lad was born in Kyle.' These tunes are not hackneyed, and even if they were Mr. Mackenzie's treatment would remove any suspicion of vulgarity. The middle section, *adagio*, is not without a wild beauty of its own, and the *finale*, with its skilful imitative passages, is spirited and effective. The Scotch character is maintained throughout, but without undue prominence, and the scoring is picturesque though not too elaborate. The piece was produced at a concert of the Edinburgh Choral Union in January last. We have also received an arrangement for piano solo, presumably by the composer.

Songs by Heinrich Hofmann: Wanda, Op. 49; Five Songs, Op. 51; Russian Lullaby. (Same publishers.)—There is comparatively little of the typical German Lied character, as perfected by Schubert and Robert Franz, in these songs; but, although the poetic element is not present in any marked degree, they are fresh and pleasing effusions. 'Wanda' is an elaborate and declamatory ballad for soprano, but the others will be found more generally acceptable. They have German and English words, the latter by Rita. By the same composer we have *Sumer*, three quartets, Op. 47, pretty little pieces in the style of Mendelssohnian part-songs.

Six Songs for Soprano or Tenor. By Hermann Goetz. Op. 12. In Two Books. (Novello, Ewer & Co.)—Musical genius may be as distinctly displayed in the composition of a song as of a symphony or an opera. If the name of Goetz had been strange to us, these six Lieder would at once have attracted attention to his claims as a composer. They are delicate little gems, full of that spontaneity which is the greatest charm of Goetz's music. No. 1, 'The Secret,' is as joyous and free as one of Mendelssohn's Frühlingslieder, and in complete contrast to No. 2, 'The Gentle Touch,' a tender and expressive melody. No. 4, 'Gertrude's Song,' is flowing and beautiful, and, indeed, there is not one of the set that can be termed commonplace or uninteresting. The English version of the words, by the Rev. J. Trestbeck, is, generally speaking, of great merit.

Third Sonata for the Piano-forte. By G. A. Macfarren. (Same publishers.)—The title-page of this sonata states that it was composed for Miss Agnes Zimmermann. Any work from

the pen of the distinguished Principal of the Royal Academy of Music must receive respectful consideration, and further, the production of a sonata by an English composer is not an event of everyday occurrence. Prof. Macfarren's new work is in a minor, and is of symphonic proportions, consisting of four movements, each in strictly orthodox form. A noteworthy feature of the first movement, *allegro moderato*, is that the second, and by far the more melodious, of the two principal subjects is introduced in D flat, and in the recapitulation in E flat. It is a solid yet vigorous and animated movement. The *andante* in E flat is very expressive, but the most attractive movement is the *scherzo* in C minor, a sparkling, buoyant piece, written in the true pianoforte style, a large proportion of the other movements being suggestive of the orchestra. The *finale*, *allegro agitato*, in six-eight time, is a lengthy and energetic movement, more difficult than the preceding sections, and not free from a suspicion of labour. But, on the whole, the sonata is a work in which English musicians may feel pride, and it may be hoped that the justly popular pianist for whom it was written, and to whom it is dedicated, will take an early opportunity of performing it in public.

The same publishers send us the *Organists' Quarterly Journal*, Parts 46 and 47; Dr. Stainer's *Jubilant March for the Organ*, an effective piece, combining brilliancy and dignity; a *Fourth Set of Sixty Voluntaries for the Harmonium*, by J. W. Elliott; and, lastly, Mendelssohn's *Elijah*, with the orchestral accompaniments arranged for pianoforte and harmonium by Ebenezer Prout. This transcription is obviously intended for use at public performances when the services of an orchestra are unattainable.

Musical Gossip.

On Tuesday week, the first day of the Eisteddfod at Carnarvon, a prize of 150*l.* with a gold medal was awarded to a choir from Birkenhead. Other choirs from Ruabon, Llangollen, and Holyhead took part in the contest. The test pieces were the chorus from Handel's 'Belshazzar,' 'See from his post Euphrates flies,' and a movement from Rossini's 'Stabat Mater.' Each choir numbered between 100 and 150 members. The remaining musical competitions of the week were of no interest. Dr. Stainer and Mr. John Thomas were the adjudicators.

SERENDALE BENNETT's 'May Queen' was performed at the Covent Garden Promenade Concerts yesterday week. Monday was a Beethoven night, and on Wednesday Mozart's Symphony in D, No. 8, was given. Mr. F. H. Cowen's programmes are nightly distinguished by a large proportion of high-class music. Mdlle. Timonoff has been the pianist during the past week, and on this (Saturday) evening Mr. Charles Halle will make his first appearance this season. The series will conclude on the 25th inst.; but on October 2nd a new season will commence, under the management of Mr. Samuel Hayes.

HERR HANS VON BÜLOW has just composed a new Bavarian national hymn, with words by Herr Oechner.

HERR HANS RICHTER has been invested by the Emperor of Austria with the Cross of the Order of Francis Joseph.

MR. W. GRIST, the author of the libretto of Mr. H. Gadeby's new cantata, 'Columbus,' has translated his poem into the German language.

THE opera season at Vienna opened on the 15th ult. with 'Fidelio.' The first novelty will be Schubert's 'Alphonse and Estrella.' This work has only been performed once in public, namely, under Liszt at Weimar in 1854. Despite the beauty of the music, the clumsy treatment of the libretto and the want of dramatic interest proved fatal to the opera.

DRAMA

THE WEEK.

GAITEY.—'The Mighty Dollar,' a Play, in Four Acts. By R. E. Woolf.

THAT no dramatic work of slightest value is under present conditions to be expected from America is abundantly evident. One after another the pieces which have made most stir in the United States are brought before us, with the result of showing an absolute dearth of dramatic power. So far the only play that has any pretension to dramatic quality is 'The Danites,' the Californian sketch of Mr. Joaquin Miller. Not only unworthy to sustain a comparison with the third or fourth rate productions of our own not too prosperous stage are the rest of those American compositions which the present season has witnessed; they have no claim whatever to rank as drama. Singularly deficient in invention are most English writers for the stage. We have, however, half-a-dozen men who, when furnished with incidents and characters, can supply a shapely whole. American pieces, meanwhile, display on the part of their authors no faculty beyond such amateur gifts as underlie a hundred volumes of plays or poems which are annually published and which escape oblivion by never winning a moment's recognition.

In negative qualities alone is 'The Mighty Dollar' superior to 'Colonel Sellers.' It does not rest upon a story so repellent as that of a woman assassinating her false lover, and in so doing winning the reputation of a heroine. A very questionable sort of superiority must be conceded it, however, since it gives us in place of a weak and ill-shapen backbone no backbone at all. 'The Mighty Dollar' conveys the idea of being a portion of a much longer work which has been cut out, just as the waiter at a restaurant might cut a piece out of a long French roll. Its merit is that it presents a picture we are bound to accept as faithful of society in Washington, and that it introduces some eminently diverting characters. There is nothing for these to do, and they develop their own peculiarities very much at their own will. By this happy-go-lucky fashion successful results are obtained. It is but fair to credit the author with foreseeing these, and with furnishing the actors concerned with the requisite opportunities for bringing them about. Thus much merit, then, we assign Mr. Woolf, and we admit in addition that he has supplied some fairly successful dialogue. His play is, however, a thing of shreds and patches, and of shreds and patches, moreover, which are not even sewn or gummed together, and have no apparent element of cohesion. A number of individuals with no other bond of union than a disposition upon the part of the more important to help one another, "for a consideration," in any scheme whatever, commence to meet, plot, talk, and at a given point cease to meet, talk, plot. In the course of successive gatherings in drawing-rooms or at picnics, a wife who does her best to compromise herself escapes the consequences of her folly, and a young lady, apparently of about thirteen years of age, who comes on the stage in a short frock, brings a timid and recalcitrant lover "to the scratch." A plan to "engineer" through Congress a railway

bill comes to a head and bursts. Here is the play.

Mr. Florence's presentation of the Hon. Bardwell Slope is a singularly fine piece of character acting. It develops into a kind of extravagance at points, where, for instance, a pretence is made to sing, and it is marred by the too frequent repetition of a species of conversational trick, which in itself is not unamusing, but which grows tedious when too frequently employed. Making allowance for these defects, it is a very ripe and effective piece of acting, and the character presented, with its ineffable self-content and its cheery exposition of selfishness it is too ingenuous to strive to hide, is quite masterly. Though American as regards its surroundings and certain manifestations, the character is true and recognizable. No difficulty whatever is experienced in estimating its truthfulness or in appreciating its niceties. Mr. Florence is entitled to the honour of supplying the stage with a creation. Mrs. Florence presents a vulgar and good-natured woman of a type easily realizable, who, after a scurry round "the grand tour," returns to America with very confused ideas of European institutions, and with a practice of interlarding her conversation with scraps of French amusingly mispronounced. No other characters had any special claim to notice, either on account of merit of conception or exposition. Miss Myra Holme was agreeable as a lackadaisical and not very conceivable heroine.

A warm reception was awarded Mr. and Mrs. Florence, and the entire representation was a distinct success. The performance may be seen with interest and pleasure, and the impersonation of Mr. Florence is entitled to rank as art.

Dramatic Gossip.

THE Gaiety company, driven from its home by the arrival of Mr. and Mrs. Florence, has taken possession of the Imperial Theatre, at which house it is giving as *Matinées* M. Offenbach's 'Luschen und Frischen' and Mr. Robert Reece's burlesque of 'Rip van Winkle.' In the piece last named Miss Farrer is Rip and Mr. Royce Derrick.

'Jo,' the well-known version of 'Bleak House,' has been revived at Sadler's Wells, with Miss Lee in her original character of the juvenile outcast.

THE Hanlon-Less company, including M. Agoust, will appear at Christmas at the Imperial.

AMONG the performances at the minor or outlying theatres may be included 'Amy Robsart' at the Park, 'It is Never Too Late to Mend' at the Surrey, 'Nobody's Child' at the Britannia, and 'The Danites' at the Standard.

THE French theatres which are announced to open their doors forthwith are the Odéon, with 'Les Parents d'Alice,' a four-act comedy of M. Charles Harand, in which no less than five *débuts* will be made; the Gymnase, at which a rewritten play of M. Sardou, entitled 'La Papillone,' will be given, with 'Nina la Turquoise,' a one-act *l'oeur de rideau*, by MM. Henri Meilhac and Jacques Rodelsparg; the Palais Royal, with 'Les Diables Roses'; the Bouffes Parisiens, with 'Les Mousquetaires au Couvent'; and La Renaissance, with 'Giroflé-Girofla.' The Folies Dramatiques has already reopened its doors, and is playing 'La Fille du Tambour-Major.'

TO CORRESPONDENTS.—R. G.—J. E.—W. W.—G. M. D.—H. L.—J. W. P.—J. H. W.—R. W.—received.

No notice can be taken of anonymous communications.

Erratum.—*Athen.* No. 2751, p. 374, col. 3, line 24 from bottom, for "Mr. Pireby" read *Mrs. Pireby*.

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SATURDAY, SEPTEMBER 11, 1880.

CONTENTS

MALLESSEN'S HISTORY OF THE INDIAN MUTINY	327
EARLE ON ENGLISH PLANT NAMES	328
TWO STUDIES OF RABBLAN	329
NARRATIVE OF HALL'S 8-DOGS ARCTIC EXPEDITION	330
BORNER'S ACCOUNT OF YENNA	331
GLITERIAN HISTORY OF THE TYPE	332
ANCIENT TREATISES ON DOGS AND FISHING	333
ROYALS OF THE WARE	334
LAW BOOKS—PHILOLOGICAL BOOKS—RURAL BOOKS	335-336
LIBRARY TABLE—LIST OF NEW BOOKS	336-337
LOVE'S GILBERT, "GILBERT" IN THE "ENCYCLOPEDIA BRITANNICA," BRANFORD'S FIFTY FIFTH BIRTHDAY FESTIVAL INSCRIPTION, THE INTERNATIONAL LIT- ERARY CONGRESS, MR. J. WATSON	337-338
LITERARY GLEANINGS	338
SCIENCE—PATTERSON'S BIRDS, FISHER, AND OCTACRA OF BELFAY LUNN, LIBRARY TABLE GEOGRAPHICAL NOTES, THE DECIPHERMENT OF KETIA, ASTRO- NOMICAL NOTES, NOTES FROM LONDON, GOSWIP	338-341
PIRA ARTS—RICH IN NORWEGIAN ANTIQUITIES; LI- BRARY TABLE, THE PRIVATE COLLECTIONS OF ENG- LAND, GOSWIP	341-342
MUSIC—THE WEEK; GOSWIP	342-343
DRAMA—RECENT DRAMAS; GOSWIP	343-348

LITERATURE

History of the Indian Mutiny, 1857-1859.
By Col. G. B. Malleson, C.S.I. Vol. III.
(Allen & Co.)

THIS volume brings the history of the Indian Mutiny to a close. Its predecessors were devoted chiefly to the events which took place in Eastern India, the North-West Provinces, and the Punjab. Of the sixteen chapters in the volume before us nine are taken up with Madras, Bombay, and Central India. Of the remaining chapters one is allotted to the exploits of officers in charge of civil districts, one to the deeds of the Indian navy, and one to an examination of the true causes of the outbreak.

One of the most prominent characters of the mutiny was Tantia Topse. This man, a Mahratta, was brought up in the household of the last of the Peshwas, and when the latter died became *mushib* or aide-de-camp to his adopted son the Nana. When the mutiny broke out he simply obeyed the man whom he recognized as his liege lord and sovereign. At his orders Tantia waged war against us, but he was guilty of no atrocities. And yet we hanged him! Col. Malleson considers it probable that posterity will condemn the putting of this man to death, and we agree with Col. Malleson. As is pointed out in this volume, there is an analogy between Tantia Topse's case and that of Hofer:—

"Posterity has condemned Napoleon for causing Hofer to be shot. There is considerable analogy between the cases of Hofer and Tantia Topi. Neither was born under the rule of the nation against which he fought. In both cases the race to which each belonged was subjugated by a foreign race. In both cases the insurrection of the subdued race was produced by causes exterior to its own immediate interests. In both cases the two men cited rose to be the representatives of the nationality to which each belonged. In both—Hofer in the one, Tantia Topi in the other—they resisted the dominant race in a manner which necessitated the calling forth extraordinary exertions. In both cases the leader was a hero to his own countrymen. The one, the European, is still a hero to the world. The other, the Maráthá—well—who knows that in the books and corners of the valleys of the Chambal, the Narbadá and the Párbati, his name, too, is not often mentioned with respect and affection?"

His achievements as a commander were of a most extraordinary nature. During the

last nine months of his career he, though surrounded by columns intent upon his capture, baffled every effort to catch him. In the course of that period he several times made the tour of a district comprising an area of nearly a hundred and sixty-two thousand square miles, had crossed the Nerbudda, and threatened the weak points of Western India.

"His marches were wonderful; he had a good eye for selecting a position, and he had a marvellous faculty for localities. But when that has been said, everything has been said. Unable to detect the weak points of his adversaries, he never took advantage of their mistakes or their too great daring; he never exposed himself in action, and he was the first to leave the field. On many occasions a judicious use of his cavalry, always superior in numbers, would have so crippled the English that further pursuit by them would have been impossible. With a little more insight and a little more daring he could, whilst retreating before them, have harassed the flanks and the rear of his pursuers, have captured their baggage, and cut up their camp-followers. But he never attempted anything of the sort. Provided he could escape from one place to harass them in another, with a chance of striking at Indur, at Barodah, at Jodhpur, or at Jaipur, a blow similar to that which he had struck successfully at Gwalíar, he was satisfied. Then, again, the fact that the enemy marching against him were English sufficed, no matter how small their numbers, to scare him.....But fighting was repugnant to Tantia. He did not understand it. He was a guerilla leader, content to fire at his enemy and then to run away. For the lives of his followers he cared nothing."

The marches of some of his pursuers were also remarkable. Brigadier Parke accomplished 240 miles in nine days, with a force of horse artillery, cavalry, and infantry mounted on camels. Brigadier Somerset at the head of a similar force performed first 240 miles in nine days, and afterwards seventy miles in forty-eight hours. Col. Holmes, with some guns and a small body of European and native infantry not mounted, marched fifty-four miles through a sandy desert in a little over twenty-four hours. Col. Malleson is severe on the want of activity and enterprise of General Whitlock, who was intended to co-operate with Sir Hugh Rose in Central India, but rendered the latter little or no assistance:—

"In every particular the action of Sir Hugh Rose had cleared the way for the action of General Whitlock.....The defeat of Tantia Topi on the Bítwah alone made it possible for Whitlock to march on Bandá.....Whitlock's march on Kirwi had been made possible by the annihilation of the force of the nawáb of Bandá at Kálpí."

Both Bandá and Kirwee were entered without opposition, and in both enormous treasures were found. Neither Sir Hugh Rose's force nor the other co-operating columns were allowed to share in the prize. As Col. Malleson well puts it:—

"Fortune had given to Sir Hugh Rose the toil, the exposure, the danger; to General Whitlock the bloodless conquest and the spoils of war."

Naturally in the history of a war the military actor in the drama is the most prominent. In fact, however, in 1857-58 every Englishman in India was more or less a soldier, or, at all events, a possible soldier. The display, too, of the best military virtues was by no means confined to military men.

The civilians employed in isolated districts almost without an exception did high honour to their country. They had in many instances to rely on little more than moral influence and such material resources as could be extemporized by themselves, for there were either no armed men at their disposal or those armed men were known to be disaffected. Mr. B. Dunlop's achievements during this stirring time were of a romantic character. Magistrate and collector of Meerut, travelling in the Himalayas when the mutiny broke out, he hastened to return to his post. On the road he received a summons from his commissioner to join him before Delhi. On arriving at the British camp he was told that, his *locum tenens* being dead, he must hasten to resume his duties at Meerut. No escort being available, he was only accompanied by a single orderly. After a perilous ride he reached Meerut. Almost immediately after his arrival nine Sikh horsemen reported to him that they were the only loyal troopers in a detachment of the 1st Oude Cavalry, which, having murdered three Englishmen, had ridden off to join the rebels at Delhi. They proffered their services to Mr. Dunlop, and he at once accepted them. The nine Sikhs formed the commencement of the Khaki Rissalah. The history of the formation of this corps is as follows. The civil treasury was almost empty, no military aid for collecting revenue in the district could be obtained, and the native bankers and merchants positively refused to lend money to Government. Mr. Dunlop, under these circumstances, resolved to raise a corps of mounted men for police duties. The brigade major, Col. Whish, gave his hearty co-operation, and in a short time the Khaki Rissalah, so called from its uniform, which was of a khaki or dust colour, was formed. Major Williams, the superintendent of police, was appointed commanding officer, and many military officers whose regiments had mutinied and civilians who were refugees at Meerut volunteered. Such was the energy displayed that in three days one troop, composed of Englishmen, Eurasians, and a few Sikhs, was fit for duty. Towards the end of June, 1857, the Khaki Rissalah began its active career by attacking, with the aid of a few of the Carabineers and two guns, a number of Gujar who had occupied some villages only five miles from Meerut. The expedition was successful; other expeditions followed, and with daily increasing ease the revenue was collected. One of the most daring of Gujar leaders was Sáh Máll, zemindar of Bájrú, who had since the commencement of the mutiny maintained a semi-independence in the town of Baráuth, belonging to the Meerut division, but close to Delhi. He reckoned on immunity, owing to this proximity to the rebel army, and had for weeks been carrying fire and sword into the neighbouring villages. Mr. Dunlop determined to, as it were, cut him out, trusting that the rapidity of his own movements would enable him to escape from the troops certain to be sent after him from Delhi. Towards the end of July the expedition set out. It was composed of 2 mountain guns, 40 men of the 60th Rifles, 2 sergeants and 20 armed bandsmen, 27 armed native retainers, and 40 men of the Rissalah. The little force marched to the village of Du-

haorah, little more than twenty miles from Delhi. They heard on their arrival heavy firing in the direction of Deolah, a village seven miles distant. Sending to ascertain the cause, they learned during the night that Sâh Mâll was at the village of Basaod, and intended to attack Deolah the next morning. At daybreak Dunlop's force marched on Basaod, whereupon Sâh Mâll evacuated it. No revenue had been collected from the subdivision since the civil establishments had been driven out in May. Dunlop determined to put an end to this state of things. While the force marched along the right bank of the East Jumna canal, he, accompanied by a *tahsildar* and two mounted orderlies, visited all the villages on the left bank, moving parallel to the force, and collecting supplies as he went. His audacity succeeded. From the first two villages the inhabitants had fled, the third village was inhabited by Gujars, but, impressed by his boldness, the armed men left as he entered. In the next four villages his reception was not unfriendly. From each he carried off two of the principal landowners as security for revenue. He had scarcely arrived at the next village, which was known to be friendly, when Sâh Mâll, at the head of 2,000 followers, appeared in sight. Dunlop had been in the mean time reinforced by two more men, one a native officer; his little party therefore consisted of six. With such odds against him, however, he had no option but to fall back, abandoning the sheep and hostages he had collected.

"But the danger was not over. A horseman, armed with a matchlock and drawn sword—subsequently ascertained to be Bagdâ, nephew to Sâh Mâll—rode at Dunlop. Under ordinary circumstances the combat would probably have been short. But Dunlop was riding that morning, for the first time, a horse which had an insane dread of fire-arms. His position would have been ludicrous but for its danger. 'The animal,' he writes, 'proceeded to the charge alternately tripping along sideways, or waltzing round on its hind legs, springing clear off the ground at every discharge of my revolver.' Ultimately, however, Dunlop succeeded in depriving Bagdâ of his thumb and in mortally wounding his charger. He then rode after his friends, leaving his pith helmet, which had fallen off in the fight, as a trophy on the field."

A few hours later Dunlop, who had joined the column, had an engagement with the Gujar leader, whose force was routed, he himself being slain in the pursuit. Several subsequent expeditions took place, and each was successful. When, however, Delhi fell, the district quieted down, and the task of the Khaki Russalah had been practically completed. We could, if space permitted, give many similar instances of fertility of resource and courage on the part of district officers, but we must be content to refer the reader to Col. Malleeson's eloquent pages.

The concluding chapter, which is devoted to a consideration of the causes of the mutiny and of the question whether it was a mutiny or a rebellion, is of general interest and extremely well written. Col. Malleeson, in effect, says that it was a rebellion in which the Sepoys were naturally the chief agents of the disaffected among the princes and chiefs of India. The real cause of the outbreak, he maintains, was bad faith, and the attempt to force Western ideas on an Eastern

people. The cartridges were only the instruments employed to create and focus discontent.

"Before the plans of the leaders of the revolt were ripe the cartridges and the chapatties were nothing more than gunpowder stored in a magazine. When the opportune moment arrived, when the minds of the sepoys and the agricultural classes had been instructed to receive any ideas, however absurd, then the cartridges and the chapatties were rammed into them, and were exploded."

In conclusion, we would again express our regret that Col. Malleeson should have employed the pedantic mode of spelling names of places in India adopted by Government. Scientifically it may be correct, but it puzzles even Anglo-Indians unless they are well versed in Oriental languages. Much more does it puzzle the general reader, who certainly cannot be expected to recognize the familiar Meerut, for example, under the recent form of "Mîrath."

English Plant Names from the Tenth to the Fifteenth Century. By John Earle, M.A. (Oxford, Clarendon Press.)

THE Professor of Anglo-Saxon in the University of Oxford has given us a most delightful little book on old English plant names. We are not sure whether the botanist or the student of language will find it the more useful, but we are sure that to many who are neither the one nor the other it will give an additional zest to their summer wanderings to be enabled, under Mr. Earle's guidance, to peer back through the long vista of the past, and learn what our fathers thought concerning trees and wayside flowers. The modern names of plants have become mere signs, and tell us nothing, but their older forms are most of them instinct with the life and thought of the people who used them. Some, indeed, such as *ac*, the oak, and *æsc*, *hæsch*, the ash, were so old when we first find them in use that they can have conveyed no note of their origin to those who employed them, but by far the greater portion of the names we meet with in these lists have a distinct meaning. They are generally translations of the Latin or of Greek through a Latin medium, or set forth some fancied resemblance to other objects in nature. The interest of our forefathers in plants was in no sense scientific; to them they were important as medicines and as charms; and magic and medicine were so blended in their minds that it is not easy to tell whether the action of any given herb was thought to be produced by the plant itself or by the stellar or spiritual influences with which it was believed to be in harmony. The notion of physical law could never have been quite absent, but it was held so vaguely that in the popular mind it was almost always overshadowed by the mythological dream world. An important part of the popular belief was that the uses of each individual herb were indicated by its outward form. Hence have arisen the names of many of our common plants, and the names once acquired have become another starting-point for fresh developments in folk medicine. To this day these superstitions are prevalent; eyebright is still gathered as a specific for sore eyes, adder's-tongue for serpent bites, and more

than one of the plants known as bloodwort to stop bleeding at the nose.

The dialike—hatred would not be too strong a term—which many of the peasantry have for certain quite harmless plants and the contemptuous names they have in consequence given to them are well explained.

"We can plainly enough," Mr. Earle says, "discern two motives in the old names, one leading to specific, the other to generic observation. There was the medicinal motive and there was the contemplation of nature, the former conscious and avowed, the latter implicit and instinctive. In most cases the plant was considered solely for its healing virtues; therefore an affectionate individual acquaintance was sought, while a certain antipathy was excited against plants that resembled but were not the true plant. For this temper of mind the plants in honour had names and were the right ones; any other that looked like them were merely the wrong sort and spurious. This was the prevalent habit, and it promoted towards those plants which were most useful and best known a jealous specific partiality."

The fifth word-list is from the vocabulary at the end of Ælfric's grammar. Its forms are of the first half of the eleventh century. In some respects it is the most interesting in the volume, as it contains the English forms of sundry natural objects not connected with botany. "Torrens," for instance, is glossed *burns*, "provincia," *scir*, and "nemus vel saltus," *holt*. Mr. Earle's comment on this last word is that it is used "now only in local names." This is surely an error, for, not to mention living authors, among whom several might be quoted who use it, a chain of authorities might be made out, beginning with Chaucer and ending with Clare, which would show that the word never died out in written English. In Norfolk, Cambridgeshire, and Lincolnshire it is constantly on the lips of the people.

In a fifteenth century vocabulary (number seven of Mr. Earle's collection) we find "Urticetum, a netyl-buske," and "Felicetum, a brakyn-buske." Busk, or in ordinary modern English bush, means, as we understand it, either a single shrub or a group of hard-wooded plants. We know no part of England where it could now be used for a patch of fern or a bed of nettles, nor do such glossaries as we have within reach furnish, so far as we can make out, anything analogous. The only parallel instance we can find is a passage in the Scotch version of 'The Battle of Otterbourne,' where Douglas says:—

Of bury me by the bracken bush,
Beneath the blooming brier;
Let never living mortal ken
That a kindly Scot lies here.

The genuineness of this ballad has more than once been called in question. Surely, however, this mention of the bracken bush is strong evidence that it is the work of one or more of the old minstrels, not of some modern imitator.

Mr. Earle's volume is so small that it may well serve as a pocket companion. He has, however, found room in it for an eloquent plea for English plant names and an English botanical nomenclature which shall be at once scientific and yet not so full of ugly, hard words as to drive all persons who have not learned Latin to despair.

"Botany," he says, "has this great practical advantage over all other sciences as a means of universal culture, that the materials of it are the most generally accessible of any scientific materials in the world... Why should we allow a pile of heterogeneous names, however admirably drilled and however necessary for world intercourse of botanists, to stand as a barrier between our people and the fairest gate of knowledge? These strange names are all but barren of interest in themselves; what interest they possess springs wholly out of the objects they represent; the objects and their mutual relations might be learned quite as effectually through congenial names if only one-thousandth part of the labour that has been expended on those were bestowed on these."

When we call to mind that the study of plants is one of the chief pleasures of many of the more intellectual among the operatives of our densely packed towns, it does seem little short of cruelty to compel them to pursue their studies among the briars and thorns of two dead languages. We sincerely hope that Mr Earle's most reasonable appeal will stir up some competent person to compile such a work as he proposes. It may be well to mention that Skinner's 'Etymologicon Lingue Anglicane,' 1671, contains a copious list of English plant names, from which all those which are manifestly taken from Latin and Greek are omitted. The 'Cruydt-Boeck' of Rembert Dodoens, published at Leyden in 1608, contains a similar catalogue along with others for the more important European tongues. We have not examined the other catalogues, but, so far as the English one is concerned, we can testify to its having been made by a person familiar alike with plant lore and the English tongue. It would be doing a service both to philology and botany if some one would reprint these interesting catalogues.

La Politique de Rabelais. Par Hermann Ligier. (Paris, Fischbacher.)

Les Portraits de Rabelais. Par Georges d'Albenas. (Montpellier, Camille Coulet.)

THE study of Rabelais published by Dr. Ligier adds little to the information we already possess. This fact is, indeed, conceded by the author, who pays full tribute to the almost exhaustive work of M. Gustave Fleury, 'Rabelais et son Œuvre,' which, on its first appearance four years ago, was reviewed in our columns, and to the less elaborate but instructive treatises or essays of Deléduze, J. Ch. Brunet, E. J. B. Rathery, Ginguéné, Lenient, François Guizot, Réville, Arnould, Michelet, and Sainte-Beuve. Since the effort to fit to real personages the fictitious characters of Rabelais was abandoned little real difficulty has attended those who have sought, "par curieuse leçon et méditation fréquente, rompre l'os et sugérer la substantifique mouelle" of his meaning. Individual references may be still obscure. Not seldom, probably, they are purposely so. Nothing was further from the intention of Rabelais than to make his meaning so plain that he who ran might read. Whole pages of his work are mere nonsense, a tub thrown to the whale of the Parliament or the Sorbonne. Still the purpose, moral, social, political, of Rabelais stands out as distinct for practical purposes as a beacon light. What thinkers have found in him that has reconciled them to his coarseness and in-

duced them to wade through a mass of filth

Profound as that Serbonian bog
Betwixt Damietta and Mount Casius old
Where armies whole have sunk,

is now the property of the world. So far in advance of subsequent writers did he stride in his insight into the sources of national welfare or national degradation, that we may acquit of hyperbole a writer in the *Revue Politique et Littéraire* when he says, "Je me contente de souhaiter que nous fassions jusqu'à Montaigne et Rabelais un pas en arrière; ce serait un grand pas en avant."

A work of Ginguéné, first published in 1791, and reprinted last year, 'De l'Autorité de Rabelais dans la Révolution présente et dans la Constitution civile du Clergé,' showed the manner in which the French Revolution, though it failed always to attain the goal to which Rabelais pointed, ran constantly along the grooves he had laid down. Since this effort, practically the first, to trace the serious purpose of Rabelais, his works, no longer in the Index, as in pre-revolutionary times they were, have received the attention they merit, and are now understood.

The course pursued by Dr. Ligier is that generally adopted in dealing with Rabelais. A glance at the sixteenth century, its actions (*faits*) and its opinions (*idées*), is succeeded by a picture of Rabelais in the midst of his surroundings. Then follows an exposition of his views concerning royalty and its surroundings, the clergy, the nobility, the administration of law, education, and the people. Upon these subjects little that is new remains to be said. Only in the chapter which deals with the views of Rabelais concerning the people do we find ourselves quitting what may now be called the high road of Rabelaisian commentary. It is a little amusing, perhaps, to find a phrase like the following, which appears in the chapter in question: "Rabelais a au plus haut degré le sentiment de la solidarité humaine." It is, however, true that Rabelais, in spite of his singular and, to men of Northern race, inexplicable delight in cruelty, displays a profound sympathy with humanity, especially with that portion of it which is feeble and oppressed. In this respect he differs, as Dr. Ligier affirms, not only from Machiavel, between whom and Rabelais a rather forced comparison is instituted, but from Erasmus and Montaigne. There is, indeed, according to English ideas, something thoroughly French in the manner in which beneficence as an idea is lauded and extolled by Rabelais, while in deeds it is wholly disregarded. In the slaughter of Dindenaunt (in English Ding Dong), his shepherds, and his sheep by Panurge, who, after causing the calamity, seizes an oar when he sees the animals and men in the water, "non pour ayder aux moutonniers, mais pour les engarder de grimper sus le nauf et evader le naufrage," Dr. Ligier sees nothing more than a proof of the cruelty of Panurge. It is, however, assumably witnessed by all on board the vessel, among whom are not only Friar John, who is avowedly present, but Pantagruel and Rabelais himself. It may, of course, be said that cruelty was as characteristic as licence of expression of the time of Rabelais,

an age concerning which a contemporary poet wrote:—

Chacun, pour cacher son malheur,
S'attache le ris au visage
Et les larmes dedans son cœur.

While, however, coarseness of expression was useful or indispensable to Rabelais as a protection, the same cannot be said of cruelty. In his contempt for individual life, as in the other respects pointed out by Ginguéné, Rabelais seems to anticipate the French Revolution, and to link the tortures and holocausts of the Place Maubert with the decapitations of the Place de la Révolution, and the massacres at Béziers and Carcassonne with the *noyades* at Nantes.

Some value attaches to the defence of Rabelais that is founded by Dr. Ligier upon his letters. In spite of the inexplicable condemnation of Rabelais—for which subsequent, if inadequate, atonement was made—by Voltaire, the opinion that Rabelais was a drunken monk, or that he accompanied the Cardinal Jean du Bellay to Rome in the capacity of a buffoon, is now wholly disregarded. Were it otherwise the correspondence which remains, small in bulk as this is, would serve to dispose of such a fiction. The letters are those of a shrewd and accurate observer, and contain opinions upon the motives and actions of those in high places which account for the care taken by the writer that they should reach their destination without being tampered with or intercepted. Not before has the value of this testimony received its full tribute. Had nothing of Rabelais been preserved but his correspondence, we should have been compelled on the strength of this to accord him the character of a man of keen and penetrating insight. With the evidence of his serious purpose supplied thus by himself must be accepted the proofs afforded of the estimation in which he was held by men of highest mark with whom he was thrown into intimacy. The opinions of the most illustrious of these are quoted in the prefaces to the more important editions of the works. Dr. Ligier enumerates among the close friends of Rabelais who honoured him with their esteem and confidence Georges d'Armagnac, Bishop of Rodez, subsequently ambassador to Venice and Rome and Cardinal Archbishop of Toulouse and Avignon, and his successor at Venice, Guillaume Pelicier, Bishop of Narbonne, and afterwards of Maguelonne and Montpellier. In the letters of the latter the references to M. le docteur Rabelais are almost deferential. When he despatches to the neighbourhood in which Rabelais lives his *maitre d'hôtel*, Pelicier declares that

"Il ne veut pas le laisser passer sans présenter à Rabelais ses bonnes et affectueuses recommandations et faire offre qu'il n'épargne aucunement tout ce qu'il connaîtra être commode en sa maison."

In respect to the authorship of the fifth book, Dr. Ligier holds with the majority of critics, in opposition to the opinion of M. Burgand des Marets and Rathery, whose edition he uses, that the subject matter forms a continuation and development of what had gone before; that the augmented bitterness of tone is attributable to indignation at the fate which had attended his friends Marot, Étienne Dolet, and Buonaventure Desperiers;

and that the inferiority of workmanship occasionally apparent is a sign of declining years. He accepts also, what is now generally believed, that the Calvinistic portion of this book is assignable to some one, probably Henri Estienne, by whom, after the death of Rabelais, it was prepared for the press. It must also be remembered, so far as concerns weaknesses of style as well as strength of expression, that this book never underwent at the hands of its author the kind of revision bestowed upon its predecessors. Rabelais was an artist—a fact which escapes the attention of some of his commentators. It is easy, however, to believe that the care bestowed upon revision was due less to desire to avoid literary censure than to escape the stake. "Jusqu'au feu exclusivement" Rabelais was prepared to go, but the limits within which safety was to be found were laid down on no map. Parliament and Sorbonne were both dead against him, and if once his firm ally the king—Francis I. or Henry II.—failed to see the point of his jokes his chances were but poor. So trivial was the offence which Dolet expiated at the stake, there was scarcely a chapter of 'Gargantua' or 'Pantagruel' that would not supply matter fifty times more dangerous. Had the fifth book, then, been published in the lifetime of Rabelais, it would doubtless have undergone close revision, and have assumed a somewhat different shape. As it is, however, the chief portion bears unmistakable traces of the hand of the master, and the interference of the editors did not probably extend far beyond the insertion of a little strong Calvinism. In his early life Rabelais was impressed with the teaching, probably oral, of Calvin. Nothing, however, was less likely to take a permanent hold upon the founder of Pantagruelism, the man of large faith, large life, large drollery, and large charity, than the bigoted and sectarian views of Calvin. Whenever, then, we find traces of Calvinism in the fifth book we are as certain that the original has been tampered with as we are when, in posthumous editions of the entire work and in the English translation, we find the condemnatory references to Calvin excised.

Numerous as are the portraits of Rabelais, there is not one the authority of which is incontestable. Scarcely a town or a château of importance is there in the districts between the Loire and the Garonne which does not boast the possession of one or more likenesses of the great Tourangeau. Most of these are, however, without a vestige of authority, and not a few are purely fantastic. Upon the existing portraits of Rabelais, or upon such of them as he has been able to inspect, M. Georges d'Albenas, of Montpellier, has written a study, the conclusions of which are entitled to respect. Three of those which have most influenced subsequent effort he has reproduced by a process of heliogravure. First in rank stands in his estimation the oil painting still shown at the Ecole de Médecine of Montpellier. Evidence to prove that this was in the place it now occupies in 1619, or between sixty and seventy years after the death of Rabelais, is supplied, since in the following year Rauchin, dwelling in the course of an inaugural address upon the physicians of eminence belonging to the Medical Uni-

versity of Montpellier, whose portraits he had caused to be placed in the "salle d'assemblées des professeurs," mentions in the list François Rabelais. Corroborative evidence of the antiquity and the fidelity of this portrait is also forthcoming. Scarcely inferior in value is said to be the portrait which is shown in the Bibliothèque de Genève, while one of two which form a portion of the Musée de Versailles is stated to have serious claims to consideration.

Among engraved portraits those by Léonard Gualtier and Michel Lasne, which present Rabelais in his advanced age, stand foremost. The engraving by Michel Lasne, like the Montpellier portrait, is reproduced in the volume, the third illustration being a portrait by Sarrahat, a skilful engraver of the early portion of the eighteenth century, to whom is assignable the responsibility of furnishing the type which has become generally popular.

That the portraits which have the strongest claim to acceptance are those which it is most pleasant to believe genuine students of Rabelais will readily believe. There are presented, indeed, in the pictures of Rabelais we recall two types of manhood so distinct that it is impossible both should be veracious. One, which depicts a man thoughtful and dignified, with a square massive head, broad brow, long nose, and wide nostrils, scarcely reveals the humourist behind the scholar; a second, with its protuberant forehead, laughing eyes, round and projecting cheeks, and sensuous lips, parted in laughter and displaying a splendid set of teeth, conforms exactly to the idea formed of Rabelais by those who know him wholly by report. The graver type, of which that at Montpellier is probably the original, is exhibited in the large and apparently modern picture of Rabelais which adorns the Hôtel de Ville of Chinon, his birthplace; the second, which is accepted by Sarrahat, is found not only in the Musée of Versailles, where it is numbered 3166 in the catalogue, but in the pictures preserved at the châteaux of Chenonceaux and Azay le Rideau, concerning which M. d'Albenas is silent. In the English editions in current use the portraits have no value. Evans's edition supplies a medallion slightly altered from one by Lasne in the Carte du Chinonais, which accompanies some editions of the works; Bohn gives a smirking face, in which an effort has apparently been made to combine the designs of Lasne and Sarrahat; and the portrait in the English version with M. Doré's designs, first printed by Camden Rotten, is amusingly idealized.

Narrative of the Second Arctic Expedition made by Charles F. Hall. Edited under the Orders of the Hon. Secretary of the Navy by Prof. J. E. Nourse, U.S.N. (Trübner & Co.)

THE sumptuous quarto must be considered an enduring protest against the historic charge that republics are ungrateful. The late commander of the *Polaris* was a sufficiently remarkable man, but his discoveries were not great. To science he added but little accurate information: his geographical explorations in the upper reaches of Smith Sound were shown by Sir George Nares's expedition to be even less than the world

was willing to allow; while the energy and enthusiasm which under more favourable circumstances might have been devoted to sound work were squandered away on a search highly laudable in itself, but which must be considered, in the light of cold reason, as little better than a wild-goose chase. The truth is that poor Hall was—in the least offensive sense of the term—a great-hearted monomaniac, whose character unsuited him for acting under the orders of one better fitted for command than himself, and whose deficient education and general training rendered his appointment to the head of the *Polaris* expedition unfortunate for science. The story of that expedition need not be recapitulated. All has never been revealed, but we are already in possession of sufficient information regarding its proceedings to know that it failed mainly owing to dissensions, to want of discipline, and to the egotism of its commander being resented by those who considered that their superior attainments in book knowledge and navigation ought to have entitled them to more consideration than unhappily they received at his hands. To the *Polaris* expedition Hall sacrificed his life, and, whatever might have been his faults, out of the turmoil of scandal to which its proceedings gave rise his name emerges most creditably of all who took part in it. To this the United States have not proved insensible, and have treated his memory with all due respect. They published the history of the work accomplished by the *Polaris* with a splendour to which none of our Arctic expeditions has been considered worthy of aspiring. Having completed this task, Congress bought from Hall's relations, for 15,000 dollars, the papers and journals of his former expeditions, and commissioned Prof. Nourse to edit them in a work on which are lavished all the resources of the printer's, cartographer's, and engraver's arts. Indeed, the appliances of a government establishment have been drawn on with unnecessary liberality, for many of the costly photo-lithographs are, though interesting and decorative, not essential to the full comprehension of the text. However, as Uncle Sam pays for all, John Bull has no right to complain; but, on the contrary, ought to thank the Washington authorities for issuing such a volume for free distribution to the great libraries and scientific institutions of Europe and America.

Though, with true Western ornateness, Hall styled himself "Captain" on the title-page of his first work, he was, we believe, trained as a printer in Cincinnati, and until—seized with a fancy for engaging in the search for the remains of Franklin's expedition—he took passage on board a whaler for Cumberland Sound had never seen the sea. The vague, aimless life he led among the half-civilized Eskimo in Smith Sound is narrated in his 'Arctic Researches.' Returning from that expedition, he succeeded, though in the face of many obstacles, in gathering together sufficient supplies and funds for a second and more extended expedition, the object of which was to search King William's Land for any records of the *Erebus* and *Terror* which might be buried under cairns in the vicinity of the spot where McClintock had ascertained that the ships had been lost.

He did not, it is needless to say, discover any records, but he obtained various relics of the lost ships, and collected some more or less apocryphal stories regarding their hapless crews. Among other tales which for a time he firmly believed was one which represented Capt. Crozier as being still alive among the natives. This was, of course, a mere fabrication. Indeed, Hall fell into numerous errors of this description. He expected that every one ought to be as interested in his life's work as he was himself, and though afterwards he avoided this blunder, he extracted the most erroneous information from the Eskimo, simply because he put "leading questions" to them, and naturally received such replies as his witnesses saw he wished to obtain. During these sledge journeys he noted many useful particulars about native life, and had he been properly trained as an ethnologist and geologist he might have done much sound scientific work. As it is, we are everywhere met with loose statements, unsatisfactory theories, and an entire absence of data circumstantial enough to satisfy the requirements of modern research. Hall's defects of character also came out painfully on these expeditions. His sanguine temperament looked for enthusiasm equal to his own from all with whom he came in contact. The lukewarmness of the whaling captains, therefore, annoyed him, and he was always seeing opposition and mutiny where a man less of one idea might have found only ignorance and half-heartedness. As it was, he shot one of his men. The chief interest of the volume must, however, always remain with the notes about the Eskimo. The tribes on the western shores of Davis Strait and Baffin's Bay were never numerous, and of late years they have much decreased, and will in time disappear. Hence any particulars about them are interesting, more especially with a view to the comparison of their habits and traditions with those which Rink has so industriously collected from the opposite Greenland shore.

Prof. Nourse has himself no personal acquaintance with the Arctic regions, but in editing Hall's papers he obtained the valuable aid of Mr. Bryan, who was astronomer of the *Polaris* expedition. The result is that there are few errors to be noted in his pages, and very little which the specialist could have desired otherwise. Here and there, in such misnomers as "Lady Jane Franklin" (p. xvii) and "Admiral Collinson, C.B., now Elder Brother of the Trinity House" (p. 12), the editor shows that he is not quite abreast of British courtesy titles. But, apart from such excusable slips, he states the whole subject fairly, and while not unwilling to render that customary "homage, aids, and reliefs" which, as a "literary vassal," Maraulay declares a biographer must pay to his liege lord, he does not conceal the defects of Hall's character and the causes which led to the partial or entire failure of his expeditions. He, however, wastes much anxious thought over trifles. For instance, he seems undecided whether to call the natives of the Arctic regions "Innuits," "Eskimo," or "Eskimos," and finally resolves that, as Hall asserts they hated to be called by either of the two latter names, he should adopt the former. It was very natural that the natives of the Arctic regions should,

like any other people, dislike being styled by a name which is strange to their language, though in reality the term "Innuits" is by no means universal. It means, at most, only "the people," as indeed do most aboriginal tribal names. "Eskimo," which is consecrated by long usage, and ought to be retained to designate the extreme northern race of America and the immediate Asiatic shore (Tusks), is not of French origin, as its old form of "Esquimaux" would lead us to suppose. It is in reality derived, not from an "Indian root signifying sorcerer," but either from the Abenaki "Eskimato" or the Ojibwa "Askimeg," the term in both cases signifying "those who eat raw flesh." Hence Prof. Nourse has gone beyond his commission when he spells the word sometimes as "Eskimos," and he twice misquotes Dr. Rink's "Tales and Traditions" in so far that he makes that writer call his late subjects "Eskimos." The book is illustrated by a profusion of maps. Some of these are fac-similes of native sketches, and are therefore of peculiar ethnographic value. Others are reproductions of Hall's own work, while several are general charts of the Arctic regions. These are, for the most part, up to date. It is, however, curious to notice that on the large pocket map prepared by the Washington hydrographer the Queen Charlotte Islands are represented as if they consisted not of three islands, but of one, and, instead of being perfectly well known, were unexplored on their eastern shore. These are, however, slight blemishes in a fine work, which gives us access to much hitherto unpublished information about early American voyages to the North, about the wintering of the whalers in Cumberland Sound, and the whale and seal trade generally, and lastly, but mainly, about the Eskimo, and the courageous man whose best years were spent among them, and of whose strange life this volume is the partial chronicle.

La Province Chinoise du Yunnan. Par Émile Rocher. Deux Parties. (Paris, Lemeray; London, Trubner & Co.)

Numerous attempts have of late years been made to open communication with Western China through the province of Yunnan. From the side of Burmah we have sent several expeditions into the province; from the north-west Russia has striven to reach the same goal, but without success; while the neighbourhood of Cochin China has induced the French to make repeated efforts to attain the same object from the south. The attempts made in 1866-69 by a French commission to find a practicable route by way of the Cambodia river having proved failures, there remained only the more direct and shorter line of communication by the Hung Kiang or Red River, which connects the south-eastern portion of the province with the Gulf of Tong-king. By this route the two termini are separated by only two hundred miles as the crow flies, and the river is navigable. The only point, therefore, to be discovered was the extent of that unknown quantity, the hostility of the intermediate independent tribes. This M. J. Dupuis, a French merchant, determined to put to the test, and after having overcome numerous obstacles thrown in his way, both by the Annamite authorities and

the mountain chiefs, he succeeded in forcing his way into Yunnan.

At this time (1869) the Mussulman rebels were in possession of the greater part of the province, and M. Dupuis, sympathizing with the mandarins in their struggles against their turbaned enemies, volunteered to bring into the province by his newly discovered route some French guns for their succour. In the mean time, before the guns could arrive, it was arranged that M. Rocher, who had associated himself with M. Dupuis, should proceed at once to Yunnan by way of the Yang-tse Kiang, taking with him some light pieces of artillery, and that on his arrival he should occupy his time, until the advent of M. Dupuis, by making a survey of the mineral resources of the province. This programme was faithfully carried out, and two goodly-sized volumes contain the record of M. Rocher's share in the enterprise.

It has been remarked that there is an unusual want of religious clanship between the different bodies of Mussulmans in China, and this same fact forced itself on the attention of M. Rocher on his advancing into Yunnan, where, when a death struggle was going on between the Chinese and their Mohammedan fellow subjects, one would naturally have expected to find religious enthusiasm more than usually intensified. Speaking, however, of the neighbourhood of Tan-tan, M. Rocher says:—

"On almost all the ramifications of the chain of the Liang-shan there are hamlets peopled by Moslems, with whom the I-jên, or aborigines of these mountains, rarely mix. In spite of the presence of three distinct races, Chinese, Moslems, and I-jên, the Mohammedan rebellion counted only a very few adherents in this spot, and during seventeen years of civil war peace remained unbroken."

In other parts of the province things were a more warlike aspect, and even

"the merchants or buyers went armed to the teeth; usually they carry a leather sheath containing two sabres or cutlasses, with handles covered with a leaf of silver or some other metal, and sometimes adorned with precious stones, according to the wealth of the owner."

The investigation of some of the more accessible of the mines which abound in Yunnan fully occupied the time left at M. Rocher's disposal. There are probably not many regions in the world of equal area which are richer in minerals than Yunnan. In describing the plain of Lin-an, in the south-eastern part of the province, M. Rocher says:—

"Without speaking of cereals or other plants common to this district, the province possesses mines of great wealth; iron, copper, tin, silver, gold, lead, coal of various qualities are found together."

In another part of the province he found a palpable piece of evidence of the abundance of copper in the shape of a temple built entirely of that metal:—

"Not the least morsel of wood has been used in the construction; tiles, doors, windows, &c., all are of the same metal."

In his second volume he gives a systematic survey of the metallic resources of the province, which leaves nothing to be desired either in the way of fulness or accuracy.

As is well known, there exist a great number of indigenous tribes in Yunnan, and we could have wished that M. Rocher

had interested himself more in studying their languages and their means of written communication. Speaking on this subject, he says: "These different tribes, of which we have told as much as we could learn during our travels in the province, have, so far as we know, neither a primitive religion nor written monuments." Capt. Gill, however, in the neighbouring province of Sze-chuen found, among cognate tribes, books written in hieroglyphic characters, and the probability is, therefore, that a more industrious search would have revealed the fact that works of a similar nature exist among the aborigines of Yunnan also. But M. Rocher would probably plead that the main object of his residence in the province was of sufficient importance to leave him little leisure to indulge in philological researches; and he has certainly done full justice to the history of Yunnan, both past and present.

At the close of 1872 illness compelled M. Rocher to seek medical aid at Shanghai, not before, however, he had welcomed M. Dupuis on his arrival from the Gulf of Tong-king. During the years 1871-72 so strenuously had the imperialists exerted themselves that they had little need of the guns which then reached them. City after city had fallen into their power, and at last, in January, 1873, Ta-li Fu, the only remaining rebel town of importance, became their prize. M. Rocher thus describes the use they made of their victory:—

"The Fu-t'ai (or Viceroy), under pretext of celebrating the deliverance of the city, invited all the Mohammedan chiefs to a grand dinner; those who had openly combatted the capitulation suspected a trap in this invitation, while those who had been the authors of it, and on whom honours had been heaped, saw in it only an ordinary ceremony. Yang Yu-ho alleged indisposition in order to stay at home, and sent one of his lieutenants in his place. All the other persons invited went; the Fu-t'ai received them well, praised them highly, and at the moment when they were passing into the banquetting hall soldiers posted with this purpose seized those of the guests who were pointed out to them, and seventeen heads rolled on the floor. Immediately the Fu-t'ai gave orders for the discharge of six shots as a signal for commencing the massacre in the town. It was the eleventh day of the occupation. What followed is indescribable: the soldiers throw themselves mercilessly even on those who had shown them hospitality, so that the population, which supposed the whole matter at an end, were taken by surprise, and did not even attempt to defend themselves at first. Presently the instinct of self-preservation asserted itself, and although the massacre continued, night permitted energetic men to form themselves into groups. In the villages of Lao-yang, Ta-chiao, and the suburbs to the north of the town, the victims were counted by thousands. There the soldiers, fatigued with cutting off heads, set the houses on fire, and waited with loaded muskets the rush of the inhabitants to the doors. After three days of this human butchery Ta-li and its neighbourhood presented an awful spectacle: out of 50,000 men, 30,000 had perished in these terrible days, and the rest were dispersed."

The River Tyne: its History and Resources.
By the late James Guthrie. (Newcastle-upon-Tyne, Reid.)

One who fell but little short of being a poet himself has said that none but poets should

write about rivers. Had this canon been enforced, the public would have been deprived of an interesting and most instructive book. There is no conscious poetry in it, it is true, and no river in the north of England—perhaps not one in the whole island, the royal Thames only excepted—more fully deserves rich imaginative treatment. It is mysteriously intertwined with all our earliest history. What the men who dwelt by its side and fished in its clear waters called it before Cæsar's time we shall never know. That the Romans had a name for it seems certain, but it has probably not come down to us, though they have left some trace of themselves on almost every mile of its banks. It may be that the Saxon invaders first gave it the name it now bears, or, as is far more probable, adopted, with such change as their tongues found needful, the old designation. The name is not known before their time, nor can we now interpret it, or even tell with certainty of what speech it is a relic. Guesses more than we care to remember have been made, but not one of them has received the assent of competent philologists. From the days of Bede to our own the Tyne has been constantly a subject of discourse. Cutting in halves as it does the old kingdom of Northumbria, it runs through a line of country studded with points that have become memorable in northern annals. The abbays of Tynemouth, Hexham, and Jarrow may be said to have stood on its banks, and the blood of half the battles which were fought with the marauding Scotch to have mingled with its waters. Jarrow was a port in Eadric's time, and is said to have been able to accommodate at once the whole royal navy. There had been a military post at the spot now called Newcastle, on the Moot Hill, and the same place was pitched upon by Robert, the son of the Conqueror, as the site of a fortress. It was not, however, this building, but the new castle erected by his brother Rufus, which gave a name to the great coal emporium. A history of the Tyne such as we picture to ourselves should tell us of these things and of much else beside: of the long-lasting and especially cruel Border wars; of Saxon monasticism, and of the fate of the Tyne abbays after the monks had gone out and the lay lords come in; how Hexham has been "ruinated," as a Northumbrian would say, in quite recent days under the shallow pretence of restoration; and how Tynemouth was much more than a mere picturesque ruin when it was held for the Parliament in 1648 by Henry Lilburne, a brother of the notorious agitator Freeborn John, who, when the king's friends were making their last wild plunge, went over to them with the greater part of his troops, and held the place for Charles until it was stormed and the revolvers put to the sword by a body of troops despatched from Newcastle. The author dwells in the early pages on some of these things, and from the way they are treated we have little doubt but that he could have written a most interesting book about the great river's history as a whole. He preferred, however, to devote his attention almost wholly to its relations to traffic; and we do not blame him. There are so few books on mercantile subjects which are at the same time literature that it is pleasing to come upon one which, dealing mainly with shipping, navigation,

dredging, and the coal trade, is at the same time easy, not to say agreeable, reading.

Coal is to Newcastle more than cotton is to Manchester. The exigencies of war may have called it into being, and the fish with which the Tyne and the sea abounded may have helped to enrich its early merchants, but for many a long day coal has been king there; and although iron is a pretender now claiming allegiance, it will be long before there is a change of dynasty. The English are a mercantile folk, but they have been slow in learning the simplest principles on which prosperous trading is based. We do not mean that the particular movement known as "free trade" did not make its way so rapidly as might have been looked for, though there may still be found in Parliament and the more secluded rural districts men who are said to be unable to comprehend the notion. Our thoughts go back to an earlier time, before protection, as our fathers understood it, was thought out as a principle. A battle many centuries long had to be fought against irritating restrictions and monopolies of almost every conceivable sort. Those who suffered of course complained loudly, but there were few even of the wisest who comprehended that causing the trader to work in shackles lessened the riches and power of the country. Historians have not dwelt on this phase of mediæval and more modern life as they ought to have done; but there has been good reason for this. Until quite recent days, though some of the more outrageous of the facts were known, the evidence was for the most part locked in manuscripts, and so scattered as to be inaccessible. A history of the north of England coal trade which should go into sufficient detail would be valuable for this purpose. What the lamented author has done in the matter is but to give a sketch. Slight as it is, thoughtful persons will find it profitable reading. The greater part of the volume is occupied by details of the important engineering works which have been from time to time undertaken for the improvement of the channel and mouth of the river. They are, we imagine, but dimly comprehended beyond the circle of a few professional engineers and the Newcastle, Shields, and Gateshead men who are personally interested in them. If such vast undertakings had been brought to a successful termination in France or Holland, Englishmen would have known all about them, for they would have had a place in guide-books. It would not be amiss if some of the travellers who think it needful to see Katwyk sluice and examine into the details of how Haarlem mere was drained would inform themselves as to the great works which have been undertaken and completed on the Tyne within the last few years. The author has much to tell about dredging, and shows how from a very small beginning this mode of deepening a river has become one of the most powerful of human agents, upwards of 5,200,000 tons having been removed from the bed of the Tyne in one single year. He does not, however, inform us who was the first person to whom it occurred to use the dredge for this purpose. Ordinary books of reference give no help. We believe it was employed in the Low Countries at an early period. On another matter he gives what to us is new knowledge.

"Steam vessels were," he says, "first used as tugs in 1818, on the suggestion of Mr. Joseph Price, of Gateshead. In the summer of that year a Hull trader, the *Friends' Adventure*, a laden vessel, was drawn by Mr. Price's vessel, the *Eagle* or the *Perseverance*, from Newcastle quay to the sea, being the first time a sailing vessel was ever towed by a steamboat."

Mr. Price was a benefactor to his fellow creatures in two directions. He was, we gather, a Gateshead shipowner, not a man who was anxious to show his scholarship. Had the latter been the case, instead of the good English word "tug," which every one can understand and pronounce, we should have had inflicted upon us some barbarous Greek compound, like unto those now countless others which cover us with shame whenever we open a modern dictionary. The work was left in manuscript by its author, and had not, we gather, undergone final revision. We find no signs of this in the text, which, so far as we have means of testing it, is almost absolutely trustworthy. The only error we have detected is the statement that glass is thought to have been introduced into England in the seventh century, whereas we know that it was employed and probably made here in the Roman time, if not earlier. It is also not quite accurate to speak with any hesitation whatever as to the use of pit-coal in the north of England by the Romans. Of late years the matter has been put beyond doubt. A cart-load of coal was found, just as the legionaries had left it, some time ago at the station of Cilurnum, and a quantity more has been come upon in the excavations at South Shields, in a position which makes it certain that the Roman inhabitants had brought it there.

An index ought to have been added, and it would have been well if the long plans, which are many times folded, had been mounted on linen. It is almost impossible to use the book without injury to them.

Of English Dogges, the Diversities, the Names, the Natures, and the Properties. A Short Treatise written in Latine by Johannes Caius of late Memorie, Doctor of Physicke in the Universitie of Cambridge. And newly drawne into English by Abraham Fleming Student. "Natura etiam in brutis vim ostendit suam." Scene and allowed. Imprinted at London by Richard Iohnes, and are to be sold ouer against St. Sepulchres Church without Newgate, 1576. ('Exchange and Mart' Office.)

A Treatise of Fysshynge wyth an Angle. By Dame Juliana Berners. Being a Fac-simile Reproduction of the First Book on the Subject of Fishing printed in England by Wynkyn de Worde at Westminster in 1496. With an Introduction by Rev. M. G. Watkins, M.A. (Elliot Stock.)

It is significant of the way in which the literary taste of our day is tending towards antiquarianism that two reprints of the same rare book should have appeared within a few weeks, almost within a few days, of one another. Mr. Arber has reproduced it in the third volume of that medley which he calls 'An English Garner,' and for the other reprint, it comes from the oddest and most unexpected source, to wit, from the office of the *Exchange and Mart*. It is with the latter volume only that we

are concerned. The publisher's notice, which serves as preface, declares: "The following pages are a reprint, line for line, and even error for error, of the earliest book on dogs in the English language." Not that there is any pretence of the booklet being a fac-simile, for only "the title-page is an exact copy, taken by photography, of the one to the book in the British Museum," and, this being said, the reader is left without further note or comment. Dr. John Caius was one of the most famous men of his time, and the second founder of Gonville and Caius College, in the University of Cambridge. He was one of the last of those peripatetic students who went about Europe, from university to university, in search of new lore, and in the hope of collecting the last discoveries of the scientific investigators of his time. What Cornelius Agrippa had done, and Paracelsus and Conrad Gesner, that John Caius did. Assuming that the occult philosophers who were prying into the dark things of Nature had stores of tremendous secrets, which could only be revealed to an inner circle of votaries who should patiently sit at their feet and wait for the revelation of their mystic arcana, young Caius went to gather this,

The sacred knowledge, here and there dispersed
About the world, long lost or never found.

Born and bred at Norwich, he entered at Gonville Hall in the University of Cambridge, and after getting a fellowship at his college, he started off on his travels about 1539, with an unusual amount of learning, some little fortune, and a boundless and insatiable craving for knowledge. He actually became Professor of Greek at Padua. He dabbled in theology; he was an enthusiastic antiquary. He made copious notes upon all the famous libraries in Italy which he visited. He was an unwearied student of natural history, and beyond compare the first anatomist and the most renowned English physician of his generation. Of course he was at one time denounced as an atheist, and at another as a crypto-Papist; and indeed it seems that his days were shortened by the persecution of some ignorant bigots, who hounded on a fanatical mob—for it was no better—to pillage the doctor's college at Cambridge under pretence of destroying Popish vestments and other abominations.

The treatise 'Of English Dogges' was originally written in Latin, and published in 12mo. in 1570. The work was compiled in fulfilment of a promise made to Gesner some years before, and attracted at the time great notice. It was not till three years after its author's death that it appeared in an English version by Abraham Fleming, one of the most prolific scribblers of his day, whose name, though it is almost forgotten now, is yet the name of a man of no mean acquirements, and one whom his contemporaries regarded with respect. Fleming prefixed to his translation three specimens of his own composition,—one which he calls "A Prosopopoicall Speech of the Booke," in English verse; an address, "To the well disposed Reader," in English prose; and an "Epistola Dedicatoria," addressed to Dr. Perna, Dean of Ely, in exceedingly good and classical Latin. The "Prosopopoicall Speech" is, of course, an address by the book itself, which begins by remarking that

some books deal with one subject, some with another:—

Some tell of serpentes sundry sortes,
Some tell of plantes the full effect:
Of English dogges I sound reportes,
Their names and natures I detect,
My forhed is but baulde and bare:
And yet my bodys beutifull,
For pleasunt flowres in me there are,
And not so fyne as plentifull.

It is to be presumed that by his "forhed" the speaker means his binding, for the title-page is by no means "baulde and bare." Having given us a taste of his poetical skill, Fleming explains himself more at large, and much more intelligibly, in his prose address.

"An ignorant man," he says, "would never have been drawn into this opinion, to think that there had been in England such variety and choice of dogges, in all respects (not only for name but also for quality) so diverse and unlike. But what cannot learning attain? What cannot the ray of knowledge open? What cannot the lamp of understanding lighten? What secrets cannot discretion detect? Finally, what cannot experience comprehend?"

Then, proceeding to eulogize Gesner and Caius, he winds up with a word to cavillers:—

"As for such as shall merr and match at the English abridgment and teare the English translation, being absent, with the teeth of spitefull envy, I conclude in brevity their eloquence is but curriake; if I serve in their meat with wrong sauces, ascribe it not to unskilfulness in coquetry, but to ignorance in their diet, for, as the poet saith,

Non enim est ars culin coque, sennae [sic] palato:
Nunquid coquus domini debet habere gulam.

It is not enough that a cook understand,
Except his Lords's stomach he hold in his hand."

When we are once handed over to Dr. Caius's own work, we find ourselves dealing with a book of really very great interest. In the manner of treatment of his subject the author, as might have been expected, starts on the old ambitiously analytical plan of dividing and subdividing his subject, as a Scotch minister does with his sermon; thence we learn that "All English Dogges be either of: a gentle kind, serving the game; a homely kind, apt for sundry necessary uses; a curriake kind, meet for many toyces." Having again subdivided their "kinds" in more than one arbitrary fashion, he proceeds at last to give a more particular account of the various sorts of dogs known in England, and in doing this he has produced what is for the modern reader as curious and amusing a little volume as he can well hope to find. One may turn over the pages at random, and the eye can hardly fail to light on something quaint and noteworthy in the matter, the language, or the illustrations. Thus it will be new to most people that there is a

"Dogge.....whom we call *Terrars*, because they (after the manner and custom of ferrets in searching for conies) creep into the groundes [terra?], and by that means make afraid, wyppes, and byts the Fox and the Badger in such sort that either they teare them in pieces with their teeth being in the bosom of the earth, or else hayle and pull them perforce out of their lurking angles, dark dungeons and close covers."

Neither is it known to mankind in general that

"The Grehounde [sic].....hath his name of this word, Gre, which word soundeth *Grades* in Latin, in English *degrees*. Because among all dogges there are the most principal, occupying

the chiefest place, and being amply and absolutely the best of the gentle kind of hounds."

The learned doctor had evidently a weakness for etymology, and even when he had said all he had to say in the way of description of his various "Dogges," he found it needful to add "A Supplement or Addition containing a demonstration of *Dogges' names*, how they had their Original," which supplement we seriously commend to the attention of Prof. Skeat and Mr. Wedgwood, not forgetting the editors of the Philological Society's new English Dictionary.

Dr. Caius had cultivated his faculties of observation, and his shrewd notes upon the *genus homo*, and especially upon that variety of it which is to be found in his own country, are sometimes very apt and very instructive. Thus, in giving an account of the spaniel, he says:—

"There is also at this day among us a new kind of *dogge* brought out of France, for we Englishmen are marvellous greedy gaping gluttons after novelties, and covetous covarantes of things that be seldom, rare, straunge and hard to get."

One of these "novelties," he tells us, happened in his own time:—

"A Hare (being a wild and skippish beast) was seen in England to the astonishment of the beholders, in the year of our Lord God 1564, not only dancing in measure, but playing with his former feet upon a *tabaret*, and observing just number of strokes (as a practitioner in that art), besides that, nipping and pinching a dogge with his teeth and claws, and cruelly thumping him with the force of his feet. This is no trumpery tale," he adds, "nor trifling toys (as I imagine), and therefore not unworthy to be reported."

Happily, however, he not only reports "things straunge and seldom," but he gives us, too, the every-day accounts of the "dogges" of his time. Whether the *Canis lunarius*—in English "the Mooner"—is still to be met with we are unable to say, but in Caius's time we infer that he was no rarity. His singular name, we learn, was given him

"because he doth nothing else but watch and ward at on ynche, waiting the wearisome night season without slumbering or sleeping, having and waving at the Moone,.....a quality in mine opinion *straunge* to consider."

Perplexing as this idiosyncrasy of the Mooner appeared to Dr. Caius, there were still "straunger" things to note. Take the following as an instance:—

"Some Dogges there be, which will not suffer fiery coals to be scattered about the hearth, but with their paws will rake up the burning coals, musing and studying first with themselves how it might conveniently be done. And if so be that the coals cast too great a heat then will they bury them in ashes and so remove them forward to a fit place with their noses."

After this the tricks of "the puppetly and peasantly curra, which some frumpingly tearme *lysteing hounds*," or of the "Dogge called the Daunser," or of him called "the Spaniel gentle or the Comforter" will appear comparatively tame, and yet the reader will find those sections—as, indeed, the whole book—full of charming passages, with a freshness and rugged beauty of language such as only the sixteenth century writers knew how to employ. The publishers have done well in bringing out so delicious a little volume, and it is sure to be well received.

But really the unhappy creature who tried to translate Fleming's "*Epistola Dedicatoria*," should be kept from such tasks for the future. Fleming addressed his letter "*Doctissimo viro et Patrono suo singulari D. Perne*." This is rendered "To the most learned man, and his especial patron E. Perne." It seems that the "translator" could not make out the meaning of the capital D, so he resorted to the expedient of *cy-près*, and substituted for it the next letter. Perne's name was Andrew. Again, Fleming reminds Perne that he was *conjunctissimus* with Caius, *familiaritatis naru*. In the "translation" we find this rendered "bound by ties of family to yourself." A few lines further on Fleming explains why he resolved on making his English version; because, he says, *novitate rei nonnihil delectatur*. It is hard to see how even a tyro should so bungle as to make this mean that the writer was "covered with delight with the novelty of its appearance." After this it is not surprising that the poor man should find himself hopelessly at sea when he comes upon the common idiom *nascio an*, or that he should suppose that "O most ornate er!" is a usual rendering for *ornatissime vir*, or that he should apostrophise Geener as "O talent worthy of a white stone!" And yet, after all, these and the like curiosities are hardly out of place in a book of this sort; they add a certain zest and piquancy to the volume, and are in keeping with the general "straungeness" of its contents.

That the race of learned bookellers is not yet extinct, as some grumblers are fond of asserting, might easily be proved if it were worth while to do so. As long as men continue to collect libraries, to hunt for book rarities, to be curious in their taste for tall copies, first editions, unique volumes, or even famous binders' specimens, so long will there continue to be intelligent and enterprising booksellers, who will exhibit enthusiasm in their pursuits, and who will inevitably become men of wide and recondite learning, and, almost as inevitably, chivalrous and accomplished bibliophiles themselves. Mr. Elliot Stock is one of these. No mere trade venture or hope of realising a money return could have suggested the superb reprint of Dame Juliana Berners's book. It is not only a reprint in fac-simile as ordinarily understood. Such "fac-similes" are far from answering to the description given of them by their editors. The volume before us is actually a reproduction by photography of the original book as published by Wynkyn de Worde in 1496, and printed on paper specially manufactured for the publisher at considerable cost. So exact is the resemblance of the new to the old that it would require but very little manipulation by a skilful craftsman in the art of getting up a forgery to produce from Mr. Stock's reprint a copy which any one but an expert might well be excused for accepting as a genuine Wynkyn de Worde. For all practical purposes the reprint is as good as the original. The number of diligent students of our early printed literature has of late increased so largely, and the minute scrutiny to which such early printed books are subjected is so much more common than it used to be, that reprints of this character, on which entire confidence can be placed, have now something more than

a merely æsthetic value. Mr. Stock is doing a real service to English literature in enabling careful students to examine for themselves such points of interest as the spelling, punctuation, and typography of the early printers, and all but bringing to our own library tables those precious rarities which hitherto few men were fortunate enough to catch a sight of more than once or twice in a lifetime. We are glad to see that Mr. Stock announces the appearance before long of 'The Book of St. Albans' as a companion volume. We heartily hope that the venture may meet with all the success it deserves, and we must express our belief that if English bibliophiles know their own interest they will not be slow to encourage such magnificent undertakings as this. Independently of higher considerations, it is by no means improbable that this small issue of Mr. Stock's beautiful reprint may be absorbed far more rapidly than any similar work would have been even ten years ago.

NOVELS OF THE WEEK.

The Shadow of a Life. By Beryl Hope. 3 vols. (Allen & Co.)

Ard Righ Deighnach na Teanhrach.—The Last Monarch of Tara: a Tale of Ireland in the Sixth Century. By Eblana. (Dublin, Gill & Son.)

Steadfast unto Death. By Mrs. Berens. (Remington & Co.)

MISS ELLA HAMILTON, who is supposed to tell the story of 'The Shadow of a Life,' is a remarkable autobiographer, for she never fails to remark upon her own method of address or the manner in which she receives the words of others: "My face became rather rosy at this reminder"; "I said rather flippantly"; "I said indifferently"; "I laughed scornfully"; "I answered nervously"; "I answered with quivering lips" (these quivering lips, by the way, are much used to express emotion by men as well as women). Altogether, the young lady seems throughout her story to be attitudinizing before a glass. She is, when the story opens, the daughter of a country doctor, and her great desire is to get into better society. "Why was it, I thought, that Heaven had placed me in such a peculiar position that the only available friends I had were people with whom it was impossible to associate?" Her discontent is much increased when she has the opportunity of contrasting the lives of Lady Constance Milford and her set with those of her Halton neighbours. When she calls on the Thorburns,

"a boy of about fourteen presented himself before us, with very grimy hands and a striped jacket which was much too large for him... His hair looked as if it had not been brushed for a considerable time, though it was plastered with hair-oil, which sent forth a fragrant odour, and he had evidently been eating onions. He seemed as if it had caused him considerable exertion to get to the door, for he panted prodigiously, which improved the flavour of the onions for us!"

When she goes as governess to Lady Constance's friend she is terribly afraid of being treated with rudeness and hauteur. However, she is kindly used, and flirts with a Capt. Douglas. "I felt that I was very naughty to flirt with him in this manner,

but it was very nice," &c. It will be observed that Miss Ella is a rather vulgar mix, and when, by one of the strange revolutions common in fiction, the doctor turns out to be a nobleman in disguise, and his elder brother is slaughtered in a railway accident to pave the way for his becoming an earl, "Lady Ella's" promotion considerably exceeds her merits.

'The Last Monarch of Tara' is a tale written with the object of giving a picture of life in Ireland in the sixth century. The book has an Irish and an English title, and one of the means which the author adopts to bring Irish life before the reader is the introduction of numbers of modern Gaelic words as glosses embedded in the text:—

"After traversing several of these streets, they found themselves in the agricultural part of the monastery; looking in at the *seamhach* (stables) for the horses and carts, and at the *buailidh* (booleys) for the *ba* (cows), *caoire* (sheep), and *muca* (pigs)."

The story begins with the arrival of a Greek student in Meath, and describes what he saw of Ireland and the historical events which took place up to his appointment to the chair of Greek in an Irish college in the year of the death of Dermait Mac Cearbhaill, last King of Tara. Tara and its lands were probably held by the chief king of Ireland as his demesne because they were in the centre of the best pastures of the country. Cattle were the measure of wealth, and the pasturage of Tara was the revenue attached to the office of *ardrigh*, or king of all Ireland. From his demesne the *ardrigh* was called King of Tara, and the name remained long after the place had ceased to be the king's home. Thus, by the last monarch of Tara, Eblana means the last *ardrigh* who lived on the lands, and not the last chief king of Ireland. Tara owed its desertion, according to Irish historians, not to a foreign foe, but to the curse of a native ecclesiastic. King Cearbhaill violated the sanctuary of St. Ruadhan by dragging out an enemy who had taken refuge there, whereupon Ruadhan, as is told in the chronicle called the 'Book of Clonmacnoise,'

"and a bishop that was with him took their bells that they had, which they rung hardily, and cursed the king and place, and prayed God that no king or queen ever after would or could dwell in Tara, and that it should be waste for ever, as it fell out accordingly."

Eblana, in her attempt to depict life in Ireland in the days of Dermait, shows an enthusiasm for her country which deserves admiration, but this is the only merit of her book. If the Irish of the sixth century were to be made more real to us by the use of Irish words, it should have been by Old Irish words, and not by nineteenth century forms. But the book has a graver defect in its ludicrous misrepresentation of the state of Ireland. The period is not one which need be constructed conjecturally. Some materials for a true picture are to be found in old tales and in the ancient laws, which give an unconscious view of the state of society. A short study, for example, of the lives of Irish saints and of early Western theology would teach that all the Greek known in Ireland in the sixth century was the character and a very limited vocabulary. It is curious to compare the false picture, as drawn by Eblana, with the true, as given

in the volumes of the Irish laws. Eblana thus depicts female life in the sixth century:—

"She [the queen] was surrounded by her ladies of honour and provincial queens, princesses, and ladies, all arrayed in the greatest magnificence. The ladies.....discussed them [the laws] in all their bearings, religious, civil, and social; then passing from those to a variety of other subjects, viz., literature, match-making, &c., after which they amused themselves by chess playing, listening to the tales of the times of old; again, to the music of the *creit* (harp) or the *ceis* (charmer), anon to the songs of the maidens; sometimes they would walk through the various apartments of the *grianan*; sometimes they would go out for a better sight of the various amusements of the people than could be obtained from the windows, or would drive in their chariots through the surrounding country."

The following is the reality as shown in the history of a law relating to women:—

"Adamnan happened to be travelling one day through the plain of Bregia with his mother behind him, when they saw two armies engaged in mutual conflict. It happened then that Ronait, the mother of Adamnan, observed a woman with an iron reaping-hook in her hand dragging another woman out of the opposite battalion with the hook fastened in one of her breasts, for men and women went equally to battle at that time."

Eblana describes great houses two hundred feet long, with pillars and candelabra:—

"Most of the middle-class houses were oblong buildings divided into three parts by two rows of pillars, which supported the roof. The fire and candelabrum were in the central division, which was about two-thirds of the whole length."

But in a legal tract on the noble classes, which is not likely to diminish their splendour, the *aire-forgaill*, a noble corresponding in position to the Duke of Norfolk, is described as having a house not more than thirty feet long. Eblana denounces with some justice the ignorance of things Irish which prevails in Ireland, but if she had herself mastered some of the literature of the country before writing she might have given the uninformed public a true and well-founded, instead of a false and groundless, view of the state of Ireland in the sixth century.

'Steadfast unto Death' is "a story of the Irish famine of to-day," the scene being laid in the west of Ireland, and the time being last winter. The hero who is steadfast unto death is tried and executed for the murder of an estate agent in which he was not concerned. But to have proved his innocence he must have condemned the good-for-nothing husband of the woman who had formerly been his sweetheart, and therefore he prefers to remain silent. It is hardly within the powers of the ordinary writer of fiction to succeed with such an extraordinary act of heroism. Fiction rather demands that there should be a reprieve. That such a blunder should be carried out would be too painful if the story were presented with vigour. Fortunately for the reader, Mrs. Berens does not possess the skill to wound him very deeply. Such a story requires more careful treatment in detail. It is impossible for one's mind to accept the statement that a man should have been convicted of murder last spring because there were found in his pockets

some bullets which fitted the pistol found near the murdered man's body. What makes the matter worse is that the murderer confessed the crime to his own little daughter, who was the hero's particular friend, and that the hero contrived to get the murderer shipped out of the country. A very little ingenuity, therefore, would have improved the girl's character, which seems peculiarly heartless, even at her tender age, and given a semblance of probability to the story. But the author's object seems to have been to show that justice fails sometimes and allows the innocent to be punished. That, unfortunately, is true, but it is absurd to suppose that such a mistake could be made in the case presented by Mrs. Berens. The book cannot be passed over without notice being called to the fact that Mrs. Berens writes the phrase *corde que corde* correctly,—a thing which the reader of novels will hardly remember to have seen before. The illustration which serves as a frontispiece does not add to the attractiveness of the book, being ill drawn and very carelessly engraved. The outline stamped on the cover is much better.

LAW BOOKS

A Treatise on the Law of Negligence. By HORACE SMITH, B.A. (Stevens & Sons.)

THE subject of this treatise is one of great and growing importance. "It cannot be doubted," as the author says, "that in the progress of civilization a constantly increasing amount of care is required of men in proportion to the increased skill and intelligence which they are found to possess, to the increased difficulties of the duties which they undertake to perform, and to the keener sense of responsibility towards others which is characteristic of a more refined age"; and there is truth in the statement which he adds, that "there is a tendency both in the recent judgments of the judges and in the enactments of the Legislature to widen the responsibilities of men in their conduct towards each other." The work is divided into eight chapters. In chapter i. the subject is defined and its divisions mapped out; chapter ii. deals with "neglect of duties requiring ordinary care"; chapter iii. with "neglect of duties requiring skill or more than ordinary care"; chapter iv. with "neglect of duties requiring less than ordinary care"; chapter v. with "contributory negligence"; chapter vi. with "presumptions of negligence"; chapter vii. with "injuries causing death (Lord Campbell's Act)"; and chapter viii. with "damages." We think that Mr. Smith has produced a useful work, though on one great branch of the subject, viz., "negligence in the management of ships," it is not, and does not profess to be, an exhaustive treatise.

The Law relating to Money-Lenders and Borrowers: being a Treatise on Bills of Sale, Personal Security, and Monetary Dealings with "Expectant Heirs." By DANIEL RANKIN MACALPIN. (Reeves & Turner.)

THE objects of this treatise appear to be to discuss the law relating to usurious contracts, and to state the risks specially incidental thereto. The author also hopes that the work may be of service to "unfortunate borrowers who are often tempted into contracts the legal effect of which they do not understand." The subject of bills of sale occupies about two-thirds of the work, the remaining third being devoted to a consideration of I.O.U.s, promissory notes, bills of exchange, and "money-lending transactions with 'expectant heirs.'" In an appendix several forms of bills of sale are given,

and certain Acts of Parliament, including the important Bills of Sale Act, 1878, are reprinted. The work, particularly the chapters on bills of sale, will be found of use by persons who have to do with the branch of law treated of, and we hope that "unfortunate borrowers" may learn wisdom from Mr. Macalpin's labours.

PHILOLOGICAL BOOKS.

Neuägyptische Grammatik. Von Adolf Erman. (Leipzig, Engelmann.)—This is one of the best Egyptian grammars which have yet appeared. It treats of the language as known from the hieratic papyri of the New Kingdom, as it is called, these documents being chiefly of the nineteenth and subsequent dynasties, and is far more methodically arranged and fuller of examples than some of the later Egyptian grammars. The differences of style between the hieroglyphic and hieratic writings are of course well known to the students of hieratic papyri, but have not yet been fully embodied in grammars. The numerous examples cited to illustrate each grammatical form are most valuable, and an attentive study of them would render the student master of the hieratic style of writing and the grammatical construction of Egyptian. He would then only have to contend with palaeographical difficulties, which in some cases are by no means slight. The author has certainly thoroughly placed the subject before his readers. Of course, the research is not altogether novel, the late C. W. Goodwin, Mr. Le Page Renouf, Prof. Lushington, and others in this country having treated or touched on grammatical forms or translated from the hieratic; while on the Continent M. Chabas, M. Lauth, Prof. Eisenlohr, Maspero, and others have given translations and transcriptions of hieratic papyri, and afforded the author the opportunity of completing this special work. The examples have been transcribed into hieroglyphic forms and transliterated according to the scheme proposed by M. Lepsius in 1874, and universally adopted. The hieratic style is, of course, only available for advanced scholars, but a comparison of the examples cited by the author with the hieratic papyri from which they are derived would soon render any student master of the hieratic style and script. The work is executed in the manner best calculated to advance a knowledge of the grammar. All it wants is an index.

Dr. G. W. Leitner, Principal of the Lahore College, has published a small but important pamphlet upon the language of the Bashgeli Kafirs, a portion of the interesting and secluded pagan mountaineers occupying the summits of the Hindu Kush, with whom we are now being brought into relations. This is a very valuable contribution to our scanty knowledge of this Aryan language of the Indian family.

The Society for Promoting Christian Knowledge has published a translation of the Book of Common Prayer in the language of the Ojibbeway Indians of North America, in the peculiar syllabic character which the missionaries have fashioned for themselves. It is much to be regretted that they should have done so; it may be convenient for the moment, but the return to the syllabic method, which has been exploded for more than two thousand years, is a mistake and will retard the civilization of the people which use it.

We have received the fifty-seventh Annual Report compiled by the Secretary of the Royal Asiatic Society of Great Britain and Ireland, which gives a very complete account of the publications of all countries relating to the history and literature of the East, of discoveries of MSS. and inscriptions, as well as of books in preparation. The last, however, we think might have been omitted in a report, for many of them remain often in a state of preparation.—M. Renan's annual report in the *Journal Asiatique* gives, as usual, an account of publications made

in France only, and is, as may be expected, written in a brilliant style. M. Renan, however, we are sorry to say, is too polite in his short notices of works, for if he is not always laudatory he never criticises, and seldom gives his own views in a determined way. Thus, for instance, speaking of M. Halévy's new publication on the so-called Accadian or Sumerian inscriptions, he says:—"M. Guyard a pris parti pour M. Halévy dans la querelle de ce savant contre le reste de l'école, et reconnaît dans les textes qu'on a qualifiés d'accadiens ou de sumériens une cryptographie, non une langue réelle.....M. Oppert n'admet pas l'hypothèse de M. Halévy, non plus que M. Lenormant." We should have expected to know which side M. Renan, as one of the representatives of Semitic studies in the Académie des Inscriptions, takes. We may mention another instance. Of M. Schwab's translation of the letter of Elijah of Pessaro (the passages concerning Cyprus appeared in the *Athenæum* two years ago, a fact ignored both by the French translator as well as by the reporter) M. Renan says:—"Le style hébraïque est, à ce qu'il paraît, remarquablement pur." The *Athenæum*, in noticing M. Goldberg's edition of Elijah's letter, stated that not only is the edition full of clerical mistakes, but that even lines are omitted in it. On the other hand, the Hebrew in which the letter is written is far from being correct and pure, even from a Rabbinical point of view.

The first volume of the *Atti del IV. Congresso Internazionale degli Orientalisti* (Florence, Le Monnier), just issued, contains many interesting memoirs—on hieroglyphs by MM. Schiaparelli, Naville, and Maspero; on the decipherment of the Lybico-Berber inscription by M. Letourneux; and on Gheez (Amharic) by M. Sapeto. In the Semitic department we may mention M. Lenormant's essay on Adonis-Tammuz; a paper on the first home of the Semites, by Dr. Hommel, reproduced in his book 'Die Sangeethere im Arabischen'; and Prof. Ascoli's important memoir on early Jewish epitaphs in the province of Naples (the last two have been already noticed in our columns). In the Arabic branch we find several articles on Astrolabes; on philosophy by Prof. Dieterici; and Ibn Sab'in's letter to the Emperor Frederic II. (the last was noticed in the *Athenæum*). Prof. Weil's essay 'Mahomet avait-il écrit?' and Prof. Krehl's memoir, 'Ueber die Sage von der Verbrennung der Alexandrinischen Bibliothek durch die Araber,' are very instructive. The latter comes to the same conclusion from Arabic sources as Gibbon did, viz., that the Museum Library in Alexandria was no more in existence in the time of Omar; the Arabs found, in consequence, nothing to burn, except, perhaps, some minor libraries.

RUSSIAN BOOKS.

M. MICHEL DRAGONOFF, formerly Professor in the University of Kiev and editor of several valuable collections of Little-Russian songs and stories, but now, thanks to Russian bureaucracy, the chief intellectual centre of Russian revolutionary thought at Geneva, has lately printed several books and pamphlets which are now before us. His "Ukraine collection," named 'Gromada' or 'The Commune,' is now in its fifth volume; but as it is in "Little-Russian" the circle of its readers is naturally restricted. For the same reason the "novel of popular life" by MM. Mirny and Bilik, entitled 'Khlib Revut' vol,' &c., a title explained by the authors as equivalent to the French proverb, "Les chevaux se battent quand il n'y a pas de foin dans le râtelier," and the tale called 'Pan-Narodol'ubets,' or the 'Democratic Lord,' are likely to be perused by few foreigners. But the four pamphlets lately published by M. Dragonoff are in the better known language of Great Russia, and are therefore more accessible to the public. The chief aim of two of them, 'Solovy's Basyami ne Kornyat' ('Fables won't

feed a Nightingale') and 'Bulko bui Boletu, a Cherti Budut' ('Where there is a Swamp, there will Devils be'), is to prove that in spite of the improvements effected by Loris Melikof the troubles of Russia cannot be brought to an end, and "no serious advance on the part of Russia is possible, unless her fundamental laws are altered in the direction of political freedom." In 'Terrorism and Liberty' the same ideas are maintained, a strong protest being made against the apparently unwise, decidedly harsh proceedings of officials with regard to the impulsive class of students at the universities. In much of what is said about the dull cruelty of those officials most readers will agree; but few will sympathise with the tone in which the Nihilist murders and other outrages, which have lately brought liberal opinions into discredit in Russia, are discussed. According to M. Dragonoff, those demonstrations are not at all of a Socialist character. The European Socialists, he says, struggle against capital. Of what account to them are crowned heads? It is only necessary, he adds, to remark the persons against whom the Nihilist proceedings were directed, to understand the real meaning of those actions: "Spies, Crown lawyers, police masters, gendarmes, finally the Tsar—all servants and representatives of political, and not economical, power." The preface to 'Byelinsky's Letter to Gogol'—a letter written in 1847—is chiefly devoted to the Little-Russian question so fully discussed in the 'Gromada,' the chief aim of which journal, according to its editor, is "the application of the idea of European federal socialism to the Ukraine, otherwise Little-Russia, divided between Russia, Poland (Galicia), and Austria-Hungary (the Bukovina and Ugorskaya Rus)."

OUR LIBRARY TABLE.

MR. W. J. FITZPATRICK has printed an unpublished *Essay on Education and the State of Ireland*, by Bishop Doyle. He has also republished his *Life* of that notable prelate, which on its first appearance was much praised by the *Athenæum*. It has been long out of print. The present issue contains all Dr. Doyle's letters to Spring Rice, and a large number of other letters now printed for the first time. Messrs. Gill & Son, of Dublin, are Mr. Fitzpatrick's publishers.

We have received from M. Calmann Lévy, of Paris, the ninth volume of the reprint of M. Louis Blanc's letters from England, which contains those for 1869. The work continues to be defaced by a great number of printer's errors.

MR. BERNARD QUAINANCE's latest *General Catalogue of Books* is a wonderful volume. It was originally issued in numbers from July, 1877, to November, 1879, and is now published as a complete whole. The number of books included in it is 21,809. With the help of the table of contents and the general index it is not impossible to find one's way about in this vast list. In many cases the descriptions of the books are made more full by the addition of interesting notes and extracts, and in every respect it is obvious that the work has been done with much labour and care.

We have on our table *Every-Day English*, by R. G. White (Trübner).—*Papers of the Manchester Literary Club*, Vol. VI., edited by J. H. Nodal (Manchester, A. Heywood).—*The Folklore Record*, Vol. III. Part I. (Nichols & Sons).—*Sanitary and Social Lectures and Essays*, by O. Kingsley (Macmillan).—*Short Studies of American Authors*, by T. W. Higginson (Trübner).—*A Comparative Grammar of the Gaudian Languages*, by A. F. R. Hoernle (Trübner).—*Text-Book of Elementary Plane Geometry*, by J. Petersen (Low).—*Science Lectures for the People*, 1879-80 (Heywood).—*The Practical Fisherman*, Part VII. ('The Bazaar' Office).—*Progress of Dentistry*, by J. J. Wedgwood (Marsh & Co.).

—*Brain and Nerve Exhaustion*, by T. S. Dowse (Baillière).—*"Change" as a Mental Restorative*, by J. Mortimer-Granville (Bogue).—*The Highland Handbook and List, July (Low)*.—*Text-Book of Historical and Geographical Terms and Definitions*, by J. Oswald (Simpkin).—*Johnston's Bible Atlas* (Johnston).—*Plain Living and High Thinking*, by W. H. Davenport Adams (Hogg).—*College Days at Oxford*, by the Rev. H. C. Adams (Griffith & Farran).—*The Shawnee Prophet*, by E. and L. Egglestone (Ward & Lock).—*Picked Up in the Streets*, by E. Rowe (Allen & Co.).—*John Noakes and Mary Styles*, by C. Clark (J. R. Smith).—*Eddertine, and other Poems*, First Series, by W. T. Maseon (Stock).—*The Sacrifice: a Drama*, by D. Sinclair (Wigan, 'Observer' Office).—*Echoes from the Orient*, by E. King (Kegan Paul).—*The Historical Poetry of the Ancient Hebrews*, Vol. II., by M. Heilprin (New York, Appleton & Co.).—*The Passion Play at Ober-Ammergau*, by F. Schoeberl (Munich, Krull).—*Theosophy and the Higher Life*, by G. W. (Trübner).—*The Jesus of History and the Jesus of Tradition Identified*, by G. Solomon (Raeves & Turner).—*The Children of Holy Scripture*, by L. Massay (Camell).—*The Principles of Catholic Reform*, by M. H. Loyson (Rivingtons).—*Der Gott des Christenthums*, by Dr. J. Rei (Prague, F. Ruvnac).—*Εὐρυπαρμάρια* 'Εὐλαπρία, by Ἰωάννης Β. Τέλλου (Buda-Pesth). Among New Editions we have *The Moor and the Lock*, 2 vols., by J. Colquhoun (Blackwood).—*Domestic Economy and Household Science*, by R. J. Mann (Stanford).—*The Construction of Gas-Works*, by S. Hughes, rewritten by W. Richards (Lockwood).—*Advice to Singers*, by a Singer (Weiss).—*Sermonic Fancy Work*, by J. P. Ritchie (Whittingham).—*Luxurious Bathing*, by A. W. Tuer (Field & Tuer).—*and Geflügelte Worte*, by G. Buchmann (Berlin, F. Weidling). Also the following Pamphlets: *In Memoriam Louis Eugène Napoleon*, by J. H. Hawley (Mitchell).—*Can Disease protect Health?* by E. Robinson (E. W. Allen).—*The Treatment of Cancer and Tumours*, by A. Marsden, M.D. (Wyman & Sons).—*and Conciliation and Arbitration in Trade Disputes*, by G. Howell (Sotheran).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

St. Athanasius's *Discourses on the Incarnation of the Word of God*, with English Translation, &c., by Rev. J. Ridgway. 12mo. 5/6.

Fine Art.

Illustrations (E. S.) *Designs for Church Embroidery and Casket Work from Old Examples*, 8vo. 1/6 cloth case. Bodley's (E. R.) *Scottish Arms*, being a Collection of Armorial Bearings, A.D. 1270-1678, 1 vol. folio, 210/6.

Poetry.

Sharp's (J.) *Poems and Hymns*, 12mo. 4/6.

History and Biography.

McCarthy's (J.) *History of Our Own Times*, Vols. 3 and 4, 8vo. 12/6 each, cl. Walker's (J.) *The Volunteer Force History and Manual*, 4/

Philology.

D'Aubigné's *Histoire de Bayart*, with Grammatical and Explanatory Notes by J. Bud, 12mo. 3/6. Dowse's (L.) *French Pronunciation and Reading*, 12mo. 2/6. Horace's *Epistles*, Book 3, and *Epistola ad Pisonem*, Latin Text after Orellius, with English Commentary and Notes by Rev. Sir E. W. Cox, 12mo. 2/6.

Science.

Carr's (G. S.) *Synopsis of Elementary Results in Pure and Applied Mathematics*, Vol. 1, 8vo. 12/6. Mamer's (F. A.) *New and Easy Method of studying British Wild Flowers*, 8vo. 10/6.

Literature.

Auerbach's (B.) *Brigitte, a Tale from the German* by C. Dell, 12mo. 2/6. (Thos. Miller's German Authors.) Cooper's (N. C.) *What will Society Say?* 2 vols. 8vo. 21/6. Douglas's (Mrs. M.) *Two Rose Trees, the Adventures of Twin Sisters*, 8vo. 2/6. Germain's (Mrs. E. A.) *Left to Starve, and No One wants the Blame*, 8vo. 2/6. Lloyd's (W. D.) *The Undiscovered Country*, 8vo. 10/6. Lloyd's (Mrs. D.) *Arnold Leigh, a Novel*, 8vo. 10/6. Pictures and Prattle for the Nursery, 4to. 2/6. Russell's (W. C.) *A Sailor's Boyhood*, 3 vols. 8vo. 31/6. Warren's (Hon. J. L.) *Guide to the Study of Book-Plates* (Ex-Libris), 8vo. 16/6.

FOREIGN.

Theology.

Fleiss (Dr. Viet.) *Die Chronologie der Bibel*, 8vo. Schuchowits (H.) *Der Postivismus im Mosaismus*, 8vo.

Colich Theodori Fragmenta Theologica, ed. P. Krueger, 8vo. Joly (Georges Anselme de) *De la Propriété Littéraire et Artistique*, 4fr. Frost (A.) *Etude sur le Régime Ancien de la Propriété*, 3fr.

Philology.

Dilmann (A.) *Der Geschichte d. assyrischen Reichs im 4 bis 6 Jahrh.*, 2m. 50.

Science.

Göbelitz (Dr. H. B.) u. March (Dr. W. v. d.) *Der Geologie v. Bismarck*, 8m.

General Literature.

Audet, Grand, et Motton: *Supplément à la Cuisinière de la Campagne et de la Ville*, 3fr. Conférences Pédagogiques de Paris en 1880: *Rapports et Procès-verbaux*, 3fr. Montepin (X. de) *Jean-Jacques, Suite et Fin de l'œuvre No. 12*, 3 vols. 4fr. Roussière (Paul): *Le Secret d'Or*, 3fr.

LOVER'S SILENCE.

WHEN she whose love is even my air of life Enters, delay being past, to bless my home, And ousts her phantom from its place, being come Herself to fill it; when the importunate strife Of absence with desire is stilled, and life With Heaven is earth; why am I stricken dumb, Abashed, confounded, awed of heart, and numb, Waking no triumph of song or welcoming life? Be thine own answer, Soul, who long ago Didst see the awful face of Beauty shine, Silent, and silently rememberest yet That glory which no spirit may forget, Nor utter, save in Love, a thought too fine For souls to ignore or mortal sense to know.

A. MARY F. ROBINSON.

"GREEK" IN THE 'ENCYCLOPEDIA BRITANNICA.'

Sept. 3, 1880.

A WRITER on the 'Encyclopædia Britannica' (vols. x.-xi.) in the *Athenæum* of September 4th did me the honour of describing my article on Greek history as "brilliant," but complained that I had represented ostracism as a punishment inflicted on a person accused of a definite offence. Will you kindly allow me to inform my courteous reviewer that I must have failed to make my meaning clear! The sense which I intended to convey was that Themistocles was popularly accused of complicity in the intrigues of Pausanias; and that when an ostracism was held this belief principally contributed to the result, viz., that the required 6,000 votes were given against Themistocles. In my 'Attic Orators' I had occasion to discuss the question whether the speech 'Against Alcibiades,' ascribed to Andocides, is really his work. I there explained in detail the machinery of ostracism, and pointed out that this very misconception of it (as inflicted on a person definitely accused) is one of the traits which most surely prove the speech to have been composed by a late Greek rhetorician ('Attic Orators,' vol. i. p. 137).

Nor can I plead guilty to a charge which very few persons, I think, would be more sorry to deserve—that of treating Polybius as "a mere chronicler." Here are the words in my article:—

"His style, plain and straightforward, is free from the florid rhetoric of the time. But the distinction of Polybius is that he is the last Greek writer who in some measure retains the spirit of the old citizen life. He chose his subject, not because it gave scope to learning or literary skill, but with a motive akin to that which prompted the history of Thucydides, viz., because, as a Greek citizen, he felt intensely the political importance of those wars which had given Rome the mastery of the world." To the same effect I wrote also in my 'Primer of Greek Literature' (p. 144).

The admirable article on Greek history from 323 B.C. to 1453 A.D. is, I may add, by the Rev. H. F. Tozer, Fellow of Exeter College, Oxford, author of the well-known 'Lectures on the Geography of Greece,' and editor of Finlay. Mr. Tozer's initials will be found at the end of the article, and his name at the beginning of the volume. R. C. JARA.

THE DATE OF SHAKESPEARE'S FIFTY-FIFTH SONNET.

Not marble, nor the gilded monuments Of princes, shall outlive this powerful rhyme; But you shall shine more bright in these contents Than unwetted stone, beam'd with sluttish time. When wasteful war shall statues overturn, And brule root out the work of masonry, Nor Mars his sword nor war's quick fire shall burn The living record of your memory 'Gainst death and all oblivious enmity Shall you pace forth, your praise shall still find room, Even in the eyes of all posterity That wear this world out to the ending doom. So, till the judgment that yourself arise, You live in this, and dwell in lovers' eyes.

Malone compared the first line of this sonnet with the beginning of Horace's well-known ode, 'Eregi monumentum,' &c. (iii. 30). And the resemblance is manifest not only in the thought, but also, to some extent, in the language. But, so far as I am aware, evidence is wanting that Shakespeare possessed much, if any, acquaintance with Horace. But it may be urged that, in the absence of such general acquaintance, he may well have been familiar with the particular ode now in question. And this might have been admitted apart from the evidence which I am about to adduce.

Francis Meres, in his 'Palladis Tamia, Wit's Treasury,' published in 1598, together with other eulogies of Shakespeare, gives the following:—

"As Ovid saith of his worke;

Jungue opus eregi, quod nec Jovis ira, nec ignis, Nec poterit ferrum, nec edax abolere vetustas.

And as Horace saith of his;

Eregi monumentum aere perennius, Æquale situ pyramidum altius; Quod non imber edax, non Aquilo impotens Possit diruere, aut innumerabile Annorum series et fuga temporum;

so say I severally of Sir Philip Sidney's, Spencer's, Daniel's, Drayton's, Shakespeare's, and Warner's works;

Nec Jovis ira, labree, Mars, ferrum, Scintilla, quousque, Hoc opus unde, locus, turbo, vetusta ruunt.

Et quoniam am pulcherrimum hoc opus ever-tendum tres illi Dii conspirabant, Cronus, Vulcanus, et pater ipse gentis;

Non tamen annorum series, nec flamma, nec cinis, Aeternum potuit hoc abolere deum." Fol. 263, 268.

My position is that Shakespeare's quotation or allusion was not derived directly from Horace, but from this passage in Meres. It may be regarded as certain that the award of immortality to himself and other distinguished contemporaries would attract, more or less, the attention of the great poet; and there is little difficulty in accounting for his making allusion to the passage from Horace after he had read Meres's book. And it is noteworthy that there are some things in the sonnet which find their analogies not in the passage from Horace, but in Ovid and in the Latin appendix tacked on by Meres. Thus it is Ovid, and not Horace, who speaks of the destructive agencies of fire and sword, "nec ignis, nec poterit ferrum." But if Shakespeare alludes to both Horace and Ovid it may well appear probable that he had in view Meres's quotations, and not the original works. But I would direct more particular attention to the seventh line of the sonnet—

Nor Mars his sword nor war's quick fire shall burn.

It seems to me that the source of this line is to be found in Meres's "Non.....Mars, ferrum, flamma." This conclusion is strengthened by the incongruity in Shakespeare's line, the verb "shall burn" suiting only "war's quick fire," and not the preceding "Mars his sword." It will be seen, I think, upon reflection that this incongruity is easily accounted for if the words "Mars," "sword," and "fire," or the ideas they represent, were borrowed together from Meres. The elements composing this line are not to be found in combination elsewhere in Shakespeare, nor is the sword of Mars elsewhere mentioned.

I may add that the expression "all oblivious enmity" (which Malone changed into "all-oblivious enmity") finds its explanation in the numerous influences tending to produce oblivion

mentioned by Meres, though perhaps the word "ennity" has especially in view the supposed hostile conspiracy of the three deities.

Taking into account the allusion to Horace and the correspondence with Meres, there can be little doubt that the fifty-fifth sonnet was written after the publication of the 'Palladis Tamia' in 1598. We must therefore conclude that those critics are in error who infer, from the mention in this same book of Meres's of Shakespeare's "sugred Sonnets among his private friends," that the whole of the sonnets collected and printed in 1609 already (in 1598) existed in manuscript. To the fifty-fifth sonnet I should assign the approximate date of 1599. But to justify this date it would be requisite to consider the hundred and forty-fourth sonnet, as contained in 'The Passionate Pilgrim,' as well as the three years' space indicated in the hundred and fourth.

THOMAS TIER.

THE NEWLY DISCOVERED PHOENICIAN INSCRIPTION.

1, Adam Street, Adelphi.

THE inscription in Phœnician characters recently discovered in Jerusalem, mentioned in the *Athenæum* of September 4th, was communicated to the Committee of the Palestine Fund five weeks ago. The squeeze was, however, practically illegible, only a few letters being visible. These are, as Prof. Socin says, in the form of highest antiquity. The Committee on receiving the squeeze took steps recommended to them as most likely to secure a more perfect copy of the inscription. The results of their action in the matter, if successful, shall be communicated to the readers of the *Athenæum*.

W. BERNANT.

THE INTERNATIONAL LITERARY CONGRESS.

Lisbon, August 27, 1880.

SENHOR JULIO LEREMIA, a writer of distinction, and Secretary-in-Chief of the International Literary Congress, which will open its sessions in Lisbon on the 20th of September, has already sent a large number of letters of invitation to Portuguese writers and journalists. The sessions of the Congress will be held in the library of the Academy of Sciences, a vast and magnificent hall, well adapted for the purpose. The days of meeting will be fixed so as not to coincide with those fixed for the Anthropological Association. Not only Lisbon writers and journalists have been invited, but others from all parts of Portugal. The delegate named by the French Government is M. Mario Prath, the author of 'Les Vagabonds.' The Portuguese authorities are busy with preparations, and will show every attention to the foreign and native members of the Congress, and it is said the king will give a court *fitte* in their honour.

Senhor Mendes Leal, Portuguese Minister in Paris, who is now here, and Silva Tullio, Director of the Public Library, will take a leading and official part in organizing the proceedings.

M. L.

MR. JAMES WATSON.

We regret to see the announcement of the death of Mr. James Watson, the head of the old publishing firm of James Nisbet & Co., of Berners Street. In the course of a long and active life Mr. Watson had rendered good service to several important institutions, and his personal character had endeared him to a large circle of friends. Under his direction, as Chairman of the Statistical Committee of the School Board, the census was taken of the juvenile population of London, and the whole system of the school accommodation of the metropolis rearranged and enlarged to meet the growing need. In literary circles Mr. Watson was known not only as the head of an enterprising firm of publishers, but as one of the directors of Mudie's Library, where his practical knowledge of the commerce of literature and his intelligent sympathy with its highest aims found

ample scope. Mr. Watson, who had long been in a declining state of health, expired on Wednesday in last week.

Literary Gossip.

THE Duke of Marlborough has abandoned the idea of having the Sunderland Library sold by auction. It was announced in the *Athenæum* of July 17th that Messrs. Puttick & Simpson had received instructions for such a sale.

MR. WALTER POLLOCK is about to bring out a version of the 'Nuits' of Alfred de Musset, which will be published by Messrs. Bentley & Son.

MESSRS. DALZIEL BROTHERS will soon publish a series of Bible illustrations from original drawings by Sir Frederick Leighton, P.R.A., E. J. Poynter, R.A., G. F. Watts, R.A., E. Burne Jones, F. Madox Brown, Holman Hunt, and others. The book, which is to be called 'Dalziel's Bible Gallery,' will be issued early in November by Messrs. George Routledge & Sons.

MR. CHARLES KENT has prepared for immediate publication by Messrs. George Routledge & Sons a new edition of the works of Father Prout. In the biography prefixed to it Mr. Kent has brought together a number of well-authenticated facts in regard to the life of the Rev. Francis Mahony, here for the first time published, more especially in relation to the incidents marking the exemplary close of it at Paris in the old wit's well-known last home in the *entresol* of the Rue des Moulins.

THE Cambridge University Press has in preparation a selection of Greek inscriptions, edited by the Rev. E. S. Roberts, Fellow and Tutor of Gonville and Caius College. The selection will be accompanied by introductions and annotations, and will include the principal inscriptions representative of Greek palaeography, dialectology, and archaeology. A preface will contain, besides other matter, a sketch of the history of the Greek alphabet, illustrated by inscriptions in reduced fac-simile.

MR. HENRY BLACKBURN is preparing a new and revised edition of his 'Pyrenees,' with one hundred illustrations by Gustave Doré, containing a description of summer life at French watering-places and some account of Lourdes in 1880. This edition will form one of Messrs. Sampson Low & Co.'s new "Art Travel Series" of cheap and handy volumes for travellers.

IN the forthcoming Report of the Deputy-Keeper of the Public Records there will appear an exhaustive calendar of the valuable Norman Rolls, by Mr. Ewald, F.S.A., of the Record Office. These rolls, which relate to the occupation of Normandy by Henry V. and shed much new light upon the history of the times, have hitherto not had their contents made public. The Record Office has exercised a wise discretion in the publication of such a calendar. To the French Government, and especially to the Society of Antiquaries of Normandy, this Report of the Deputy-Keeper will be particularly valuable.

SIR GEORGE DUCKETT is continuing his papers on 'The Test and Penal Statutes in 1686,' as illustrated by the canvases made by King James of the deputy-lieutenants and

magistrates of the various counties. As we have already mentioned, he has printed the answers from Cumberland, Westmoreland, and Yorkshire. The paper containing the answers from Sussex is in the press, and the work will end with the replies from Wales, the lieutenantships of which included in 1688 Gloucestershire, Monmouthshire, Herefordshire, and Bristol. The series will thus display a fair proportion of counties, nearly half, in fact, of the entire number in the Rawlinson collection.

A CORRESPONDENT writes:—

"It appears that the MS. of a portion of the second part of the long-delayed 'Glossary of the Lancashire Dialect' has now been sent to press. The first part, containing the words from A to E, appeared nearly five years ago. The work was begun by the Manchester Literary Club, but in future the responsibility for its issue will probably be undertaken by the English Dialect Society. The whole of the glossary, it is expected, will be completed early next year, and the introduction, dealing with the grammar, pronunciation, and literature of the dialect, completing the entire work, will also be published during the year 1881."

A MANUAL of Indian geography is being compiled by Dr. George Smith, the author of the biography of the Rev. Dr. Duff.

THE Rev. James Copland, M.A., of Dunedin, New Zealand, author of 'Reasons why we believe the Bible' and other works, has ready for publication a work to be entitled 'Alleged Scientific Contradictions to the Bible Doctrine of Man,' in which he analyzes the doctrine of evolution.

MESSRS. JOHN WALKER & Co. will shortly publish an edition of the 'Pilgrim's Progress,' to be called the Elstow edition. The book will be illustrated with twenty-four full-page engravings and a number of woodcuts. The publishers announce a novelty in the binding of the volume. There will be inserted in it portions of the old oaken woodwork removed from Elstow Church during its "restoration."

MR. HENRY IRVING will open the bazaar which is to take place in the Birmingham Town Hall next month for the purpose of reducing the debt on the building fund of the Perry Bar Institute.

THE monument to Mr. William Jenkyns, M.A., of the Bengal Civil Service, who perished with Sir Louis Cavagnari at Cabul about twelve months ago, has now been completed by Mr. John Hutchinson, R.S.A. The leading feature of the memorial, which is to be placed in King's College, Aberdeen, is a bust in *alto rilievo*, the head being shown in three-quarters front. A bronze plate underneath the monument will record in Latin the main incidents of Mr. Jenkyns's career and the circumstances of his lamented death.

LORD LYTTELTON has accepted the presidency of the Harborne and Edgbaston Literary Institute for the ensuing year.

A MEETING of the Wordsworth Club will be held at the Rothay Hotel, Grasmere, on the 29th inst. The Bishop of St. Andrews, President elect, will take the chair. At this meeting the constitution and rules of the society will be discussed and settled.

MR. SHERIFF NICHOLSON will, it is expected, be the first occupant of the Gaelic chair in the University of Edinburgh.

MESSRS. GRIFFITH & FARRAN will publish shortly for little readers a series, entitled "The Tiny Natural History Series," of twelve story-books about animals.

"OUR BOYS' LITTLE LIBRARY" and "Our Girls' Little Library" are the titles of two series, of twelve books each, which Messrs. Griffith & Farran have designed especially for school prizes and rewards. They consist of pictures and reading for little folks. Nearly every page contains an illustration. They will be published shortly.

'BELLIE'S PINK BOOTS' is the title of a new book by Joanna H. Matthews, the author of the "Bessie" books, which enjoy much popularity on the other side of the Atlantic. The new book will be published by Messrs. Griffith & Farran during the Christmas season, and will contain sixteen coloured illustrations by Ida Waugh.

THE same publishers will issue immediately 'Nimpo's Troubles,' by Olive Thorne Miller, author of 'Little Folks in Feathers and Fur,' illustrated by Mary Hallock and Sol. Eytinge. It will appear in their three-and-sixpenny series.

WHEN, some two years ago, the commission appointed by the French Minister of Education to select books to be admitted into the libraries of the colleges and lycées decided to include the translations of Mr. Herbert Spencer's works, they made an exception of his work on education, certain passages of which would, it was thought, prejudice students against classical culture. Since then, however, Mr. Spencer's assent has been obtained to an edition omitting the objectionable passages, and this is now published at sixty centimes, under the authority of the administration. The most recent translations of the book are into Spanish, Greek, and Bohemian, previous translations having been made into French, German, Italian, Russian, Hungarian, Dutch, Danish, and Japanese.

MR. HURFFER's recent volume of 'Musical Studies' has been translated into Italian by Signor Visetti, and arrangements have been made for translating it into French also.

IN the report of the Perpetual Secretary, read at the annual meeting of the French Academy, it was stated that M. Chéruef's 'Histoire de France pendant la Minorité de Louis XIV.,' which gained the first Gobert Prize, threw much light on Mazarin's Italian policy. M. Chéruef had made a careful search into Mazarin's unpublished letters and memorandum books. The second Gobert Prize was awarded this year, as it was in 1879, to the Abbé Mathieu for his 'L'Ancien Régime dans les Provinces de Lorraine et Barrois.' A short work on the Thirty Years' War obtained for M. Charveriat the Thiers Prize. M. Ernest Lavisse's 'Étude sur l'Histoire de Prusse' and M. du Bled's 'Histoire de la Monarchie de Juillet' shared the Théroutanne Prize. Honourable mention was accorded to M. Bourelly's 'Étude Historique sur le Maréchal Fabert.' The Bordin Prize was adjudged to M. Baudrillart for his 'Histoire du Luxe public et privé depuis l'Antiquité jusqu'à nos Jours.' The Marcellin Guérin Prize was divided between M. Decharmes for his 'Mythologie de la Grèce Antique,' M. Paul Stapfer for his 'Shakespeare et l'Antiquité,' and M. Ernest Bertin for his 'Les Mariages

dans l'Ancienne Société Française.' Two-thirds of the recently founded Janin Prize for the best translation of a Latin author have been given to M. Cass-Robine for his version of the Satires of Persius and Juvenal, and the remainder to M. Eugène Rostand for a verse translation of Catullus.

WE regret to record the death of Mr. James Fisher, who had been for more than twenty years a confidential assistant in the establishment of Messrs. Williams & Norgate. Mr. Fisher was essentially a student. It was his practice for many years to devote his leisure hours to the acquirement of various languages, and thus to obtain the knowledge which enabled him to peruse a vast number of the books which came in his way. His death took place after an illness of only a few hours.

SCIENCE

The Birds, Fishes, and Cetacea commonly frequenting Belfast Lough. By Robert Lloyd Patterson. (Bogue.)

FROM the title-page of this book we learn that its author is Vice-President of the Belfast Natural History and Philosophical Society, and from the book itself it appears that he is a sportsman who can use his eyes, and who likes to learn accurately as much as he can of the birds, beasts, and fishes with which he meets in his frequent expeditions on the lough. The great store of gossip which he has thus gathered was first made public in papers read by the author at various times before the local society of which he is vice-president. As usual friends, for once not injudiciously, advised that these should be offered to a wider public, and the result is the present book.

OF course an account of the natural history of any particular district, even if confined strictly to local matters, need not by any means be solely of local interest. Mr. Patterson has, we think, with too great modesty under-estimated the general value of the local information which he supplies, and has, therefore, supplemented it with quotations, most of them interesting enough in themselves, from other writers on kindred subjects; so that of the entire bulk of his book about two-thirds are made up of extracts from Gray's 'Birds of the West Coast of Scotland,' Saxby's 'Birds of Shetland,' Seton's 'St. Kilda,' and numberless other equally accessible books. There are even quotations from, or references to, such well-known books as Mrs. Brasse's 'Voyage of the Sunbeam' and Mr. Black's 'Madcap Violet.' Yet the original matter in the book is of quite sufficient merit to have stood by itself, and would, we think, have been more interesting to ornithologists if unobscured by so much foreign matter. There are plenty of passages as good as the following description of animal life in the lough:—

"When the shoals of fry or young fish come into the lough in large numbers, the larger fish and the birds accompany them, and then it is that our beautiful bay looks its best. The waters are full of fish; its surface covered with the smaller divers, razor-bills, puffins, and guillemots, and the air above peopled with the gulls and terns. Among the latter the skuas

are busy. One might fancy them having heard of 'that good old plan, that they may take who have the power, and they may keep who can'; this seems at least to be their practice. High above all the rest soar the majestic gannets. Here and there the attacks of the fish force the fry into a mass or 'ball' at the surface. This is soon perceived by some birds, who hasten to prey upon them, the guillemots and razor-bills—or 'cutties,' as they are familiarly called here—diving down and attacking them from below, while the terns and gulls pick them up and devour them on the surface. After three or four rapid beats of the wings, and then a long, graceful, undulating sweep, with them apparently motionless, the pretty Manx shearwater, locally called the mackerel-cock, now appears on the scene, and, carefully tucking away his long wings, sits down among the fry quietly to enjoy his meal. The cries and splashing of these birds quickly attract others from all directions, and among these one or two skuas—always on the look out for such opportunities—may be seen. The skua singles out a bird which it observes to have been successful in fishing, and, swooping down upon its unfortunate victim, pursues it relentlessly, till the gull in terror casts up part of its food. This accomplished, the skua, after picking up the dainty morsel, flies quietly away. The attention of one of the bottle-nosed whales, some of which are generally on the lough on such occasions, staying as long as the fry stay, will now be attracted, and he generally puts an end to the fun by swallowing half the ball of fry at a mouthful."

One passage, when compared with similar passages in Mr. Rodd's recently published 'Birds of Cornwall,' is curious. Mr. Rodd notes in some detail the increasing number of starlings in Cornwall in the spring and summer months. Mr. Patterson remarks that about thirty years ago these birds were quite rare in the neighbourhood of Belfast, and quotes from Thompson, a trustworthy authority, the statement that they were abundant there about the beginning of this century, but that they almost entirely disappeared for about forty years from that time. Thirty years ago starlings began to reappear in the neighbourhood, and within twenty years they had increased so abundantly that Mr. Patterson says he saw flocks of not less than 10,000 to 12,000; and since that time they have continually increased in number. This variation, either in the actual number or in the local distribution of these birds, noticed by two such observers as Mr. Rodd and Mr. Patterson—the former in Cornwall, the latter in Ireland—deserves attention. In another passage there is a curious suggestion that skates "use the holes called the 'temporal orifices,' which are in the head immediately behind the eyes, for the purpose of looking through,"—that is to say, that the skate sees the ground through these orifices and through its own mouth!

It is a pity that so many of the notes are given in their original bald diary form. It is not easy to read much matter such as the following:—"20th March, 1875.—Meet, but not all, of the few guillemots and razor-bills seen to-day were still in winter plumage. Some of them exhibited change, but one of the former was in full summer dress."

The book ought to be welcome, not only to naturalists, but to sportsmen and to yachtsmen cruising off the English, Scotch, or Irish coasts; for it contains a mass of pleasant gossip about nearly all the birds and many of the fishes which are commonly

met with during such expeditions, and this gossip is not only pleasant, but is also trustworthy.

English Trees and Tree Planting. By William H. Ablett. (Smith, Elder & Co.)
Arboriculture for Amateurs, &c. Same author. ('Bazaar' Office.)

The Tree Planter and Tree Propagator, &c. By Samuel Wood. (Crosby Lockwood & Co.)
The Tree Pruner, &c. (Same author and publishers.)

THE love of trees is, happily, widely spread among us. Country gentlemen are wont to take as much interest in their woods and plantations as in their shorthorns. They glory in the noble oaks and stately limes which deck their parks, and they do wisely, for there are few nobler objects in creation than a finely proportioned tree. Sometimes the passion runs into extravagance, as when fashion or favour sets in one direction to the exclusion of others. Conifers were at one time the object of such unreasoning preference. No one doubts their value as timber trees, nor their effectiveness for ornamental purposes, especially in the young state; but many of them are unsuited to our climate, and, still more, become positively ugly as they advance in age. The excessive preference for one group of trees does harm also by the consequent neglect of other trees equally useful and ornamental. The average planter plants elms and oaks, limes and planes, poplars and willows, and thinks he has exhausted the means within his reach. A visit to the nearest tree nursery or to a good collection of trees would reveal to him a wealth of noble species, noble in build, noble in foliage, noble in colour, hardly as the common oak, and as varied in branching and in foliage as it is possible to conceive. The "run" upon conifers has, to a large extent, led to the neglect of these fine plants,—to such an extent, indeed, that even practical landscape gardeners are very imperfectly acquainted with them, while professed foresters, almost without exception, are ignorant of them. The public also stand in need of information as to the mode of treating trees so as to derive the greatest benefit from them. We are not alluding so much now to the management of timber trees as to that of those grown for ornament. With their love for trees many people have a corresponding hatred of the pruning knife, still more of the axe; yet, for want of the judicious use of the one and the timely application of the other, more trees are ruined, more plantations spoiled, than from any other cause whatever. The state of the trees in Kensington Gardens is a case in point. If a tree be felled, or even if some of its branches be lopped, some indignant taxpayer, wholly ignorant of the proper management of trees, forthwith writes to the *Times*, and the hands of those who know better are at once tied. The result we see now in the enforced demolition of scores upon scores of trees, a large proportion of which might have been saved had proper care been given at the right time. Another point which people in general are apt to forget is that the trees require food, and that if this be systematically removed, or not supplied, the trees must of necessity suffer. Again, it is too often overlooked that a tree must die at some time or other, sooner or later according to the kind, and according to the conditions under which it is growing. If this fact is to some extent ignored in the case of trees, still more so is it in that of shrubs. There is room, then, for some good treatise which, while avoiding the details and technicalities necessary for the professed forester or the student of botany, shall convey to the amateur a sufficient knowledge of the different kinds of trees best adapted for growth in this country, of their respective uses, and of the best mode of managing them. Such information we hoped to have found in Mr. Ablett's books, and to some extent we do

find it, but the history he gives of deciduous and coniferous trees is very meagre and incomplete, and is, moreover, marred by numerous errors. As an illustration, we may mention that only three or four varieties of elm are mentioned, only one beech, the common one, and so with several of the genera. The more practical details relating to management are treated with equal meagreness: a page or two are devoted to transplanting machines, without any indication of the size of the trees that may be transplanted, the season at which it may be done, or the average cost of the procedure. Mr. Ablett's smaller work is, to our thinking, the better of the two; it is a digest, apparently, of the larger volume, and is all the better for the absence of irrelevant matter.

The other two works on our list call for no remark except an expression of astonishment that a publisher should have been found for them.

The Shipowner's and Engineer's Guide to the Marine Engine. By William Allan. (Sunderland, Reed & Co.)

MR. ALLAN tells us that his object is to assist the owners of steamships to form a better understanding than usually prevails of the marine engine and the use of its various parts. His book is well adapted to his end. Its chief fault is that Mr. Allan, being, as we learn from the title-page, a poet, indulges in language unsuited to his present theme. His knowledge of his subject, however, becomes apparent to those who read on undeterred by "fine" writing. The book contains a sketch of the progress of marine engines from 1840 to 1880. It then enters into the subject of the purchase of these engines, and gives a draft specification of a pair of marine engines of the inverted direct-acting compound surface condensing type. Formulae and other detailed information complete the work, which bears ample proof of the practical familiarity of the writer with the main points of the marine engine. The progress of steam navigation in England may be stated in few words. In 1840 there were in the United Kingdom nine firms of marine-engine builders. Seventy-four steamers, with a total register tonnage of 10,150 tons, were built in that year, and furnished with engines. At present the number of marine-engine builders is forty, exclusive of several small firms chiefly engaged in tug-boat building; and in 1878 these firms put engines on board 490 steamships, with a total register tonnage of 287,080 tons. The work is one of too technical a nature to interest any but those concerned in some way in the subject, but by them it will be found of value. The following anecdote, however, is too good not to be quoted: "The M— of L—, while on a run from Wessang to Hong Kong, gave every evidence that the propeller was loose on the shaft, a heavy knocking being heard, which gradually grew worse; the engineer determined to see what was amiss, and, if possible, to remedy the defect without running up a heavy bill or detaining the ship; previous to getting into Hong Kong he constructed a long canvas tube from a tarpaulin, the bottom of which was formed from the end of a barrel, to which the canvas was carefully secured; he stitched several hoops of half-inch round iron in the interior of the tube; at a convenient height from the bottom he had two arm-bags stitched on, and also a side-light glass carefully sewn in. On the vessel reaching Hong Kong he had all in readiness for his feat, so after placing heavy weights in the bottom he got in himself, the arm-bags were secured round his wrists, and he was lowered over the stern, when he found the propeller nut almost off the end of the shaft; a hammer being lowered to him, he secured the nut in its place, and actually fitted in a new through key. A cheap and simple mode like this for examining propellers is worthy of notice, and speaks volumes for the genius of the engineer." We give the extract with its own punctuation,

only adding the remark that something more than stitching and sewing must have been adopted by this ingenious and thoughtful engineer to keep his open-topped diving ball free from water during his visit to the propeller. We hope that the owners of the craft made a due acknowledgment for the cost which was thus saved.

GEOGRAPHICAL NOTES.

THE *Revue de Géographie* publishes an interesting article on M. Aristide Dumont's project for irrigating a considerable tract of partly sterile lands in the valley of the Rhône. This great work, first suggested twenty-five years ago, has now been declared to be of "public utility," and if the communes and landowners concerned are prepared to guarantee 120,000*l.* a year it will be carried out. The grand canal of irrigation taps the Rhône a few miles below Vienna, at a height of 464 feet above the sea level; it follows the left bank of the river as far as Morins, where it passes through a gigantic siphon to the right bank. It then gradually turns away from the river, skirts the shore of the Mediterranean, and terminates at Béziers, 104 feet above the sea. The total length of this canal will be 200 miles, and its cost 4,400,000*l.* By means of it about 400 towns and villages, with half a million of inhabitants, will obtain a permanent supply of water. 113,180 acres can be irrigated in summer, and all the vineyards within reach flooded during winter, as a protection against the ravages of the phylloxera.

Capt. Bloyet, the leader of the French East African expedition, left Zanzibar on the 14th of June, and arrived on the 2nd of July at Kondoa, in Usangara, where he proposes to found a scientific station. His reception on the part of Munie M'Bongo, the native chief, left nothing to be desired.

The members of the German expedition, whose object is the establishment of a similar station near the southern extremity of the Tanganyika, left Zanzibar on the 17th of July.

The Belgian Government have secured the services of Herr Otto Lindner on their African exploring expedition. The *Allgemeine Zeitung*, from which we learn this, regrets that so competent a traveller should be thus lost to Germany. Herr Lindner was from 1873 to 1876 a member of the Gutzfeldt expedition, sent out by the German Society for the Exploration of Equatorial Africa. He was much valued at Chincho station, as well as a meteorological observer as for his clever management of the natives, whose language he quickly mastered. When that station was broken up he entered the service of Holland, and became chief of the Dutch factories on the Congo. There he met Stanley, and would have joined him after the expiration of his contract had not family affairs called him home.

Mr. T. B. Johnston's Map of South Africa (Cape Town, Juta; London, Longmans & Co.) is drawn on a scale of forty miles to the inch, and extends north to lat. 21° S. It is evidently based upon official documents not generally available in this country, exhibits the new political divisions, including those of the territories recently "proclaimed" or "reserved" in Damara Land, and will answer well for purposes of reference.

Rauf Pasha, Gordon's successor as Governor-General of the Egyptian Sudan, has declared it to be his intention to carry on the work begun by his predecessor. It will be one of his first duties to examine 2,065 petitions which have been presented against Gessi. The latter has recently forwarded 1,300 *kandars* of ivory, worth about 28,000*l.*, but his proximate dismissal is nevertheless talked about. Now that the trade in the countries of the Bahr el Ghazal has once more been thrown open, Gessi, the terror of slave-dealers, will certainly be in the way of the Greek and Arab traders who have already left Khartum to engage in it. Gessi's treatment of

a Turkish "Pasha" implicated in the murder of King Munez and charged with other atrocities has raised powerful enemies against him.

We have received the *Pupil's Copy-Book for Map Drawing* (Johnston), consisting of four maps of England in various states of progress.

THE DECRYPTMENT OF KHITA: BILINGUAL SEAL OF KING TARKONDÉMOS

Those who want to make out the Khita part of the bilingual seal (Assyrian and Khita) discovered by Dr. Mordtmann, and identified as Khita by Prof. Sayce, can readily do so. The plate in the *Anthropological Journal*, last number, p. 369, contributed by Mr. Dunbar Heath, gives the material parts of a parallel Carchemish inscription identified by me. The two heads in the third group (top line) are the first two characters, then come ||; a sail-like emblem, say λ ; next $\Delta\Delta$ and a high-pointed Δ . The material part consists of the two animal heads and ||. These I give as Tar[s], Ku[no], Timme. In the parallel inscription the latter is separated, and the name I believe to be Tarkon (=Tarquin). Mr. W. Harry Rylands has suggested Tirkaka as an equivalent. The words Tar and Ku mean animals, but also king and god, and represent the family totems and fetiches of the king. My rendering of these words is in conformity with my previous representations of the linguistic relations of Khita. || appears to be a common character for son, offspring, $\Delta\Delta$ for country or land, and λ the emblem for king. The tall character is Zumez, but I do not know what object the character stands for. It will be seen that the king Tarkondemos must be in Carchemish as well as Cilicia, and that the Khita of that place is the same as that of Lydia and Phrygia.

HYDE CLARK.

ASTRONOMICAL NEWS

AFTER the unusual interval of more than four months another small planet has been discovered, No. 217, which was found by M. Coggia at Marseilles on the night of the 30th of August.

We have received the *Memoirs of the Italian Spectroscopical Society* for last April. It consists of two papers. The first is by Dr. Ferrari, on the connexion between terrestrial and atmospheric disturbances and the period of the rotation of the sun and other phenomena in the solar system, particularly the number of perihelion passages of comets which have been determined to take place at certain seasons of the year. This has been called forth by the papers on the same subject published last year by Prof. Zenger, of Prague, to which attention has already been called; it will no doubt lead to further examination, and, as Dr. Ferrari remarks, has a bearing on the connexion between comets and meteoric showers. The other paper in this number contains the observations of the solar spots and faculae made at Rome during the first three months of the present year by the editor, Prof. Tacchini. Although on the whole the number and extent of these are increasing, the partial ebb and flow in the increase is interesting, particularly in reference to the period of the sun's rotation.

The discovery of the variability of a star θ^2 from the North Pole by M. Ceraski, of Moscow (as mentioned in the *Athenæum* for July 31st from No. 2324 of the *Astronomische Nachrichten*), at once attracted the attention of Dr. Julius Schmidt, the indefatigable director of the Observatory of Athens. From his observations he considers that the period of this interesting variable is a little less than five days ($4^d 23^h 35^m \cdot 1$ or $4^d 22^h 27^m$). In the nature of its changes of light (the whole of these being accomplished in a short time) it comes under the same category with Algol or β Persei, one of the discoverers of the variability of which was Palisach, the farmer of Probus, near Dresden, whose name is in most astronomical books spoiled wrong, and whose

acute vision was long ludicrously exaggerated, from its being supposed that he detected Halley's comet on Christmas Day, 1758 (its first predicted return), with his naked eye, whereas he really found it, after a long search, with a telescope of eight feet focal length of which he was in possession.

NOTES FROM LISBON.

The following is abridged from the accounts given by the Portuguese papers of the preparations for the Anthropological Congress, which is to assemble here on the 19th inst.

The museum, organized by Senhores Carlos Ribeiro and Conde de Delgado, is now ready for the reception of the members of the Congress.

Entering the galleries, the largest cupboards to the left and the centre vitrines are devoted to the revelations of the kitchen-middens met with among the mounds of Muge, in the valley of the Tagus, about ninety-five kilometres from Lisbon—one of the places the Congress will visit on the 24th, going in a special train from Santarém. There exist in these remains of the prehistoric kitchen all the characteristics of the discoveries made by the Scandinavian anthropologists. There were found objects of human industry, remains of vertebrate animals, and human skeletons, embedded in the mass of shells and molluscs.

Specimens are to be seen of two deposits of the Neolithic and Palæolithic epochs, taken from a grotto in Peniche on the northern part of the coast of Portugal; there are also the precious collections from Casa da Moura, Coesada, and Serra d'El-rei, which have been well described by Senhor Carlos Ribeiro; the small collection from the grotto of Vimieiro, well known as the scene of a British battle; and the valuable and interesting collections from the grottoes of Lapa Furada (Coasada), Porto Covo (Cimra), and Cascaes, at the mouth of the Tagus. There are important collections from Oeiras, Palmella Alcobertas, Cova da Raposa (Sabuga), Serra de Montejunto (Cercal), Carvalhal (Torque), and other places. The objects found in the dolmens of Mont' Abrasão, Estrem, Pedra dos Mouros, Aqualva, Niza, and Sepultura da Granja do Marques are also exhibited. An important discovery was lately made in a grotto at Cercal, where was found a head of the *Hyena spelæa*.

It may be necessary to alter the programme laid down for the proceedings. The questions to be treated by the Congress are: 1. Are there proofs of the existence of man in Portugal during the Tertiary epoch? 2. What are the characteristics of the Palæolithic age in Portugal during the Quaternary epoch? 3. What are the characteristics of the Neolithic age in Portugal—(a) in the kitchen-middens of the valley of the Tagus; (b) in the natural or artificial caverns containing human remains and products of art; (c) in the megalithic monuments? 4. What are the ideas acquired on the anatomical characters of the inhabitants of Portugal in the prehistoric times? 5. Upon what facts may be ascertained the transition of the age of polished stone to that of copper and the metals in Portugal? 6. What are the ascertained facts respecting the civilization of the peoples who inhabited Portugal before the Roman dominion?

The Congress will assemble in Lisbon on the 19th, 20th, and 21st inst. On the 22nd the members will make their first excursion to Otta and Azambuja, for the study of the questions relative to the existence of the Tertiary man, and the examination of the sub-divisions of the various cuttings of soil of the strata of Miocene fossils. On the 23rd a session will be held; on the 24th the members will make an excursion to Santarém and up the valley of the Tagus; on the 25th there will be a session; on the 26th a visit to the museums, picture galleries, and libraries of Lisbon; on the 27th an excursion to Cascaes and Cintra; on the 28th a session; and on the 29th will take place the closing session of the Congress. The proceedings will be enhanced

by a banquet at the Ajuda, given by Dom Luis I., and a ball at Cascaes on the birthday of the Prince Dom Carlos. The Portuguese Government will do their best to facilitate travelling and access to all the historic monuments, museums, libraries, and everything worth seeing, besides providing refreshments.

M. L.

Science Gossip.

Two entrance scholarships to University College, London, in connexion with its engineering department are offered for the first time by the Gilchrist Trustees for open competition at the end of this month.

M. DAVANNE has exhibited to the Académie des Sciences some sheets of nickel rendered malleable by a new process introduced by M. Gurnier. The brittleness of nickel is stated to arise from the little oxygen it holds with much tenacity. This is removed by a very small addition of phosphorus—from four to six thousandths—and extreme malleability is obtained.

M. A. PURN communicated to the Académie des Sciences at the Séance of August 16th a note, 'Nouveaux Résultats d'Utilisation de la Chaleur Solaire obtenus à Paris.' He states that he is able to utilize as much as eighty per cent. of the solar heat by his new reflector and boiler. The new reflector consists of three truncated cones placed at an inclination of 45°. The boiler, which is of a novel construction, contains fifty litres of water (1760 pints each), and when the sky is clear this will boil within forty minutes, an effect six times greater than that obtained in Algiers by M. Mouchot.

M. FOMARD, Vice-President of the Meteorological Commission of Vaucluse, has just published a new theory of the mistral, the result of long-continued observation.

PROF. N. JOLLY, correspondent of the Institute, has just published in the *Mémoires de l'Académie des Sciences, Inscriptions, et Belles-Lettres de Toulouse* an 'Exposé Sommaire de la Doctrine de Charles Darwin: Objections faites ou à faire à cette même Doctrine.'

An International Sanitary Congress will be held at Washington in January, 1881, under the authority of the Government of the United States.

The Second International Geological Congress will be held at Bologna in September, 1881. A prize of 5,000 francs will be awarded for the best international scale of colours and conventional signs for the representation of geological formations on maps and sections.

In the month of July, 1880, appeared a new journal named *L'Electricité*, published by the Sixth Section of the Société Impériale Technique Russe. The list given of the persons taking an active and permanent part in relation to this journal contains the names of M. Alexeeff, Professor of Physics in the Technical School of Artillery; M. Wladimsky, President of the Physical Section of the Imperial Society of Natural Science; Prof. Latchinoff, M. Jablonskoff, and others of equal reputation.

FINE ARTS

DONATE GRANT WORKS: ORIENT LEAVING THE PRÆTORIUM: CLEOPATRA ENTERING JERUSALEM: THE BRAZEN SERPENT. (The latter just completed, each 20 by 26 feet, with 'Dreams of Plato's Wife, Soldiers of the Cross,' 'Night of the Crucifixion,' 'Scene of Calvary,' etc., at the DOME GALLERY, 25, New Bond Street. Lady, 7th to 10th—4s.)

Norwegian Antiquities. Arranged and Explained by Prof. O. Rygh, of Christiania. Vol. I. (London and Christiania.)

THE present volume of this important work is occupied with the typical remains which have been discovered in Norwegian soil from the prehistoric ages of the civilization of that country. This long ante-historic time antiquaries divide into three periods or

ages: the stone age, which still awaits chronological definition; the bronze age, the termination of which Scandinavian antiquaries are agreed to place in the first centuries of the Christian era; and the older iron age, which, broadly speaking, may be said to come to an end within or with the eighth century after Christ.

Remains from the stone age are found in great quantities in Southern Scandinavia. As we proceed northward they become more scattered, and are found in Norway in lesser numbers than in any other of the Scandinavian lands, a fact which shows that from time immemorial the country has been the thinnest peopled in the north. Yet scattered as the stone age remains are, they are found all over the country and even far north of the Arctic circle. Strange to say, no grave or burial-place of the stone age has been found in Norway, while, on the other hand, places have been detected which must have been factories for the manufacture of stone implements, as is evident from the thick *débris* and the many implements strewn among them in various states of workmanship. Thus Norway, for some time of this period at any rate, had its own native stone civilization; but it was of an imitative character: no Norwegian discovery of the time evinces any distinctly different type from that of the stone implements found in Southern Sweden, Denmark, or Northern Germany. The stone age in the North falls into two distinct periods, the older stone age and the younger or later, which distinguishes itself from the older by more careful and artistic execution of work, and by an awakening sense for graceful forms and balanced proportions. Implements clearly assignable to the older stone age are of exceedingly rare occurrence, and it remains still a matter of speculation how far Norway may or may not have been inhabited at the early time of the older stone age. Probably it was not. Prof. Rygh leaves the question open as to what race of humanity may have been in possession of the country during the period which the present stone implements illustrate. The often repeated assertion that the race must have been of Lapp origin, or identical with that people, receives no corroboration from successive discoveries, and modern archaeologists are gradually abandoning that position. So far as inference can be drawn from the relics of this age, it would seem that even up to its very close the people of Norway knew how to sustain life in no other way than by hunting and fishing. The ninety-one objects selected for illustrating the manufacture of this period are chiefly of the class of weapons; thus we have axes in flint and slate, with or without handle holes, and daggers, spearheads, arrows, and clubs with handle holes. There are also found flint scrapers, saws, knives straight and curved, and a few specimens of whetstones in quartzite. Of the bone manufacture, which went hand in hand with that of stone—though apparently implements of bone were in far less demand than those of stone—there is only one illustration, an axe made of elk-horn.

With the advent of the bronze age, which, under any circumstances, must be referred to a time anterior by several centuries to the Christian era, a marked change sets

in. Artistic execution now enters on the decorative stage; weapons become more adapted to their uses; a strong tendency is evinced to depict the most prominent features of the civilization of the people in symbolic signs on rocks and mountain sides ("Helleristninger"). From these it is inferred with certainty that now the people had advanced so far in civilization as to know the art of building and navigating ships; they were familiar with agriculture, and had learned the advantage of domesticating the horse, the sheep, and the ox. Moreover they had mastered the intricate problem of making textile fabrics; they had even gone further, and learned to work on them artistic patterns. They knew how to work bronze, a compound metal of nine parts of copper and one of tin; they also knew the use of gold and silver. All the metal manufacture produced during the bronze age had to be done in a material imported from abroad, for as yet the Norwegians knew not (any more than other Scandinavians) how to work copper from the ore, and in their home had no access to any mines yielding tin. The bronze civilization found its way to the North, not, as so many weighty authorities have taken great pains to prove, from the West or from the South, that is, from the peoples on the south side of the Alps, but from the East, from Asia through South-eastern Europe, proceeding northward by two clearly distinguishable currents, one taking a more westward course up the valley of the Danube, and spreading in time through Eastern Germany to the Baltic; the other, at a somewhat later period, proceeding more directly northward through the plains of Eastern Europe, following the watershed of the great rivers which run into the Eastern Baltic. In Scandinavia both currents united, and formed one homogeneous civilization, which from its southern base on the shores of the Baltic spread further northward, and finally over the whole of Norway, even to its northernmost limits. Some antiquaries have been inclined, on the ground that the bronze age yields comparatively fewer finds than the stone age, to assign a correspondingly shorter duration to the former. In itself it is not unlikely that the stone age was immeasurably longer, but for all that the bronze age must have been of long duration to have effected the general spread of an imported material along the whole coast and over the whole highlands of Norway. True, bronze finds are not numerous as yet in Norway, but they are becoming more numerous every year, and their rarity only bespeaks a scanty population, that again a correspondingly slower march onward in civilization, and consequently a correspondingly longer period required for the substitution of one phase of civilization for the other. The bronze age must have lasted through many centuries in the North.

Unlike the bronze civilization, that of the iron makes its way to Scandinavia directly from the South, from the races who, on the northern side of the Alps, had adopted the use of the metal from the inhabitants of Italy. In all probability iron had been used in Southern and Western Europe for a long time before its northward invasion diverted the bronze current from the East, and finally overthrew the reign of bronze in

the North. In the advance of the iron civilization three distinct and successive waves are clearly discernible. In its first advance the civilization bears trace of no Roman influence; it proceeds from its Transalpine base with distinctly Celtic features, and continues thus until Roman legions begin to propagate the civilization of the Empire north of the Alps in the first centuries of the Christian era, when the Roman type begins to preponderate. The numerous remains found in the North from this period are frequently accompanied by Roman coins, as well as by objects which bear obvious traces of Roman workmanship, the name of the maker or the factory being not unfrequently on them. This Roman wave of civilization sets steadily onward until about the beginning of the sixth century, when a new type of civilization is met with. This type resembles closely that which Frankish, Burgundian, Alemannic, and Anglo-Saxon grave-finds bring to light, but manifests a still stronger tendency to what Prof. Rygh calls "barbaric development," which in reality means more free and more fantastic treatment. In point of fact, this style in its main features is identical with that which the, broadly speaking, contemporary illuminations of the *Lindisfarne Gospels*, the *Book of Kells*, and *St. Chad's Gospels* so splendidly illustrate. With this style, which we venture to call the British, we would recommend Scandinavian archaeologists to become more closely acquainted than they are at present. Parenthetically we may observe that in art, in decorative art especially, this style bids fair to become the style of the future in Scandinavia. In its historical and archaeological relations it seems to be but imperfectly known there.

With the finds that belong to the second or Roman period of the early or older iron age, writing, that is Runes, begins to put in an appearance in the North. Broadly speaking, the runic writing reaches the North in the course of the first two centuries of the Christian era. It is never associated with finds belonging to the bronze period, a fact of much importance in the runic controversy. We have seen that for many centuries before Christ the bronze civilization advanced to the North from the very base, whence some of our runologists have tried to prove that the runes must have been brought to the North. The first European cradle for the bronze civilization must have been the regions inhabited by those "Thracian Getae, who were found not only south of the Balkans in the valley of the Maritza, but were spread over the Wallachian and Bessarabian plains from the Danube to the Dnieper," during those very ages when the bronze civilization was advancing westwards and northwards.

It should be added that the Norwegian text of Prof. Rygh's classical work is accompanied by an accurate French translation, which will render the contents of it accessible to the great majority of the archaeologists of this country.

An Illustrated Handbook of Indian Arms. By the Hon. W. Egerton. (Allen & Co.)—This tractate is a catalogue of examples in the India Museum, and it was intended to be one of a series descriptive of the several sections of that institution. We gather from Dr. Forbes Watson's

statement that, although the other members of the series were begun, their publication is by no means certain. If such is the case, it is a matter for considerable regret that is, presuming the unpublished handbooks are equal in merit and value to Mr. Egerton's. Still it is hard to see the use of publishing the "Sketch of the Military History of India" in a catalogue of a collection of Indian arms. The "Sketch" is clear and concise, and doubtless it is faultless history; but what then? The account is only to the point when it is ethnographical, and not historical. The essay preliminary to the catalogue proper possesses many attractions to the student of weapons and armour, of Indian art and military metallurgy. Mr. Egerton has compressed into a few pages a large and complex mass of notes, illustrative and historical, about the origin, character, and uses, national and ethnological, of the implements and garments at South Kensington, which form an unparalleled collection, and deserve much more attention than they have received from soldiers, archaeologists, and artists. That there is something "outlandish" in the works themselves, and in the art applied to them much which is out of keeping with Western notions, and often less beautiful than costly, is undeniable, but this should not lead any one to overlook that noble armoury of which we have now for the first time anything like a useful key. Mr. Egerton points out that examples of Indian art most affected by previous writers are usually architectural, or derived from textile fabrics and illuminations. Nevertheless, Indian metal work alone supplies as great a variety as the architectural, while there is as strongly marked a line between Aryan and Turanian art, i.e., between the arms of the north and south of India, as between the architecture of the Taj Mahal and the Temple of Chillumbrum. The art of both varieties of arms was borrowed from Assyria, if not from Egypt. It is not within our rules to follow the compiler of a catalogue into the minutiae of which he acquires practically inexhaustible knowledge while compiling his book. Apart from curious details of the early history of artillery, weapons which were derived in India from the Turks, long renowned as gun-makers, this volume comprises many valuable notes on weapons which are comparatively little known to European collectors, such as the quoits of the Sikhs of Lahore, made of beautifully thin steel and inlaid with gold, which the warrior launched with such deadly aim that it was said he could kill a man at eighty paces. In India are timbala which are audible a league off. Bows and arrows are not so strange as in Scotland, where Major Dugald Dalgetty encountered them and was quite shocked. We say nothing of poisoned darts, of maces, of coats of mail, and fire-arrows, such as Ammianus Marcellinus wrote of as used in his time and dipped in naphtha. Great guns were, after the Turkish fashion, cast upon the spot. In 1543 Sher Shah Ser brought all the brass of the camp and made mortars to bombard the fort of Raison. Akbar's artillery (1556-1606) was, like certain famous Turkish guns, made to take to pieces for transport and fitted together again. In 1549 a Constantinopolitan, named Humain Khan, cast a tremendous piece at Ahmednuggur, which weighed about forty-two tons, and became an object of worship. An Italian engineer, called Rume Khan, used this big piece, and actually fired sacks of copper coins out of it—a kind of grape, no doubt. At Decca was a piece thirty-six feet long, of hammered iron, looped round its body, and which discharged a stone equivalent to an iron ball of 400 pounds. It was worshipped till 1780, when it disappeared; being on an island in the river, it was undermined by the current, and now lies under water.

THE PRIVATE COLLECTIONS OF ENGLAND. No. LVIII.—DUNCOMBE PARK, HELMSLEY.

ONE of the most valuable of the examples of late Italian origin in this gallery is the small, fine, and carefully finished version of Carlo Dolci's famous large picture of the 'Martyrdom of St. Andrew,' which is in the Pitti Palace. Lord Feversham's picture was at Leeds some years ago, and attracted there as much admiration as it really deserved. The saint is suffering according to the legend which describes his death, and the design justifies Dr. Waagen's admiration, although the terms "unusually noble and energetic in dramatic conception, with great power of clear colouring" are not quite satisfactory as applied to a picture by Carlo Dolci, who could hardly be said to possess power to design anything which is really "noble." At any rate, the work is extremely dramatic and energetic; the groups are distinguished by movement, and are happily composed. The figures wear Italian costumes of the seventeenth century, which do not assort at all with the subject and its history; very quaint is the association of the light hose and jerkins, peaked hats and tall socks' feathers of St. Andrew's stalwart executioners with the quasi-classic dress of the martyr in the middle of the group. The spirited conception of the subject can hardly be overpraised by those who remember what perfunctory inventions served the world in Dolci's time. Many a better master has become famous through work inferior to this.

We thank Dr. Waagen was right in attributing to L'Orbetto that 'Adam and Eve' which has long borne the name of Domenichino, under which Mr. Duncombe bought it of some Dr. Bragge of the days of the old *dilettanti*. The first parents are naked; Eve is standing with Cain and Abel, the latter being on her shoulder, while Adam looks admiringly at the group. The figure of Eve is stately and graceful to a degree which is to be admired, although it is rather affected in its motive. The whole is commendable for the studious care it evinces as well as for its bright, clear colouring and illumination. A picture which looks like a good Domenichino represents the Virgin standing with outspread hands and looking up and lamenting. A faint glory has been cleverly introduced about her head, this displays that taste for spectacular devices which the painter frequently indulged for the benefit of a generation of admirers who could not conceal their delight in such performances. Apart from this the work is an extraordinarily valuable example of its kind, rich in colour and tone; the draperies are characteristically luminous and soft in handling; the carnations have been thoroughly studied, and the hands are exceptionally good in draughtsmanship and design. Dr. Waagen overlooked this picture, and he condemned "a large landscape with a fisherman in the foreground" which was shown to him as a Domenichino, but which we did not see at Duncombe Park. The German critic thought it was too hard and cold for Zampieri, and that it was a good Grimaldi.

A picture of Venus and Adonis bears the name of "Titan," and represents life-size figures embracing, a design of considerable spirit, but not painted by the great master whose name it bears. It resembles a Zustris or Liberi in its clear and somewhat hard carnations, smooth modelling, comparatively thin impasto, and lengthiness of the limbs of the figures, which are cleverly composed, but defective in fusion of tones and tints, to say nothing of the golden flesh hues which are never absent in the great Venetian's works. This interesting painting is said to have been given by the last Grand Duke of Tuscany to Field-Marshal Wallis in acknowledgment of the good discipline maintained by the troops under the command of that officer when in possession of Milan. Two works of Claude are in the Drawing-Room at Duncombe Park, and respectively entitled 'Morning' and

'Evening.' They seem to be tolerably good and genuine examples of the artist's skill. In the former, the trees on our left are grouped cleverly; on the other side appears a pond with cattle; beyond, towards the middle distance, are a mill, a cascade, and more trees, with a bridge, a temple, and more water. In the latter picture a herd of cattle are traversing the front, on our right are trees and smaller foliage. A large painting of a 'Storm,' by N. Poussin, is exceptionally dark, and very like a work in the National Gallery. The motive of the example before us is decidedly animated and impressive.

Two small upright landscapes, painted on copper by Salvator Rosa, are of great value, and distinguished by some unusual merits. They are finished with extreme delicacy and minuteness, much in the fashion which has given a charm to some of the works of the able Flemish copyists of the eighteenth century: the composition of their masses of light, shade, colour, and tone, the chiaroscuro they exhibit, and the fine, dignified "romance" of their motives, can hardly be too much admired. In one a lake, which was painted with something like the solemn feeling of Elzheimer, occupies part of the middle distance; a palace on its distant bank has the stately grace of Salvator's taste in its refined phase. Behind the palace lofty hills are intersected by a deep though sunlit ravine, and rise high in the glowing air. In the right mid-distance a beautiful promontory enriches the lake with its dense and happily arranged foliage of a dark tone, and here a ferry has been placed; the boat is about to receive its passengers. Nearer to the spectator is a herdman with cattle (one of the animals is crimson (?), a curious, and perhaps accidental, defect, which we cannot explain). In front is a road, and on it are a man and a boy. Splendid sunlight passes between the trunks of a finely grouped clump of trees on our left. Altogether this is a luminous and brilliant picture, of small dimensions for Salvator, and of such rare and fine quality that the injuries visible in the cow and the sky are more than usually to be regretted. Nothing can exceed the charm of the azure vapours on the distant hill-side and the shadowed cliffs of the lake below them. The companion landscape is nearly equal in value to the above, and in a less injured condition. A smooth blue river flows between low limestone banks, which recede in the vista formed by two masses of dark foliage, which in an opening display a large fortress in a plain. A woman with two cows and a sheep are in the near middle distance. A piping shepherd is followed by his flock and a goat; the whole group advance on a road, and in doing so emerge to light from the dark shadows of the group of graceful trees. In the middle distance and on the banks of the stream two shepherds are conversing. A seared tree on our left suggests autumn; a pure and richly tinted sky is filled with well-modelled heaps of cumuli. Delicate, rich, brilliant, and solid as this work is, we are bound to say that it resembles much more nearly the refined and solemn beauty of the inspiration of Elzheimer than the heavy hands and, even at his best, demonstrative mood of Salvator Rosa.

The following are by English artists. One of the best known of Hogarth's portraits is the life-size, whole-length 'Garrick as Richard III.' being a representation of the scene in Shakespeare's drama. The vigorous design gives a fine idea of the subject, which is Garrick, and not Richard, and exhibits the fulness of action which was supposed to be suited to the character, and the most intense expression imparted to every limb of the performer, from the rigidly extended fingers to the toes which press firmly on the floor, and the very swing of the draperies of the actor's dress and of his couch. The costume is, of course, absurd, being that which was formerly attributed to Spanish gentlemen, to Macbeth,

and to Hamlet—trunk hose, puffed breeches, a jerkin with slashes and puffs, and a short, curled wig. These are undoubtedly due to Garrick; the disproportions of the figure, the awkward posing of the legs, and the objectionable reddish-brown colour of the tent are Hogarth's. To Hogarth likewise we owe the solid, masculine, and learned painting of the figure, including the flesh, especially the admirable bare hands and the clothed legs, the breadth of the effect, and fine treatment of the armour piled on our right of the design. This picture might well be compared with the 'Sigismunda' by Hogarth which has lately been added to the National Gallery, a comparison to the advantage of the latter. It appears from J. T. Smith's 'Life of Nollekens,' vol. i. p. 25, that Dance also painted Garrick as Richard III. We wonder what has become of this picture.

By Hoppe is an excellent and solid portrait of Mr. Duncombe, the collector of these paintings, and another of Lady C. Duncombe. There are in this gallery several other good portraits. Besides these is a Reynolds, a fancy piece, called, we believe, 'Fehna,' and representing a child squatted on the ground, holding a kitten in her arms, and dressed in white. A picture by Wootton of Pope's villa and of Rievaulx Abbey at morning, evening, and noon, by a painter whose name escaped us, are interesting. By Landseer are (1) an unfinished sketch of a mountain landscape, with seated figures of a man and woman on a road on our right, a pony near them; (2) a large head of a dog, looking straight before him, very animated in expression and action; (3) a half-length sketch of a stag bellowing, as in 'Night'; and (4) a boy, dog, and sheep in a mountain landscape.

We have now to consider some of the most valuable, if not the noblest, pictures in the collection at Duncombe Park. These are the works of masters of the Low Country schools. The first in order of these is ascribed to Rubens, and looks very like a good Jordaens. It is one of those experiments in representing artificial illumination which all the painters of the later Dutch School affected, Honthorst being the most fortunate experimentalist, Rembrandt the greatest and most pathetic master of all of them. The picture comprises the half-length, life-size figure of an old woman, who holds a lighted candle in one hand and shades its flame with the other; the powerful light falls on her face while she looks downwards and forwards with a serious and animated expression on her rugged and yet not undignified features. A boy (or girl) looks over the candle-bearer's shoulder, and speaks to her with admirably conveyed gaiety and energy. Both faces are extremely natural and attractive. The modelling of all parts of this work is extremely large and bold in style, the impasto is solid and learned. It is well known as 'The Candlelight Picture.' It has been "laid down" on a larger canvas than that originally employed—an operation which has not been beneficial to the whole as a work of art. We understand that 'The Candlelight Picture' was at one time stolen from its place of deposit, and was clumsily repaired.

A capital example of the second period of P. Wouwermans's manner in painting is the large landscape comprising the figures of a hawking party on an extraordinarily extensive scale. We have a wide and open view of a limestone country, quite different from the sandy plains and rounded knolls of the artist's usual subjects, with high, white cliffs and a winding river. The hawks are in pursuit of their game, and the hunters follow them with energy and many shouts and demonstrations of passionate interest in the chase. Among the followers is a lady who, behind a black servant, sits on a pillion and under an umbrella. A horseman is casting off another hawk. An attendant carries game slung over his shoulders. Several spectators sit on spare horses and watch the

manœuvres of the flying birds as they rise in circles and climb the sky itself. Near these spectators are many dogs to be used as retrievers. All the figures are touched with rare and complete firmness and precision, designed with unusual animation, and combined with great skill in a happy and expressive composition, with wealth of incident and much variety of actions. As usual with fine pictures by Wouwermans, this one exhibits the artist's great felicity in depicting the atmosphere, so that we cannot fail to be affected by a sense of its loftiness and brilliant yet soft illumination. The clouds have been so masterfully understood, and depicted with such extreme care and delicacy, as to supply what is really a powerful contrast to most old painters' pictures, in which the ignorance or the carelessness of their authors is but too distinct. To the composition of his cloudy masses Wouwermans gave an amount of attention which distinguished him honourably from the greater number of his contemporaries. Here a vast loop-like bulk of cirri blows before the wind of the higher air and forms what may be called a wing of that prodigious stratum of the same vaporous formation, which has been arranged with such care that, without obvious art, its lines assist in expressing the movements on masses of the birds and figures, and aid the general aerial perspective of the painting. In respect to the latter quality the tenderness of the toning of the clouds and the delicate gradations of their lights and shadows are precious technical elements.

By J. Both is what Dr. Waagen rightly called "a large picture of fine composition," the distance of which "is of airy delicacy." It is a noble "landscape," representing a summer afternoon effect, such as Both loved to paint, and of which he succeeded in giving at least a true general impression, although not an inch of his many large canvases will bear the searching examination of an expert in art or a student of nature of the class of which Mr. Ruskin is the high priest. A road winds between a river and irregular hills; from the latter a cascade is falling among the nearer and water-worn rocks. Two beeches lean over and cross each other in the middle of the composition; their shadows slope towards us on the road, and are thus skilfully disposed features of the design. The travellers on this road are a muleteer, a beggar, and a peasant woman, all of whom converse. The last-named person holds a distaff, and, as she trudges, spins her thread. The calm water reflects the rocky sides of the river, the hills, some of the foliage, and the sunny haze, to paint which was Both's especial delight. These are, of course, the ordinary materials of the artist's compositions, and they were gathered in the Ardennes or in South Italy, painted in the manner of Cuyp, and with a quasi-Neapolitan motive which is oddly at variance with the Dutch inspiration. On the whole, this is a very excellent example of Both, some of the merits of whose works are obscured by the too frequent darkening of the pigments. This has affected the foreground of this picture injuriously; nevertheless, the sky could not be better than it is.

A good Hobbema is always welcome, a signed one is unusually so. Such a work appears in the collection before us, and represents a road in a vista seen nearly in a straight line at right angles to the picture plane. The vista is marked by gleams of rainy sunlight and dark cold shadows of trees. A gentleman and his servant walk towards us, attended by a dog, who gambols before them. Peasants are going away in the foreground on our left. Groups of dark oaks of the richest foliage are disposed near the middle of the work; logs lie by the roadside, a cottage is on our right. The sky, which even for Hobbema is very cold, may have been painted on, but it is difficult to feel assured on that point, so very unequal are this master's skies, the best being of the most precious quality,

as full of light, if not so profound and tender of tone, as Wouwermans's better productions are, while inferior Hobbemas generally have painty and opaque skies. The "serious" and sincere inspiration of the artist has given dignity to the simple composition before us, which, artless as at first sight it appears to be, has really been considered with extreme care, and proves to have been very deftly balanced in all its parts. We seem to catch a glimpse of the entrance to some Dutch gentleman's park in a rainy yet sunny spring morning two hundred years ago, just at the moment when he set out on his business of inspecting his lands or visiting his neighbours, while a keen, steady, and strong breeze rushed in the foliage, and, as of the sea itself, drove its wave-like masses before the blast. This landscape is unusually important as regards its size and second to none of its order in brightness and expressiveness. The treatment of the foliage is, as to the last-named quality, of first-rate interest.

By Sir P. Lely, and painted in the manner of Van Dyck, is a fine portrait of a man seated and wearing a robe of brown embroidered in gold; the bag of the seals is on his left, while he holds his gloves in his left hand, and wears a richly laced cravat and a brown wig. The name of the sitter has escaped us. Not so our impressions of the portrait. It is very richly painted, and distinguished by a serious motive, of extreme rarity in Lely's but too frequently failing mood. The face, an intelligent and dignified one, is in three-quarters view to our left, the eyes are to the front. There is a capital typical example of Mieris in the picture of a boy in the act of blowing bubbles from a tobacco-pipe. The boy is in the Dutch costume and stands at a window which serves as a framework to the figure. A woman with a lap-dog stands smiling behind the boy; the velvet cap and white feather of the latter lie on the sill; a bottle of water, with a sunflower in it, is on our right; above is a bird in a cage; a vine trails about the opening, the sides and top and bottom of which are treated architecturally, with mouldings and other enrichments. On a label below the opening is the date "M. D. CXLIII." This is a first-rate example of a characteristic class of pictures, of which Mieris was the ablest producer, although other well-known painters gave us similar works, comprising figures grouped at stone window openings, and occupied with fish, birds, or bubbles. There is a famous instance at Dresden. That now in question is most elaborately painted. A snail crawls slowly and cautiously upwards on the inscribed tablet, and in the minute execution of its shell illustrates the astounding skill and patience of Mieris. This little gem is without a flaw, except so far as regards the characteristic hardness and metallic quality of the handling and the colour. Extreme smoothness of the technique is not to be considered a defect in such a work; the expressions of the faces are so animated and truthful as to be charming; the drawing and solidity of every part leave nothing to be desired. As to these elements, see the blooming sunflowers at the side of the window, and the bottle which, stuck on a peg in the wall, serves the needs of nestling birds.

Probably the finest and most valuable picture in Lord Faversham's collection is a noble Rembrandt, being a life-sized portrait of a Dutch merchant seated at a window and holding with both hands a letter and a pen. His dress comprises a black coat, white collar, and large brown felt hat. The face is in rather less than three-quarters view to our left, the figure is in profile; the eyes are turned to the front with an extraordinarily lifelike expression, and they look down and seem to be meditating deeply on the contents of the letter. Profound and intense is this look. The work is rather black, but not opaque in the shadows of the flesh, and it exhibits a full impasto which is extremely luminous. The chief light is, of course, on the cravat, and this connects the secondary lights

of the face and the letter in an unusually happy manner. Outside the window appears a view of the sea, with a ship on fire in the distance, thus suggesting the subject of the letter and the merchant's thoughts, the undercurrent of trouble which marks his features. This admirable and highly pathetic portrait is in perfect condition; it is signed and dated "Rembrandt, 1658."

At the time of our visit the greater portion of the sculptures at Dancombe Park were covered, in consequence of extensive repairs then in progress. These works enrich a large central hall of Lord Feversham's mansion, and, grouped as they are, have as a whole a very imposing effect. The most important of them is the 'Dog of Alcibiades,' so-called by a misnomer which is due to a considerable resemblance between it and the well-known statue in the Uffizi, Florence. This dog has a tail, and may therefore be said to have nothing to do with Alcibiades. It is almost entirely perfect, the left forefoot only having been restored. Much of the history of the statue in this country may be read in J. T. Smith's 'Nollekens and his Times,' i. 292, ii. 169, and 'Bowtell's Johnson,' by Croker, 8vo. p. 573. Other sculptures are a Discobolus standing at ease, of Roman work, and, like the dog, of Parian marble; a Mercury, Apollo, and Bacchus, life-size figures; and a certain number of modern busts.

In the next paper of this series we propose to begin an account of works of art in Nostel Priory, near Wakefield, the property of Mr. Bowland Winn, M.P., a collection which is famous for containing the most important version of the portrait composition attributed to Holbein, representing Sir T. More and his family, and a large number of Italian and Dutch pictures of great interest and merit, by Teniers, Ruysdael, N. Poussin, Rembrandt, Verboom, W. Van de Velde, Guido, C. Jonson, Canaletto, three Van Dycks, including a fine example of great beauty, two works of the rare master Elsheimer, a Murillo, Steenwyck the Elder, P. Veronese, S. Rosa, Van der Helst, Berchem, P. Neefs, Karel du Jardin, J. Van Kessel, De Heem, Breughel, Claude, Cuyt, Brauer (two), and a capital Outade. Besides these are Gainsboroughs, R. Wilsons, and Hogarth's portraits of Mrs. Clive and Lady Thornhill. Dr. Waagen described some of these examples, being the more remarkable of those which hang in the rooms to which visitors are usually admitted at Nostel.

Just-But Gossip.

We are very glad to learn that the authorities have declined to interfere in respect to the carving of a portrait of Mr. Street in a corbel supporting an oriel window on the north side of the quadrangle of the court in the new Courts of Justice, London. We trust this portrait is a good likeness, and that it may long endure as an example of the highly interesting and sensible practice of representing the architects of great buildings on the exterior of their works; this is apart from what else may be desirable inside the Law Courts building.

Mrs JENNIE (JENNIS) LANDSEER, the last bearer of the name among the immediate descendants of John Landseer, A.R.A., the well-known engraver, died on the 29th ult. at Folkestone. This lady was a painter and an engraver, and the etcher of some of the works of her brother Sir Edwin. The children of John Landseer were, in the order of their births, as follows: Jane (who married Mr. Charles Christmas, and died many years ago), Thomas, Charles, Anna Maria, Edwin Henry, Jessica, and Emma. The last survives as Mrs. Mackenzie, and was Sir Edwin's housekeeper for many years.

At a recent meeting of the Dean and Chapter of Durham an order was issued for clearing out the crypt under the older part of the library,

formerly the refectory. The suggestion that it was highly desirable that this should be done dates back to the visit of the Royal Archaeological Association in 1855; but corporate bodies are proverbially slow to adopt suggestions or to move, and the work of exploration has only lately begun. Very few persons have been aware of the existence of this crypt, which for many centuries has been choked up with stones and rubbish, and entirely closed to the public. It was, indeed, not a desirable place to visit without lights and a guide, having holes full of clay and water. It is entered by a grating in the passage leading from the college to the cloisters, runs the entire length of the old library, and is remarkable as being the very earliest remains of building in Durham. It consists of a series of apartments with a passage in the centre. It is supposed that it was originally open from one end to the other, but was afterwards divided off into cellars, admission to which was obtained by a series of Norman doorways. The building is supported by square piers, and the roof is groined, though at present concealed by a thick coating of lime. Light was formerly obtained by some windows on the south side, but these are now below the level of the earth, and consequently useless. A square opening in the roof is believed to mark the spot where a lift conveyed food into the refectory above. The work of excavation will necessarily be slow and difficult, but when it is completed the crypt is to be lighted with gas, and the public will be admitted to it.

A CORRESPONDENT says that Audley House, in Crane Street, Salisbury, dating from the early part of the fifteenth century, at one time the property of the Earls of Castlehaven, and more recently used as a workhouse, but now for some time unoccupied, is threatened with destruction, the Corporation having it in contemplation to sell it to the Dean and Chapter, on the understanding that a grammar school should be erected on its site. It is earnestly to be hoped that one of the most beautiful and interesting specimens of our early domestic architecture may be saved from the fate which has unfortunately befallen so many of the old houses in Salisbury.

The well-known Romanesque church at Kirkdale, near Kirby-Moorside, which bears the name of St. Gregory, and has been supposed to be older than the Conquest, is now in the hands of restorers. It has long been in need of repairs. Much Gothic work has been intruded into this building of yore; an oaken and high-pitched roof, slated, is among the intended new features. Another fine and well-known church, being that of North Walsham, near Cromer, is about to undergo restoration.

A CORRESPONDENT who has been visiting antiquities in East Anglia calls the attention of those whom it may concern to the fact that certain portions of the celebrated brass of Sir Simon de Felbrigg and his wife in Felbrigg Church, Norfolk, are loose in the matrix, and exposed to risks which a little care would obviate.

The Essex Archaeological Society has issued a formal complaint and remonstrance against the removal of numerous monumental inscribed stones above graves of the Conyers family in the church at Epping. The Conyerses were of Copt Hall, and several generations were buried in Epping churchyard. During a late "restoration" these memorials have been made to give place to tiles. The Conyerses bought Copt Hall of Lord North and Grey in 1749. This removal is but one of innumerable examples of such practices; it ought not to be tolerated unless the slabs are placed against the walls of the church inside.

The Arundel Society has issued a chromolithograph by Herren Storch and Kramer, of Berlin, produced under the superintendence of Prof. Gruner from a drawing by Signor Marchi, representing the interior of the Piccolomini

Library at Siena, with the frescoes of historical subjects and other decorations painted, between 1502 and 1507, by Pinturicchio on the ceiling, coffer, and walls of that famous building. This work is complementary to a previous publication by the same society, issued many years ago, and delineating the interior of the Arena Chapel at Padua and Giotto's frescoes, the crowning illustrations of Gothic painting, as those of Pinturicchio are among the most genuine masterpieces of the renaissance of painting in Italy. The lithograph before us is an extremely interesting picture, and gives a tolerable idea of the splendour and richness of colour of the interior, apart from certain inexplicable elements of the perspective represented, elements which, it is fair to say, present enormous difficulties to all but masters of that science. The contrasts of light and shadow in the chamber have been reduced, so that practically they do not give force and solidity to the print. It gains thereby in clearness as much as it loses in verisimilitude, pictorial merit, force of tone, and brilliancy of illumination.

A new School of Art is about to be erected at Bedford Park for Chiswick, Acton, and the neighbourhood. The Duke of Devonshire is the President, and the Marquis of Bute and Mr. Leopold de Rothschild, are the Vice-Presidents of the institution. The architect to the new buildings is Mr. Maurice B. Adams, A.R.I.B.A., of Bedford Park, and the art masters are Mr. E. S. Burchett, of South Kensington, and Mr. F. Hamilton Jackson, late of the Slade School. The Chairman of the School of Art Committee is the Vicar of Chiswick, the Rev. Lawford Dale. The style of architecture chosen is Old English, worked out in red brick-work and "rough cast" plaster work.

The inauguration of the monument of Titian at Cadore occurred on the 5th inst.

Great progress is being made with the rebuilding of the Hôtel de Ville, Paris. Nearly 1,250 workmen of all classes are employed in this task, including 150 carvers in stone.

The German papers record the death of Prof. Hermann Anschütz as having occurred on the 30th ult., in his seventy-ninth year. He was a pupil of Cornelius and Hartmann, and painted in the manner of those learned operators the ceiling of the Odéon at Munich, and in the Royal Palace of that city reproduced in fresco and encaustic designs by L. Von Klenze and Zimmermann. An artist of this character was certain to become a professor; accordingly we find Anschütz in the Chair of Painting of the Munich Academy during more than thirty years.

Our Naples Correspondent writes:—"The Italia has a letter from a correspondent expressing regret and indignation at the gross neglect with which the picturesque palace of the Queen Donna Anna is treated. Every one who has visited Naples and driven to Posillipo must have seen and admired that imposing pile of buildings, which is now treated in a manner worthy of barbarians. In one part there is an eating-house, to increase the accommodation of which the first story has been thrown down. Yet more, adds the correspondent, the neighbours, when they have need of materials for building, break down the walls, destroy the vaulted roofs, and carry off the stones. 'It is a disgraceful vandalism.' The interior serves as a refuge for smugglers, thieves, and others, so that the police might do well to exercise some surveillance there. But what is the Commission for the Preservation of Monuments of the Olden Time about? There is not a more striking feature in the drive to Posillipo and the Strada Nuova, and it is sad to see so interesting a relic of the past so unworthily occupied and going so rapidly to destruction."

MUSIC

THE WEEK.

GLOUCESTER MUSICAL FESTIVAL.

THE one hundred and fifty-seventh meeting of the three choirs of Gloucester, Worcester, and Hereford, which has been held at Gloucester during the present week, has been in more respects than one of greater artistic importance than is frequently the case with provincial musical meetings. Those to whom the arrangements of such festivals as these are entrusted have a difficult task before them in the selection of their programmes. On the one hand, they have to cater for an audience the larger part of which has seldom an opportunity of hearing a musical performance on a large scale, and whose art education is, therefore, necessarily imperfect. Such hearers will naturally be more attracted by the announcement of some familiar work, such as the 'Messiah,' than by any promise of novelties, while many would doubtless rather hear a ballad sung by a favourite vocalist than any oratorio which could be offered them. As the object of the festival is a charitable one, the proceeds being devoted to the benefit of the widows and orphans of the clergy of the three dioceses, the management cannot afford to disregard what may be called the commercial aspect of the question; while, on the other hand, those among the committee (and we are happy to believe they are not few) who have at heart the progress of musical art in this country will not be content with the mere repetition of works which have been heard, one might almost say, *ad nauseam*. If the festival of the three choirs is to retain its position as one of the important musical events of the year, it is rightly felt that, while the claims of the charity are not ignored, something must be done for the cause of music. The programme of the festival just ended shows how it is possible to reconcile these apparently conflicting interests. Under the advice of Mr. C. Harford Lloyd, the organist of Gloucester Cathedral, and the conductor of the present festival, a scheme has been drawn up, the only objection to which is the excessive length of some of the performances. For the sake of those who prefer well-worn and often-heard music the 'Messiah' and 'Elijah' are given, besides various popular songs in the miscellaneous concerts; while such works as 'St. Paul,' Mozart's 'Requiem,' and Spohr's 'Last Judgment,' though not novelties, are not so often heard as to have become wearisome even to the frequenters of our London concert-rooms. One morning has been chiefly occupied with the performance of works almost or entirely unknown to the majority of our audiences—Leo's 'Dixit Dominus,' Palestrina's 'Stabat Mater,' and Beethoven's 'Missa Solennis' in D. The claims of native art have been duly considered by the production of new cantatas by two English composers—Mr. Henry Holmes and Mr. Hubert Parry; while the lovers of instrumental music have been gratified by the introduction of symphonies by Mozart, Schubert, and Schumann. Such a programme as this is not only worthy of the festival, but is in the highest degree honourable to Mr. Lloyd, who, like a true

artist, has not shrunk from the large amount of heavy work involved in the preparation of music much of which is of no ordinary difficulty.

The cast of soloists engaged has been a very strong one, including the names of Madame Albani, Miss De Fonblanque, and Miss Anna Williams as sopranis, Madame Patey, Miss Hilda Wilson, Miss Wakefield, and Miss Damian as contraltis, Mr. Edward Lloyd and Mr. Joseph Maas as tenors, and Mr. Frederic King, Signor Ghiberti, Mr. Francis, and Mr. Santley as basses. The orchestra of sixty-four performers, led by M. Sinton, consisted chiefly of London professors of eminence in their various departments; while the chorus, numbering about 250 voices, consisted of the three choirs of the cathedrals, reinforced by singers from London and the principal provincial towns.

As usual, Monday was devoted to a full rehearsal with orchestra, chorus, and principals. It is perhaps inevitable that the whole of the rehearsal for the festival should be crowded into one day, but it is none the less a matter for regret. The performers were engaged in the cathedral from half-past ten till five, and again in the evening at the Shire Hall from half-past seven till twenty minutes after midnight. Such a day's work is far too much for any average strength; it puts an undue strain on both the physical and mental powers; and it is worthy of the consideration of the managers of these festivals whether they cannot in future adopt the plan carried out at the last Leeds Festival of spreading the rehearsal over two days. This would of course add somewhat to the expense of the festival, but there can be no doubt that the gain to the performance would well repay the slight additional outlay.

The performance of 'Elijah,' with which the festival was inaugurated on Tuesday morning, was surprisingly good, considering the exertions of the performers on the previous day. Had slips and shortcomings been noticeable, it would have given no cause for astonishment, and every allowance might have been made; but no such allowance was needed. The chorus sang not only with accuracy, but with an amount of spirit and an evident heartiness that were good to hear. Some falling off in energy might be remarked in the latter part of the performance, but this was doubtless due to the fatigue resulting from overwork at rehearsal. It is not often that a more uniformly satisfactory performance of Mendelssohn's great work has been heard. The principal solo parts were excellently given by Madame Albani, Miss Anna Williams, Madame Patey, Miss Damian, Mr. E. Lloyd, and Mr. Santley, who were supported in the less important portions by Miss De Fonblanque, Miss Hilda Wilson, Mr. George Cox, Mr. F. King, and Signor Ghiberti.

At the first of the two miscellaneous concerts in the Shire Hall, which was given on Tuesday evening, the most important feature was the production of Mr. Hubert Parry's scenes from Shelley's 'Prometheus Unbound,' a work for solo voices, chorus, and orchestra, composed expressly for this festival. Anything from Mr. Parry's pen deserves the consideration due to the work of an earnest, thoughtful, and conscientious artist. In his style the composer shows

a strong leaning to the modern German school of music as exemplified in one direction by the works of Brahms and in another by those of Wagner. Of the former Mr. Parry's instrumental works are an illustration; while the scenes from 'Prometheus' are written, one might almost say, under the inspiration of 'Tristan und Isolde.' It would, therefore, be obviously premature to endeavour, after a single hearing, and without an opportunity of studying the score, which is still unpublished, to pass a final opinion upon a work so elaborate and in many respects so removed from the ordinary track as Mr. Parry's. In attempting a musical illustration of Shelley's beautiful but mystic poem the composer undertook a task of no ordinary difficulty.

Those who are acquainted with the third part of Schumann's 'Faust' music will imagine how congenial such a subject as the 'Prometheus' would have been to him; but a writer less confident in his own powers or less in sympathy with the poet might well have hesitated before setting such lines as those depicting the sufferings of the Titan or the voices of the Hours. While it would be too much to say that Mr. Parry has been uniformly successful in rising to the height of his subject, he may be honestly credited with much real poetic feeling and with no ordinary dramatic power. Of the former the song of the Earth, "I felt thy torture, son," the succeeding chorus of Spirits, "From unremembered ages," as well as the whole of the final scene, give proof; while the opening solo of Prometheus chained to the rock, the chorus of Furies, and the address of Jupiter to the other Deities, are dramatically most excellent. In his treatment of the text Mr. Parry shows great tact; every word, every change of sentiment, receives its appropriate expression. The orchestration, though at times a little overloaded, is frequently masterly, and shows a perfect knowledge of the resources of the instruments. The chief fault of the work is the absence of contrast and repose. With a commendable desire to avoid the commonplace, Mr. Parry keeps his music too continually at high pressure. Storm succeeds storm, crash follows crash, until one feels that an eight-bar phrase with nothing but tonic and dominant harmony would be an absolute relief. The mental digestion is no more able than the physical to exist entirely on highly-seasoned food. Still, on the whole, there is far more to praise than to blame in the new work. It contains much really original and beautiful thought, and leads us to hope for even better things hereafter from Mr. Parry's pen. The performance, which was conducted by the composer, was fairly good. The music is very difficult, and requires, in order to receive full justice, more rehearsal than it had been possible to secure for it. The solo parts were well sung by Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Francis, while the chorus, though coarse at times, sang very creditably. The principal item of the rest of the far too long concert was Mozart's Symphony in A flat. Beethoven's Overture to 'Fidelio,' the Festival March from Gounod's 'Polyeucte,' and various solos by Madame Albani, Miss Hilda Wilson, Miss De Fonblanque, Miss Damian, Miss Wakefield, Mr. Maas, Mr. F.

King, and Signor Ghilberti completed the programme.

The performance of Wednesday morning in the cathedral opened with Schubert's Unfinished Symphony in a minor, which was followed by Mozart's 'Requiem'; the second part of the programme consisted of Spohr's 'Last Judgment.' Of music so familiar it will suffice to say that the performance in general was highly efficient, though some portions of both works, especially the 'Requiem,' suffered from the rapid tempo which Mr. Lloyd adopted, the result, in all probability, of over-anxiety. The solos in Mozart's mass were sung by Miss De Fonblanque, Madame Patey, Messrs. Lloyd and Santley; while in Spohr's oratorio they were allotted to Misses Anna Williams and Damian, and Messrs. Maas and King. The chorus singing in both works deserves high praise.

Of the remaining events of the festival, which occur too late for notice this week, we shall speak in our next issue.

Musical Gossip.

It is said that Madame Christine Nilsson has been engaged at the San Carlo, Naples, especially for the part of Margherita in 'Mefistofele.'

ANTON RUBINSTEIN has added a new movement to his 'Ocean' Symphony, which already contained six.

The eleventh part of Mr. Grove's 'Dictionary of Music and Musicians' has been issued, carrying the work from "Opera" to "Palestrina."

Among the works performed at the Promenade Concerts during the week were Rubinstein's 'Ocean' Symphony and Mr. F. Clay's cantata 'Lalla Rookh.' Mr. Weist Hill is engaged to conduct the new season, commencing October 2nd, and Herr Josef Gungl will direct the dance music.

A VERY satisfactory report has been issued by the Birmingham Musical Association, founded last autumn for the twofold purpose of giving cheap concerts of high-class music and of affording musical instruction to the lower classes at the smallest possible cost. The first of these objects has already been carried to a successful issue. Twenty-two concerts were given in the Town Hall, to which the charge for admission was sixpence and threepence, and the average attendance was no less than 2,663. Among the works performed in their entirety were Mendelssohn's 'Athalie,' 42nd Psalm, and 'Lauda Sion'; Gounod's 'Messe Solennelle,' Haydn's 'Spring,' Dr. Stainers' 'Daughter of Jairus,' Gade's 'Erl King's Daughter,' and Prof. Macfarren's 'May Day,' together with selections from various oratorios and orchestral works. The result of the season was a slight profit, and the Association has thereby been encouraged to persevere with its excellent work.

ERNST FRIEDRICH WENZEL, one of the best professors of the piano in Germany, died at Kösen, near Merseburg, on the 16th ult., at the age of seventy-two. On the foundation of the Conservatorium of Leipzig in 1843, Mendelssohn appointed Wenzel one of the professors of the piano, and he continued to hold this post until his death.

THE *Neue Zeitschrift für Musik* announces that Herr Jean Becker will in future give his quartet concerts not with his previous colleagues, Messrs. Chiofetti, Mani, and Hegyesi, but with his three children, Jeanne, Hans, and Hugo.

EDUARD HALLBERGER, the music publisher of Stuttgart, died on the 29th ult., at the age of sixty.

THE jubilee of the Bach-Gesellschaft at Hamburg is to be celebrated at the end of this month by a musical festival extending over three days

—September 30th to October 2nd. Handel's 'Solomon,' Bach's 'Magnificat,' and a portion of Liszt's 'Christus' will be among the principal works produced. Herr Ad. Mehrkens will be the conductor.

AN arrangement of Wagner's 'Liebesmahl der Apostel' as a pianoforte duet is shortly to be published. Herr Jadasohn, of Leipzig, is the arranger.

THE novelties of the Hamburg opera season, which commenced on the 1st inst., will be Boito's 'Mefistofele' and Rubinstein's 'Der Dämon.'

A CYCLE of Wagner's operas will be given at Munich in the course of the season. The series will include the whole of the master's works, from 'Rienzi' to 'Götterdämmerung.'

M. CHODURA, the music publisher of Paris, has purchased the copyright of Offenbach's latest operetta, 'Contes d'Hoffmann,' for 50,000 francs.

A young debutante, Fräulein Meisslinger, has made a brilliant success at Vienna in the arduous rôle of Fides in 'Le Prophète.'

Our Naples Correspondent writes:—"An institution worthy of all praise has been formed in this city under the auspices of six distinguished masters of music. It consists of schools of music for both sexes for the study of singing, harmony, double-bass, and composition. Like similar institutions existing in St. Petersburg, London, Berlin, Vienna, and Paris, it will be divided into sections. Singing will be entrusted to the Maestro Costa; harmony, counterpoint, and composition to Maestri Dall'Orefice and De Nardis. The division for the study of the pianoforte will be placed under the care of Maestri Russomandi and Gonzales, and the section for the study of the harp will be entrusted to Maestro Lebano. There will also be a class for the elements of music, which will be under the direction of Maestro Guarino."

DRAMA

LYCEUM.—SOLIS LINDSAY AND MANAGER, MR. HENRY IRVING.
—SATURDAY NEXT, September 11th, 8th night of the present season, when will be presented the Legendary Drama of 'THE MAID OF NORTHUMBERLAND.' LOUIE FABIAN, DAN FRANCK, MR. IRVING.
—LYCEUM.

RECENT DRAMAS.

The Maid of Northumberland: a Dramatic Poem. By Daniel Bedinger Lucas. (New York, G. P. Putnam's Sons.)

Ginevra and The Duke of Guise: two Tragedies. (C. Kegan Paul & Co.)

NOR a little perplexing to the majority of readers are at first the geographical indexes afforded in 'The Maid of Northumberland.' A feeling akin to bewilderment is inspired in reading

Northumberland:
Behold upon the South, Old Bluff holds up
His signal hand, while Windmill answers him
Still further out: they are in Lancaster.
Now draw your lines between them two and us,
Then split the fork exact, you hit Stungay
In Middlesex; and here's Northumberland.

The explanation of this strange muddle of names, as it appears to Englishmen, is that 'The Maid of Northumberland' is, in spite of its pre-eminently English title, an American play, and that this curious conglomeration of remote districts occurs in the State of Virginia. It is a story of the Southern rebellion, of blockade running, of Confederate bonds and the like, and is apparently written with an eye to the stage. From this point of view it is open to the objection that the principal business—that of two treasures, or what appear to be such, being buried close together, and the stone which has been placed to mark the one being for a similar purpose rolled away to the other,

and so leading to the disentanglement of a wrong box—is not likely to be dramatically effective. In literary respects the play, though not without merit, is open to condemnation. It is written in what may be called irregular verse. Whatever may be the advantages of irregular verse in French composition, its employment in English is a mere excuse for slovenly workmanship. At his "own sweet will" Mr. Lucas employs prose, blank verse, or rhymed verse, and he puts just as many syllables or accents into a line as suits his convenience or his caprice. Some capacity for painting character is shown, and there is some genuine if not very striking humour. The belief of Caspar Queen, the toll-keeper, in the value of his Confederate bonds is amusing. In describing the proceedings of a court-martial Mr. Lucas rises into satire. It is difficult, but not impossible, to believe that officers might have been found as stupid as those he depicts.

A good deal of the language Mr. Lucas employs strikes us as more forcible and less reverent than we are accustomed to in this country. There appears some reason to believe that a standard in these matters is used in America altogether different from our own. Sometimes, moreover, we encounter words and phrases which we hesitate to describe as Americanisms, though how else to describe them we know not. It is just possible that the word "set" in the third of the following lines is used in a proper sense. We are afraid, however, though the author is entitled to the benefit of the doubt, that it is meant for *set*:—

Hist! there's a note of danger while we talk—
That's Jesse's sign to put me on my guard:
I shut the box; set you upon it, dear.

Among the plays with which the world is little likely to concern itself, but which may be read not only without weariness, but with some pleasure, 'The Maid of Northumberland' is entitled to a respectable place.

'Ginevra' and 'The Duke of Guise' deal with two epochs so near together that more than one character appears in both. One play may, indeed, be considered a species of sequel to the other. Both have a quasi-historical basis, though both as regards detail belong to fiction. 'Ginevra' deals with the massacre of St. Bartholomew, and introduces the slaughter of Francis, Duke of Guise, known as *le balafre*, together with that of Coligny and other Huguenots. Into this grim theme is worked a love interest, the heroine who gives her name to the play being the daughter of Cosmo Ruggieri, the physician to Catherine de Medicis (*sic*). She is a wholly conventional heroine, and dies in a conventional manner, defending the life of her lover. The best part of the play is the description of the *quasi-hysterical* demonstrations of Charles IX. In literary merit 'Ginevra' is entitled to rank as respectable, though the style is abrupt and spasmodic. It is astonishing that writers cannot see how comic appear such lines as these with the stage directions which accompany them. Davila, the villain of the play, is addressing the hero. He speaks:—

Come on then, since
Thou hast a mind to die. (*They fight.*) Ha! I am
wounded
To the death. Fate conquers. Take my curse.
(*Exit*)

If we were without bad tragedians the necessity of speaking such lines would beget them.

In 'The Duke of Guise' a more dramatic point is reached. This play terminates with the assassination of the duke at Blois, and with the death of Catherine de Medicis immediately afterwards. A love intrigue, which seems to have been suggested by that between Lord Leicester and Amy Robsart, is a cause of the duke's discomfiture and death. Very little feeling for the epoch depicted is shown in the treatment. The Duke of Guise was little likely to be as squeamish in wooing as he appears in these pages.

Dramatic Gossip.

The promised novelty at the Haymarket has been postponed, and the theatre itself has been abruptly closed, the cause assigned being the excessive heat of the weather. Monday, the 20th inst., is fixed for the reopening of the theatre.

MR. IRVING will reopen the Lyceum on Saturday next with the 'Corsican Brothers.'

MR. E. ROSE's farce of 'Mad' has been revived as a *lever de rideau* at the Imperial Theatre, the sisters Lionel resuming the characters of the two heroines, and disclosing once more the striking resemblance to which the piece owes its origin.

'Le CARDINAL DUBOIS,' a melo-drama in five acts and six tableaux, by M. Alfred Belle, has been produced at the Théâtre du Château d'Eau, which house, after a short season of opera, has returned to purely dramatic entertainments. The plot turns upon a marriage which the cardinal is supposed to have contracted in his youth—an idea which is not without some foundation in tradition.

'LES NUITS DU BOULEVARD,' an old-fashioned melo-drama by MM. Zaccane, Th. Henry, and Mary Cluquet, in five acts and eight tableaux, has been produced at the Théâtre des Nations. It shows the unmasking by an Englishman, Sir Beverley, of some desperadoes who, on the strength of the titles they have assumed, have obtained a footing in fashionable life.

THE Théâtre des Variétés has reopened with Madame Judic and M. Dupuis in 'La Femme à Papa.'

THE revival of 'Athalie' at the Comédie Française has incurred the general condemnation of the Parisian press. Mlle. Lerou, who plays the heroine, has caused, however, a strong sensation. With very little gallantry, the French journals condemn the personal appearance of the *débütante* while admitting her remarkable powers. Judging from the description given, Mlle. Lerou, who obtained a noticeable triumph at the Conservatoire, seems likely to prove a veritable *tragedienne*—a thing the stage since the death of Rachel has not seen.

E. WERNER, whose novels we have frequently had occasion to notice in English translations, has just had a success upon a new field. Some time ago the Munich Court Theatre invited the dramatic authors of Germany to compete for a prize for the best play. Ninety-nine accepted the invitation, sending thirty tragedies, thirty-one dramas, and thirty-eight comedies. E. Werner, who until then had never written a play, sent in a comedy, which was recommended by the committee as the only play worthy to carry off the prize, which it therefore obtained. It is called 'Superstition,' and will be produced in the course of the coming season. E. Werner is the *nom de plume* of a lady—Eusebius Birstenbinder.

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SATURDAY, SEPTEMBER 18, 1880.

CONTENTS.

FROST'S LITERARY AND POLITICAL RECOLLECTIONS	359
LOGG'S TRANSLATION OF THE CONFUCIAN TEXTS	360
REQUEST OF THE TIFT	361
TURKISH DICTIONARY AND GLOSSARY	362
SIR G. ANDERSON'S GUIDE TO LANCASHIRE	363
THE BOMBAY GAZETTEER, VOLS. V. AND VI.	364
CURIOSITIES OF THE BRANCH-BOOK	365
NOVELS OF THE WEEK	366
TRAVELS IN SPAIN	367
LIBRARY TABLE—LIST OF NEW BOOKS	368-369
NEWCASTLE FREE LIBRARY, JEREMIAH BUCHANAN'S SHORT- HAND, NOTES FROM MAPLES; INTERNATIONAL LIT- ERARY CONGRESS, MISS CURRIER	369-370
LITERARY Gossip	370
SCIENCE—HARDWARE OF MEDICAL EDUCATION; LI- BRARY TABLE; GEOGRAPHICAL NOTES; ASTRONOMICAL NOTES, SOCIETIES, MISCELLANEOUS	371-373
FINE ARTS—LIBRARY TABLE; THE PRIVATE COLLEC- TIONS OF ENGLAND, MICKLE; Gossip	374-377
MUSIC—THE WALK, Gossip	377-378
DRAMA—THE CONCORD FRANKLINIAN LONDON; Gossip	378-380
MISCELLANEA	380

LITERATURE

Forty Years' Recollections, Literary and Political. By Thomas Frost. (Sampson Low & Co.)

MR. FROST has done a great public service by printing these 'Recollections.' The second half of his volume, readable and often amusing as it is, does not tell much that is new or important to know, but the earlier chapters, giving an evidently truthful account of his participation in the Socialistic and Chartist movements of the second generation of this century, are a really valuable contribution to the history of opinion in our own day. He tells us that he was about sixteen years old when he attended a meeting of Robert Owen's disciples at the Tivoli Gardens at Norwood, being attracted thither "partly by curiosity as to what Socialists were like, and partly by the announcement of a brilliant display of fireworks." The climax of the pyrotechnic exhibition was a fiery scroll with the motto, "Each for all, and all for each," and the great incident in the meeting thus concluded was the appearance on the platform of Robert Owen himself, "a little, benevolent-looking, quiet-mannered gentleman in an ordinary suit of black."

"I had just been reading Coleridge's 'Religious Musings,' and the brief address in which the philosopher of New Lanark had set forth the principles of his new constitution of society sent me to the poem again. The scheme of the philosopher seemed to be the due response to the aspirations of the poet. At that time, however, it interested me chiefly in its metaphysical aspect. It was not until after I had read the grand and wondrous poems of Shelley, two or three years later, that my mind became impressed with the connexion between the influence of circumstances in the formation of character and the new organization which Owen desired to give society. Socialism, as expounded by Owen, seemed to present a perfectly practicable solution of a problem which had been for some time working in my mind, namely, how the progress of the physical sciences and mechanical arts could be made most conducive to the happiness and well-being of the people. Without the means to such end, and the knowledge to apply them, civilisation would, it then seemed to me, be but the ripening of society into rottenness. This was clear to my mind from what I knew of the condition of the masses, and of the prevalence of every form of social evil, which, towards 1842, seemed to be approaching its climax."

These sentences are very significant. Coleridge's hazy teaching and Shelley's fierce denunciation were working in different channels for a great upheaval of English thought, and Owen's Socialistic system, while many, like Mr. Frost, accepted it for a time as a rough-and-ready panacea for all the evils that then afflicted the world, exerted a deep and marked influence upon multitudes who never acknowledged themselves his disciples.

The number of actual disciples or imitators, however, was far greater than people nowadays would suppose. Mr. Frost was never himself an inmate of Harmony Hall, being, as he says, crowded out by "thousands of others whose claims had precedence," and of whom only a favoured few could be admitted to the phalanstery before it collapsed, "not through defects inherent in the system, but owing to the difficulty which those who attempted to reduce it to practice experienced in adapting themselves to its requirements." Nor did he throw himself entirely into any of the smaller and more or less different enterprises that were started at the same time or shortly after. He gives us much curious information about them, however, and especially about one in which he was particularly interested.

This society, known as the Concordium, was started in the autumn of 1842 by William Oldham, at Alcott House, near Richmond. It was intended to be a gathering of "men and women of lawful nature and cultivated minds, in order that by and through them the mass of society might be leavened, and a new moral world evoked out of the chaos of old and effete institutions." When Mr. Frost found there was no room for him in Harmony Hall, he thought of joining the Concordium, and he went so far as to spend a day within its precincts:—

"I steamed up the Thames to Richmond on a bright September morning, and thence had a delightful walk to Ham Common. Arrived at the Concordium, I was received by a young man, clad in a chocolate-coloured blouse, and displaying a profusion of hair and beard, the former parted in feminine fashion—two characteristics which I found to be common to all the brotherhood. By him I was introduced to the Pater, a little elderly man, of ascetic aspect; and then, as dinner was already on the table, sat down to a repast, not exactly of—

An overflowing store
Of pomegranates and citrons, latest fruits,
Melons and dates, and figs, and many a root
Sweet and sustaining;

but of rice, sago, and raisin puddings, potatoes, carrots, and turnips—raw as well as cooked, the Concordists not only being strict vegetarians and water-drinkers, but believing that the process of cooking deprived fruits and vegetables of the etherealising properties which they attributed to them, in accordance with an idea which may be found in Shelley's 'Revolt of Islam,' in the description of the feast of the liberated nations. After dinner I had some conversation with Oldham on the points of difference between the Concordist system and that of Owen. These I found to be greater than I had been aware of, or was prepared for. I was disconcerted by the discovery that celibacy was recommended until the nature of the individual had become regenerated; and marriage was then to be placed under restrictions similar to those which prevailed among the Rappists of New Harmony, in the United States. Self-denial and asceticism were enjoined, as a means of rehabilitating the fallen nature of man; and the use of animal food was regarded with as much horror as by

the votaries of Brahma. 'Would you kill? Would you shed blood?' Oldham asked, on my expressing dissent from his extreme vegetarianism, which extended even to the exclusion from the table of butter, milk, and eggs. I felt that I was not sufficiently etherealised for fraternisation with the Concordist brotherhood; so, after hearing an afternoon lecture from William Galpin, who had lately seceded from the Rational Society, and having a walk in the garden with Colin Murray Campbell, the young man by whom I had been received, I took my leave of them."

Mr. Frost's strongest reason for not entering the Concordium appears to have been his contemplated marriage, a step of the extreme sinfulness of which Oldham wrote to warn him. Not only, in the judgment of "the Pater," was he, in his twenty-second year, "too young for such an engagement," and "the young woman too old," she being his senior by nine months, but the thing itself was denounced. "A pretended union, or a supposed union, sanctioned by the corrupt law of the land," Oldham wrote, "is a complete delusion," leading in the end to "nothing but pain, crying, ugliness, filth, and discontent." Mr. Frost, however, might have lived at the Concordium all through its brief period of existence without putting off his wedding day. Oldham's disciples soon left him, chiefly, it would seem, because the growing austerity of their "Pater" restricted their diet to raw carrots and cold water.

But Mr. Frost was not yet cured of his Owenite craze. He attempted to get "some twelve or fifteen persons of both sexes" to join him in establishing a "communitorium," and when that project failed he wasted a good deal of labour, time, and money in producing Owenite literature. All, however, was in vain, and he at length discovered that

"we are not a gregarious people, and there are very few of us who would not prefer a cottage and a garden, in individual possession, to a dormitory and common rights in the most splendid communitorium or phalanstery that has ever been imagined."

Mr. Frost's experiences help to show the faults and fallacies of Owen's teaching, and to explain the failure of all endeavours to put them into practice; but they also help to show what real and useful truths were mixed up with the absurdities of Owenism. Mr. Frost very properly defends his sometime master from the monstrous charges of immorality and impiety which were brought against him in his lifetime, and are still believed in by a good many people. He also points out the important service rendered to posterity by Owen's promulgation of opinions on both social and political questions which are now almost universally approved of.

Even while he was dabbling with these Owenite projects, Mr. Frost appears to have been much more of a Chartist than a Communist, and his volume concisely tells the story of the Chartist movement almost from its commencement to its close. Beyond some personal details, there is nothing very fresh or important in Mr. Frost's narrative; but it furnishes, at any rate, a quite satisfactory vindication of his own share in the movement. It is now well known that the Chartist leaders were by no means such desperate characters as they were supposed

to be when people who at present rejoice in the triumph of the political views they advocated shuddered even at the mention of their names; but at the same time it is now generally acknowledged that the objects which the Chartists aimed at would have been attained all the sooner had they gone to work more prudently and wisely. In Mr. Frost's case, at any rate, Chartism was nothing very terrible. He was able to work zealously for the reforms it aimed at without being anything but a peaceable and steady-going citizen. His Chartism, in fact, seems to have been only useful to him in what is known as "getting on in the world." It certainly helped him to become a successful journalist.

His immediate friends may gather from his pages a very complete account of his literary career, and much that he has to tell will be interesting to a wider circle of readers. His relations with revolutionists as unlike one another as Feargus O'Connor and David Urquhart reveal something of the characters of both men, and from them we pass on to such worthier if more prosaic promoters of the nation's welfare as the brothers Chambers and John Cassell. For both the Edinburgh and the London pioneers of cheap popular literature Mr. Frost did a good deal of work. While in Mr. Cassell's service, having for his immediate chief Mr. Millard, who was a sort of general editor for the *La Belle Sauvage* establishment, he had an adventure which is amusing enough:—

"I have said that Miss Meteyard was not a frequent contributor, but she was the first whom I had the pleasure of meeting. I had been on the staff only a few days, when Mr. Millard rushed one morning into my room pale and excited. 'Here is Miss Meteyard coming up with some complaint!' he exclaimed. 'Some mistake—I can't explain now; but pray see her, and say I am not here.' In a moment he had disappeared into his own room, the door of which he closed and locked; and, before I had recovered from my surprise, the overseer ushered into my room a fair-haired young lady, who was evidently suffering from mental excitement. I rose to receive her, and the overseer, who had sent one of the reading-boys to warn Mr. Millard of her coming, explained the object of her visit. 'Miss Meteyard complains of an error in the composition of her last article,' said he. 'I have explained to her that it was a mistake of the compositor, which was unfortunately overlooked by the reader, but she wishes to see Mr. Millard.' 'Mr. Millard is not here at present,' said I, turning to the lady, and placing my only chair for her, 'but I shall be happy to be the medium of anything you may wish to say to him.' 'Such a very stupid mistake is unpardonable!' exclaimed Miss Meteyard, her tone and manner evincing strong excitement. 'Mr. Millard should have detected it, and had it corrected. Look at that, sir!' Producing the last number of the magazine, she pointed to a line in an article from her own pen, in which Adonis had been printed Adonis, in a quotation of the first line of Shelley's monody on the death of Keats.

Oh, [sic] weep for Adonis—he is dead! 'It is so ridiculous,' she continued. 'It makes nonsense of the quotation. Adonis was a youth beloved by Venus.' 'I sincerely sympathize with you,' said I, 'and I am sure Mr. Millard will regret extremely a mistake so annoying to you; but what can we do, beyond making a note for an erratum?' 'It is so vexing! I could cry about it,' returned the fair authoress, and I feared for a moment that she would do so; but, having relieved her mind by the statement of her grievance, she calmed under the influence of sympathy, and presently took her depar-

ture. 'What is the matter?' inquired Mr. Millard, re-entering the room, after opening his door softly and looking towards the stairs to assure himself that his unwelcome visitor was gone. In a few words I acquainted him with the cause of our lady contributor's excitement. 'It is my fault,' said he, looking rather foolish. 'I struck out the *Adonis* in the proof, supposing it to be an error of the compositor. But who ever heard of *Adonis*? 'Shelley applies the name to Keats,' I returned. 'It looks like Greek.' 'I never read a line of Shelley in my life,' said he.

Mr. Frost's gossip about the last twenty or twenty-five years is more desultory and less interesting than that which refers to earlier times; but the whole book, short and well written, not too egotistical, and rarely ill-natured, is well worth reading.

The Sacred Books of China.—The Texts of Confucianism. Translated by James Legge. Part I. (Oxford, Clarendon Press.)

To read through the translation of these Confucian texts, and to sum up the result as an intelligible total, is a task to which few are equal. How much more difficult, then, the task of the translator himself! Dr. Legge is the only scholar, at least in Europe, who could have undertaken such a labour and brought it to a successful issue, and we are sure that if any Imperial Chinese "Order" were to be instituted in Peking for the special decoration of successful students, not natives, of Chinese literature, the author of the present work should be the first to receive it. The question that most concerns the reviewer is whether there is anything distinctly religious in these Confucian texts—religious, of course, in any right sense of the word. Dr. Legge says he has never hesitated in rendering both the names "Ti" and "Shang Ti" by our word God. If he is correct in so doing, then there can be no further question that the books in which these terms constantly recur have to do with religion. He, moreover, tells his readers that in the 'Shü King' he has marked with an asterisk the passages embodying more or less distinctly religious ideas. It is easy, then, to refer to these and from them to gather the character and the amount of the religious element to be found therein. We confess to a degree of hesitation in accepting all we thus find as pertaining to religion.

As to the origin of the words "Thien" and "Ti," or rather the symbols employed for them, we had always thought, contrary to the 'Shwo Wän,' and partly in agreement with the 'Lü Shü Kû,' that the symbol for "Thien" was composed of a line placed over "great" to signify not "what is above and great," but what is above "the elemental world"; for we would ask Dr. Legge, with all respect, whether the symbol for "great" (大) is not frequently used in the older books of China for the "order of the elements." Unfortunately we have not at hand the doctor's translation of the 'Yi King,' but, on referring to the passage quoted by Morrison ('Dict.,' *sub voc.* "Ta") from that work and the comment on it, it seems to us that it contains a definition of the symbol 天 in the sense we have indicated. At any rate, there can be little doubt that in Chinese translations from the Sanscrit this symbol frequently represents the

word *Mahat* when used in the sense of "element"—as, for example, in the third stanza of the 'Sāṅkhyā Kārika,' and throughout that work compared with the Chinese version of the same. If this be so, the symbol for "heaven" (Thien) will denote that which is above or beyond "the elemental world," and so far it will be a suitable symbol for the Supreme Being; but yet it is at best "a vague term," and it can hardly convey to our minds the idea of "a supreme power ruling and governing all the affairs of men with an omnipotent and omniscient righteousness and goodness." The symbol "Ti" was perhaps a later invention to signify the same thing. We find in it an attempt to portray an existence or power transcending earth, the elements (the symbol for which—viz., a perpendicular stroke—seems to correspond closely with the Greek *συνελευν*), the heaven, and things above the heaven. The effort of mind which framed such a symbol was the same which in India led the founder of Buddhism to conceive something even superior to the "three heavens" and their occupants, which he could not define, but yet which existed, with this difference, however, that in the latter case the "something" was immaterial, whilst in China the idea of "matter" seems, in the early ages at least, to have been always associated with the conception of "the Supreme," whether represented by "Thien" or "Ti."

We have made these remarks because on this point there is permitted a freedom of opinion. With respect to the actual work of translation we should be less inclined to offer any opinion except one of entire satisfaction. In this first part there is placed before the reader the 'Shü King' in five divisions and thirty books. This work is otherwise called 'Book of Historical Documents.' It contains records of various kinds, relating to the period from about B.C. 2357 to A.C. 627. Dr. Legge says that "it is expressly devoted to historical remains in distinction from the poems, the accounts of rites, and other monuments of former times." Extending over such a lengthened period, about 1,700 years, these memorials have no connected method, but are simply historical fragments "with frequent and great gaps between them." It is to be borne in mind, however, that Confucius was not himself the author of them; the collection existed before his time, and hence in the 'Analects' he expressly quotes from them under the formula "the Shü says." In fact, they were probably more in number when Confucius lived than now, for some of them have been lost and others destroyed by feudal princes, who thereby, as Mencius says, desired "the better to perpetrate their own usurpations and innovations." The custom of writing on tablets memorials of business or any charge (edict) given by the king is very ancient, as we know both from Egyptian and Assyrian records. And this appears to have been one of the duties of a special officer in China at an early date. The Recorder of the Interior was expressly commanded to write in duplicate "all charges of the king," whilst the Recorder of the Exterior had charge "of the histories of the states in all parts of the kingdom." This was the case certainly as early as the beginning of the K'au dynasty, 1122 B.C. Mā

Twan-lin, the encyclopedist, asserts that the custom dated from the time of Hwang Ti (2697 B.C.); and Dr. Legge seems inclined to go further back than that remote period even, for he says, "I myself place the invention of written characters at an earlier date than that assigned to Hwang Ti," and the compilers of the Sui dynasty say that "historical documents began immediately with the invention of written characters." Whether this be so or not, the memorials of the 'Shū King' require us to go back at least to the date named above, 2357 B.C. The wonderful manner in which these documents have been preserved would form an interesting chapter among 'Curiosities of Literature.' Ordered to be burned by the tyrant of K'ien, B.C. 213, in common with all the old classical books except the Yi, they were preserved, or rather twenty-nine of them, by one Fū, who hid them in a wall; but an older copy afterwards came to light, hidden in the house of a member of the Khung or Confucian family; whilst a scholar named Tū Lin during his wanderings as a fugitive discovered a portion of the Shū on "lacquered" tablets, or perhaps "lacquered cloth," which "he guarded as his richest treasure and kept near his person." We can understand the feeling of Tū Lin towards these recovered documents if we remember how Constantine Tischendorf describes his rapture on discovering the Sinaitic codex of the Gospels, and the means he took to bring his treasure to a place of safety. After these several recoveries of the Shū documents they were finally engraved on stone with the other classics in the year 837 A.D., and are still thus preserved at K'ang-an in Shen-hai.

The documents as translated before us are interesting and instructive from a Chinese point of view, but almost useless in the field of comparative history. They partake of the isolation of the people themselves, and hence they will scarcely command the attention of Western scholars except as curiosities. They bring before us a succession of strange and sometimes grotesque allusions, abounding in names unknown to ordinary readers, and couched in a style not the most attractive in these days of rapid and earnest diction. Nevertheless they are well worth examination, and if antiquity lends a charm to such productions, it is something for the reader to find himself face to face with kings and dukes who flourished some centuries before Abraham was born. We wish that these writings, like those of Assyria and Egypt, could have rendered some service in the field of Biblical archaeology.

In the 'Shih King,' or 'Book of Poetry,' we have a collection of poetical fragments of an age at any rate as remote as the time of Confucius, the most recent of them being referred to the reign of the monarch Ting of the K'au dynasty (about 600 B.C.), and the oldest, forming a group of five only, to periods dating from 1766 B.C. to 1123 B.C. Dr. Legge divides the collection into four parts, corresponding to the Chinese division:—1. Fifteen books, containing 160 pieces descriptive of manners and events in several of the feudal states of K'au; to these he gives the title 'Lessons from the States' ('Kwo Fung'). 2. Eight books, containing seventy-four pieces and titles of

six others, sung at the gatherings of feudal princes and their appearances at the royal court, which he calls 'Minor Odes of the Kingdom' ('Hsiao Yā'). 3. Three books, containing thirty-one pieces, sung on great court occasions; these Dr. Legge calls 'Major Odes of the Kingdom' ('Ta Yā'). 4. Three books, containing forty pieces, which are called 'Odes of the Temple and the Altar' ('Sung'). From the preceding account it will be seen that only the pieces in the last division are professedly of a religious character. As it is this character that gives them interest in connexion with the sacred books of the East, they are properly placed first in order by the translator. We notice at once how much they resemble in their general conception the hymns of the 'Rig Veda.' Substitute Agni or Vāyu or Indra for "meritorious ancestor," and we seem to be in the company of the old Aryan worshippers:—

"Priests, present the Soma libation! Priests, leaders of the ceremonies! may you, quickly bringing the offering to Indra, receive that recompense you desire";

and so on. Compare this with

"Ah! ah! our meritorious ancestor! Permanent are the blessings coming from him. Repeatedly conferred without end;—They have come to you in this place. The clear spirits are in our vessels. . . . There are also the well-tempered soups, Prepared beforehand with the ingredients rightly proportioned. By these offerings we invite his presence, without a word, Without (unseemly) contention (among the worshippers). He will bless us with the eyebrows of longevity, With the grey hair and wrinkled face in unlimited degree."—Ode 2, p. 308.

What is this but the prayer of the Aryan worshipper to heaven and earth?—

"Verily I propitiate by my invocation the mind of the benevolent father (Dyuloka, heaven) and the great and spontaneous affection of the mother (of all beings) (Pṛithivī, earth). The parents with kindness have secured the vast and manifold immortality of their progeny."

In fact, were there nothing but the style of these verses of the 'Sung' to guide us, we should not hesitate to give them the antiquity they claim. But there is still mixed up with the very religiousness of these poems a strange anthropomorphizing element, observable in the fact that they associate with worship paid to God a human being as His companion and representative. In the spring sacrifice, for instance, "offered to God to seek His blessing on the agricultural labour of the year," Hsiao K'au as the ancestor of the house of K'au is associated with Him; whilst in the autumn sacrifice, in the Hall of Light, we find King Wān as the founder of the K'au dynasty associated with Him. This is the difference, then, in all the religious observances of the Chinese betwixt them and the rest of the world, their absolute want of spiritual perception or faith in anything superhuman.

The third work translated in this volume is the 'Hsiao King' or 'Classic of Filial Piety,' concerning which little need be said, except that it has always been a favourite with the Emperors of China, and has received from several of them special study. Dr. Legge names six emperors who have published their labour upon it. And this will not be wondered at if it be remembered that filial piety is the foundation of ancestral worship, and this again is

the secret of dynastic stability. Hence it is considered as the beginning and the end of all religious and moral training for the young. This will be evident from one short extract:—

"The Master said, 'The service which a filial son does to his parents is as follows:—In his general conduct to them he manifests the utmost reverence; in his nourishing of them his endeavour is to give them the utmost pleasure; when they are ill he feels the greatest anxiety; in mourning for them (dead) he exhibits every demonstration of grief; in sacrificing to them he displays the utmost solemnity. When a son is complete in these five things (he may be pronounced) able to serve his parents. He who thus serves his parents in a high situation will be free from pride; in a low situation will be free from insubordination; among his equals will not be quarrelsome. In a high situation pride leads to ruin; in a low situation insubordination leads to punishment; among equals quarrelsomeness leads to the winking of weapons. If those three things be not put away, though a son every day contribute beef, mutton, and pork to nourish his parents, he is not filial.'"—Pp. 480-481.

Dr. Legge tells his readers that he first translated the 'Hsiao King' about thirty years ago. We have therefore before us, as in his other labours, the result of a long acquaintance with his subject, an intimate knowledge of the language, and a matured judgment in the actual work of translation. More than this could not be desired.

Riquet of the Tuft: a Love Drama. (Macmillan & Co.)

ZEAL in behalf of the doctrine of the omnipotence of love, which it is the object of his book to preach, leads the author of the dramatic version of 'Riquet of the Tuft' into a species of pantheism. Like an ancient Greek, he assigns to everything in the tangible universe a tutelary genius, whose loving mission it is to tend upon and watch over it. In Shakespeare, perhaps, the real origin of these imaginary beings is found. They are twin sisters with those whom Prospero addresses as:—

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew.

More important, however, than the potent purposes for which Prospero was able to use these "weak masters," and altogether different from those which Titania assigned her attendant elves, are the duties of the fairies in 'Riquet of the Tuft.' As seen by one whose eyes love has tardily purged of what is gross in mortal vision, their functions are to keep alive the beauty and the love in nature. In the ecstasy of the revelation afforded her, Callista, the heroine, speaks:—

O stay;—

I see the living Beauty of the world
Moving, a forming Spirit, through earth and air,
And kindling love; and all the quick-winged fays
That do the Spirit's bidding; some attend
On the thin blades of grass, and lift the heads
Of flowers o'ercharged with dew; and others sit
Round the huge pillars of the high-branched pines
And keep their armour gleaming—beautiful Love
Tending on knightly Strength—and soft the murmur
Of multitudinous delight that fills
The fragrant palaces above. O music

Ripples through wood and wave—I hear the laughter,
Sweet as joybells, of the fine spirits that live
Sphered in the sailing bubbles of the stream!
And every cloud that the strong driver, Wind,
Urres athwart the sky, glows with the wings
Of an elfin host: the sunlight is their food,
Which as they fly they drink. The world I thought
Dead in its beauty, trembles like a woman
With the deep life of joy and thought and love.

The beings thus seen are not, Riquet, whose
knowledge of the mysteries of Elf-land is
close and accurate, assures her, to be con-
founded with the

Fairy elves

Whose midnight revels by a forest side
Or fountain some belated peasant sees,
Or dreams he sees, while overhead the moon
Sits arbitress, and nearer to the earth
Wheels her pale course.

They are an even more ineffable outcome of
the beauty and tenderness of nature. "The
greater spirits," Riquet says,

Are children of the moonlight. These are not
Titania's fairies, but the living things
Which are the thoughts and loves of Nature.

In the manner in which he has, by means
of the old legend of Riquet with the Tuft,
which is one of the 'Contes de ma Mère
l'Oye' of Perrault, enforced a pretty and
poetical moral and advocated some hopeful
theories concerning humanity, the author
displays great ingenuity and some invention.
His work is, moreover, not wanting in
characterization, and he may claim in the
character of King Riquet—without the Tuft
—to have enriched fairy literature with a
new type. The quiet humour with which
this personage is described is specially
admirable.

In execution 'Riquet of the Tuft' is
creditable. Without being absolutely a poet,
and without possessing what Rivarol ad-
mirably calls "cet heureux pouvoir des
mots qui sillonne si profondément l'atten-
tion des hommes en ébranlant leur ima-
gination," the author has real power of
poetic expression and a vein of genuine
melody.

The legend he dramatizes has, of course,
been frequently used for stage purposes. A
French *féerie*, entitled 'Riquet à la Houppe',
was produced in the first half of the present
century, with Potier as Riquet, and was
adapted by Mr. Planché for the Olympic, at
which house the same character was taken
by Charles Mathews. These versions and
others are humorous, though a certain
measure of grace and earnestness underlies
Mr. Planché's comic couplets. In the treat-
ment of the latest dramatization the attempt
is made to give the whole a serious applica-
tion. An experiment not wholly unlike this
has been previously made by Mr. Gilbert in
his 'Palace of Truth' and other pieces.
No imitation, conscious or unconscious,
of Mr. Gilbert is to be traced. Such
indebtedness as there is must be assigned
to Shakespeare, whose fairy dramas have
naturally coloured all subsequent fairy liter-
ature. Gentilla, the fairy to whose guardian-
ship and protection Riquet owes his ultimate
triumph over the heart of the Princess
Callista, explains how she came to take so
keen an interest in him. After charming
with her wand his senses into slumber, she
declares:—

His face is worn with pain, and yet his grief
And passion have so wrought it that it wins
Some of his mother's beauty. She was young
When first I loved her; the quick-footed wind,
That leads the choir of many-coloured clouds

To dance their morrice in the fields of heaven,
Was not more joyful. Oft in summer nights
We roved the woods, waking the flowers from sleep,
Then sat beside the moonlight streamlet, where
I told her tales of Faery while the dark
Thrilled with the nightingale.

The resemblance of this in conception, if not
in execution, to the immortal rejoinder of
Titania to the demand of Oberon for "a
little changeling boy to be his henchman"
is at once apparent. So natural, and even
laudable, is it to follow the method of Shak-
speare, no imputation of censure underlies
our criticism. Some of the lyrics, of which
several are interspersed through the pages,
are dainty in workmanship, and catch
happily enough the seventeenth century
note. On the whole, the blank verse is
good in quality. In the passage in which
Riquet describes the illumination that pro-
ceeds from the love new sprung within his
heart the author is seen to highest advantage.
This, as a specimen of his manner at its
best, we quote:—

This is the Illex grove

I have seen in dreams—the very, very place,
And this the alley where the woodman said,
Callista walks so often, and alone.
I'll wait, and venture all, my love, my life,
On the bolder chance. The straightest man in the
world,

Nay Oberon, his wings instinct with love,
Flying above the tumbling sea by night
To kiss Titania in her Indian cave,
Could not have sped more quickly to his end
Than I since yesternoon. I am all changed;
And I shall win my day. I love the world,
And all that meet me love me for my love.
The women and the children in the village,
Seeing my heart's wild rapture on my face
Were kindly with me, and the forest folk
Who gather the pine kernels made me rest
Last night around their fire in the glade,
And we were joyous; no one seemed to see,
So much the spirit of love within me wrought,
How I was made; and as I rode alone,
Nature, my mother, held me to her breast,
And I was glad, immeasurably glad
The clouds told me their secrets, and the streams
Talked with me as I passed; in every leaf
There was a song, and in all flowers Love
Whispered, and smiled on me.

Some scattered lines are very happy, such as

Through the woods my passion bore me on,
More tireless than the swallow's southern flight,
Constant as song within the skylark's heart,
And desolate without you as the night
On wastes of mountain snow.

Again:—

What a wild wonder is a woman's will!
Impulse commands it, hope, and faith, and love;
But conscience never, truth and justice never.

And, once more, the speech of Callista when,
conquered by love, she leans her head upon
her lover's breast, and answers his inquiry
concerning her previous coldness:—

Ask me no more;
What matters that dull time, or what I was
So long ago? I love you now, and since
My head was on your breast, eternity
Has come and gone.

The banter in the character of Lanval the
painter—who objects to disturbing with the
gifts of thought the serene and soulless
beauty of Callista—of the school that holds
to "art for art's sake," and not only of
that school, but of all æsthetic criticism,
is good-natured and agreeable. Many of
the subordinate characters have a fair mea-
sure of individuality. Among the humorous
or quasi-humorous personages of the drama
the place of honour belongs, as has been
said, to King Riquet, who is not to be con-
founded with his son. Satire upon the

benevolent monarch of feudal times, who
while he was well supplied with animals to
slay might perhaps let his subjects rest,
could scarcely be lighter or happier. In
this verse we find the influence of existing
schools. This scarcely extends beyond the
bounds outside which few pass, except those
master minds who are to found schools of
their own instead of repeating the shib-
boleth of any existing institution.

Redhouse's Turkish Dictionary. Second Edi-
tion. Revised and Enlarged by Dr. Charles
Walls. (Quaritch.)

A Practical Grammar of the Turkish Language.
By Dr. Charles Walls. (Same publisher.)

THE intelligent foreigner observant of Eng-
lish institutions may very usefully investigate
our relation to the study of the Turkish
language. Now, as formerly, we take upon
ourselves a foremost position as to Turkey
and the Turks, sometimes as protectors,
sometimes as correctors. Our intelligent
friend, who thinks we know all about them,
will learn, first of all, that we have not
a single professor of the Turkish language
in England or India; next, that until this
year we have not had a dragoman in our
service throughout the Turkish empire who
could write a State document in literary
Turkish, although the dragomans are all
natives of the country. Of late we have
started a school of student dragomans,
several of whom are of foreign descent and
all of whom are lads, and thus there is no
assurance of their having an English politi-
cal education or the requisite Turkish
education. Her Majesty's Government, so
largely interested, spends nothing for the
promotion of the study of the Turkish lan-
guage. Nevertheless some of these students
already promise well.

Disappointed in his expectations, our
friend might think it well to abandon the
subject, but, pushing the inquiry further, he
would find that in the absence of State aid
and of academic support something was still
done by this anomalous people, the English.
In the person of Mr. J. W. Redhouse, who
was trained in Constantinople, we have a
most distinguished Turkish scholar, and
from him have emanated standard dic-
tionaries and grammars. One of the best
dictionaries, that in English and Turkish by
Mr. Redhouse, was printed by the munifi-
cence of the late Wm. Wheelwright, of New-
buryport in New England, the pioneer of
ocean steam navigation in the South Pacific,
and a great benefactor to the Argentine
States. Mr. Wheelwright's purpose was
after the Crimean war to promote the
labours of the American and English mis-
sions in Turkey. Thus in one way or another
individual energy makes up for the supine-
ness of our Government, and emulates the
efforts of continental Governments.

Mr. Bernard Quaritch, who published the
first dictionary of Mr. Redhouse so many
years ago, has now brought out a new
edition, urged on by the spirit of enterprise
of those with whom he has been associated.
This gives us an occasion to consider what
are the claims of the Turkish language
itself. Before we do so, it may be well, in
justice to the Turks, to say that as they
have a deep interest in all matters English,
their Government has done just about as

much for the study of the English language as ours for that of the Turkish. We must, however, speak with a little reserve. Some years ago reformers at Constantinople found that, under the usual civilizing influence of their French advisers, the Turks were having French taught in the Imperial Naval School instead of English. The Sultan issued a decree to rectify this, but the French ambassador represented that it was very hard on a deserving Frenchman to be turned out of employment. The Sultan benevolently solved the difficulty by ordering that the Frenchman should teach English instead of French. This judgment was received with the greatest satisfaction by the young men in the school; they were no longer bothered with French, and as the Frenchman did not learn English he could not teach it, and they were never troubled about that. At one time there was only one political functionary of the Porte who could speak English.

Turkish, although spoken in so many dialects, is so uniform in plan that he who speaks Ottoman Turkish can work his way from European Turkey, through Asia Minor and Central Asia, to the Chinese dominions. It is the language of the reigning dynasty and political families of Persia, and of a large portion of its population; it holds a good place in the Caucasus, and reaches through Asiatic Russia from the Arctic regions to the Black Sea. It can be used in Egypt, Tunis, and Cyprus. Thus it is an important political language, and one most useful to the traveller. To our Indian empire it is of great importance in connexion with Afghanistan, Persia, Turkistan, and the Chinese territories. Nevertheless no provision is made for its study by the Indian authorities, though there is as head of the college at Lahore Dr. Leitner, the only man who has been a Professor of Turkish in England, and whose pupil at King's College was Dr. Wells, the editor of the dictionary now before us.

Turkish is a triple language like our own, and uses up Arabic and Persian materials, and in case of need European terms. It is, however, of much interest to philologists in belonging to the Ugro-Altaic class, of which it forms the most important member, and therefore is well qualified for giving an insight into their structure. Of late another feature of interest connected with Turkish is that it is used in the works of M. F. Lenormant as one of the languages illustrative of the Akkad. In this respect we may hope to get something remarkable from the distinguished scholar the Rev. Dr. Koelle, who during his stay in Constantinople has brought his linguistic attainments to bear on Turkish philology, and is stated to have made some discoveries which are of general interest.

Whoever looks at the paradigm of the Turkish verb given by Mr. Redhouse will recognize many of the forms of the copious English verb, "I am opening," "I was opening," "I have been opening," &c., and in fact there are many points in the structure of the two languages which illustrate each other, however remote they usually are. Indeed, in the teaching of Turkish and of many Turanian languages it would be a great assistance if the corresponding English forms were given. "Six sail of

ships," "Six head of cattle," give us very good Turanianisms worth lines of text. If we make ourselves a little poetical we can become Turanian enough in our order: "Sailing were we," "Him loved not I," "Lovest not thou?" "So brave a man was he," and so forth. We may get our postpositions, too, "hereby," "wherewith," "homewards," &c. Indeed, Englishmen have great helps towards the study of Turkish when they choose to turn them to account.

For the task of compiling the second edition Dr. Wells has been chosen by Mr. Quaritch, with the sanction of Mr. Redhouse, and for this he can have few competitors. He was the first and sole Turkish prizeman of King's College, and he has actively kept up the practice of the language. In Constantinople he spent some time as Professor of English in the Imperial Naval College at Halki, and he was private secretary to Sir Arnold Kemball in the late Russo-Turkish war. It may be an encouragement to English ladies to know that Lady Kemball is a proficient Turkish scholar.

The volume before us is a recast of the smaller work of Redhouse—English-Turkish and Turkish-English. Dr. Wells claims that he has added many words, which we presume refer to those taken from Redhouse's large 'English and Turkish Dictionary.' Through such a work it is impossible to go at length, but we have tested both portions in several places, and can recognize the care and labour which Dr. Wells has bestowed. This is the more necessary as the English pronunciation is figured according to Mr. Redhouse's rendering, and this to make it useful is necessarily complicated. The work is a very valuable contribution to the materials of English and American students, and will be thankfully received in India.

Dr. Wells's grammar will be found a very useful addition to our resources. While it gives us the materials of the best authorities, it furnishes, as the author promises, much new matter. It is a very copious work, and will be most valuable for study and reference. Dr. Wells has had great advantages for such a task, and he has turned them well to account. He has introduced exercises which will be welcome to many, and he claims as a speciality to have given illustrations from Turkish works, which will be a step towards the study of the literature. It is of some importance that while providing for the acquisition of the language as a written language, he has not neglected what is essential for conversation. We should have been glad if the philology of the language had been further dealt with in relation to its position in general philology. We doubt whether nominative, genitive, dative, and accusative are suitable in such a language as Turkish for displaying declension. We think, too, that forms of English could have been applied more freely to exhibit the Turkish forms. The alliterative adjectives or words in Turkish (p. 20) are not so peculiar as Dr. Wells thinks, for he will find enough in Mr. Wheatley's little dictionary for English, to say nothing of other languages. We believe we are safe in saying that the complicated spelling of this book has been carefully supervised by Dr. Wells, and we have only met in our inspection with one

literal error which has escaped the author, and that is on the last page but one.

The Lincoln Pocket Guide: being a Short Account of the Churches and Antiquities of the County. By Sir C. H. J. Anderson, Bart. (Stanford.)

LINCOLNSHIRE has been neglected by tourists. The glorious minster of the Blessed Virgin at Lincoln and half a dozen of the great Fen churches have become objects of pilgrimage, but beside these the wandering public know nothing of the second of the English counties except that which they have received with unhesitating faith from writers of the eighteenth century. It is still to the outer world a land of mere and heath, where there is nothing to see and little to do except catch wild fowl and patiently endure the ague. It still causes a smile of incredulity when a Lincolnshire man ventures to affirm that as for the Fens, they are all gone—drained away; that the great works of recent days have made them a mere name, which is useful as perpetuating a fact of past history, but is absolutely misleading as a description of the present. As to the great heath which extended for miles to the south of Lincoln, and over which the inland lighthouse known as Dunston Pillar dominated, it has long been cut up into square enclosures, and now produces some of the finest barley and wheat grown in England. The tall, square tower holds aloft a flame no longer, but is surmounted by a statue of George III., during whose reign the changes took place. The fact is that, so far from Lincolnshire being a desolate land, the passion for enclosure has gone so far that there is hardly a bit of wild land left in the shire. The bustard has long been extinct, though it wandered here in large flocks little more than a century ago; the bittern, of which we have heard old sportsmen say that it was in their young days so common that it was no unusual thing to bag three or four in a single afternoon, is now all but unknown; the heron is becoming scarce; and even the magpie, which twenty years ago was so common as to be a constant source of annoyance to the shepherd and the housewife, is now rarely seen. So very far, indeed, has the march of improvement gone, that not a few of the wiser and more thoughtful people of the county are meditating, not how to bring still more soil into cultivation, but by what means they are to restrain lords of manors and "land-jobbers" from appropriating the few patches of common that are left. They think that those simple people who love nature and take a delight in birds, insects, and wild plants are worthy of some little consideration.

Sir Charles Anderson's book will, we believe, be of great service not only to strangers, but also to Lincolnshire people themselves. The ordinary guide-book tells of little except what is to be seen. Sir Charles Anderson, who knows every inch of the shire, has much to say of the associations of places, and many racy anecdotes to tell. Thus, though the book is small, it really contains more that is interesting and instructive than most volumes of double its bulk. What we require in a guide-book to any part of our own country is not an elaborate description of a few well-

known objects, but instruction where to find those lesser things which are of interest to thoughtful people. Lincolnshire—the north as well as the south—abounds with curious churches, very few of which have ever been figured, or even described, by a competent hand. We hope Sir Charles's book may have the effect of turning the steps of some wandering antiquary in that direction who will have sufficient energy and zeal to give us a good account of them. Sir Charles seems to have visited nearly every one, and gives a few words concerning each, just sufficient to let the traveller know that there is something worth seeing, and of what nature that something is. For this we are grateful. All that is wanted in a book really meant for the coat-pocket is a hint as to where to look and what will be found. He does not confine himself to notices of churches, or, indeed, to buildings of any kind, but gives us a few words about nearly every earth-work in the county, and wells, stones, and trees, when there is anything memorable about them, are not left unnoticed. Under "Brampton" we are told a strange, weird tale of an ash tree, which seems to carry us far back into the time when the

Fraxinus in sylvia pulcherrima

was the abode of beings who were objects of awe or devotion. It seems that at this place in 1640, when men's minds were uneasy with those fierce political and religious questionings that so soon after burst forth into civil war, an ash tree was heard to utter strange groans, and that an adventurous person who climbed up into its branches fell down in a fainting fit, and declared when he came to himself again that he had heard voices, and that Brampton had need to pray. The Earl of Lincoln (Theophilus Clinton), it is affirmed, had one of the branches cut off, and then the voice was still more distinctly heard, but the language in which it spoke could not be understood.

We have heard it stated that there is not in Lincolnshire a single monolith or other stone which there is reason to believe has ever been an object of reverence. Sir Charles Anderson directs attention to an object which, although in great part natural, must be classed with stones like the Devil's Arrows at Burrowbridge and the great standing stone in Radston churchyard. At Sawcliff, in the parish of Roxby, Sir Charles says there is

"a fragment of rock a few feet above the ground called Sunken Church; tradition says it was part of the wall of a church which was swallowed up with the congregation, and that on the anniversary of that day, if you go early in the morning, you will hear the bells ringing.As there are no other rocks in this locality it was probably selected for heathen rites, which gave a weird character to the place."

This stone is certainly a part of the un-moved natural rock, a long block of Oolite, but looked at from some points of view it is strangely like the head of a huge serpent. It is not unlikely that its present form may be in some degree the result of art. People are yet terrified to go near it at night, and in very recent days—probably, indeed, at the present time—it has been visited for magical purposes by persons who have thought themselves bewitched or have wished to cast a spell on others.

Sir Charles Anderson evidently takes

much interest in the Lincolnshire dialect. He gives a few specimens of it which are very entertaining. We have also two verses of the song which village lads sing when they inflict the punishment known here and throughout the north of England as "riding the stang." There is also a long and instructive list of places in Lincolnshire and the Scandinavian parts of Yorkshire with the kindred names which are to be found in Norway and Denmark. We believe Sir Charles is in error in the derivation which he gives for the sister towns or villages of Winterton and Winterringham in the north of the county. He thinks they were so named from having been "the winter quarters of the Danes." This, though the opinion of Abraham de la Pryme and others of our elder antiquaries, is, to say the least of it, very doubtful. Kemble suggests that Winterringham in Lincolnshire and Winterringham in Yorkshire took their name from the Wintingas.

Bombay Gazetteer.—Vols. V. and VI. *Cutch, Cambay, and other Bombay Districts.* (Bombay, Government Press; London, Trübner & Co.)

THE series of works forming the results of the statistical survey of India has been reinforced by two more volumes (the fifth and sixth), devoted to accounts of Cutch, Palanpur, Mahi and Rewa Kantha, Cambay and the Surat States, most of which combine to form part of the now obsolete province of Gujarat, in the northern part of the Bombay Presidency. The Bombay volumes are among the best of the series of these valuable administrative handbooks, and we are glad to see that the present ones, which appear to be mainly the work of Mr. James M. Campbell, B.O.S., are up to the level of their predecessors. The first named, Cutch, is a district of considerable historic interest. It was visited by Alexander; it formed part of Menander's kingdom from the Jamna to Saurashtra about 150 years later; and on the overthrow of the Græco-Bactrian kingdom, in 120 B.C., the Scythians, known to the Indians as Saka or Min, passing south, established themselves in Cutch and other parts of Northern Gujarat. Ptolemy knew the Gulf of Cutch as Kanthi, and the author of the 'Periplus' speaks of the country as yielding in abundance corn, rice, sesamum, butter, and cotton. Hven Thsang, that ubiquitous Chinese pilgrim, described it under the name of Otien-po-chi-lo; and the Arabs settled in it in the ninth century. The earlier notices of Cutch are thus frequent. In later times the province was chiefly noted for the brisk commerce it kept up with the Persian Gulf, Zanzibar, the east coast of Africa, the Mekran coast, and the whole of India as far as Ceylon, the exports being mainly cottons, silks, alum, and *gai*, and the imports, bullion from Mokha, ivory, rhinoceros horns and hides from East Africa, dates, cocoa-nuts, grain of all kinds, and timber from the Malabar and Konkan coasts. With the Somali Arabs commercial intercourse necessitated many precautions, such as for each trader to consign himself to a Somali, who became his security for life and property, this step being absolutely essential on account of the thievish and murderous practices of the natives. Nevertheless large

profits were secured by the Cutch traders, and in these and other voyages their sailors laid the foundation of a great reputation for seamanship, of which Sir Alexander Burnes spoke with admiration in 1835. Cutch has also been long noted for the superior design and workmanship of its gold and silver ware, and endeavours have been made to foster this interesting native industry by the establishment of a school of design. The state is now under a native ruler called the Rao; but he is only fifteen years of age, and the actual administration is consequently vested in the hands of a regency under the presidency of the Political Agent. One of the chief difficulties with which Government has had to combat in Cutch has been the odious practice of female infanticide. Happily the measures taken to suppress this have been very successful, so that the 1877 census revealed the gratifying fact that the females were to the males in the proportion of 1 to 1.07. The other states treated in the same volume are Palanpur and Mahi Kantha, but these do not attain the importance of Cutch. Proceeding further to the south-east, we come to a group of sixty-one small states, collectively termed the Rewa Kantha Political Agency, and grouped about the lower course of the Mahi and Nerbudda rivers. The country here is fairly diversified as far as physical aspect is concerned, and being mostly hilly and well watered, with a large proportion of unsettled, semi-savage tribes, such as Bhils and Kolis, who are accustomed to live on fruits, roots, and wild vegetables, it has never been entirely wasted by famine. This group of states, together with Cambay and the Surat States, combine to make up the sixth volume of the 'Bombay Gazetteer.' Cambay is a gently waving alluvial plain between the Mahi and Sabarmati rivers, and until railways made travelling easy was a favourite resort for invalids from the fevers and heat of inland Gujarat. As late as the end of last century it was noticeable as being one of the few places in India, and indeed in the whole world, where lions and tigers were found, so to speak, cheek by jowl. Sir Charles Malet, when Resident in 1781, killed a lion about twenty miles north of the town of Cambay. The country people called it the camel tiger (*untia edgh*). It was about the same colour as a camel, of course without spots or stripes, not high, but powerful and massive, and with a head and foreparts of wonderful size and strength. Cambay assumed some commercial importance in the tenth century, and at the close of the thirteenth it had risen to be one of the chief ports of India, and formed a great mart for the export of indigo, cotton, and, as Marco Polo tells us, hides and manufactured leather, besides numerous other products. The Mussulman rulers of Gujarat actively encouraged its trade, and in the fifteenth century organized four expeditions for the suppression of piracy in the Arabian Sea. Shortly after the beginning of the sixteenth century the control of the sea trade passed into the hands of the Portuguese, and our information of the Cambay trade is greatly amplified from that date, but it is doubtful whether the trade was ever again so great as it was during the reign of Mahmud Begada (1459-1513). The portion of the volume which is here devoted to an enumeration

and description of the various products which were exported from, or imported into, Cambay will be found highly interesting, and reflects much credit on the compiler. Towards the close of the sixteenth century the head of the Cambay Gulf began to silt up, and later on the establishment of the Dutch and English factories at Surat brought about the decline of the Cambay trade, which, since the opening of the Bombay and Ahmedabad Railway (1863), has still further decreased, and assumed a purely local character. One famous product of Cambay still survives to this day in the Cambay stones, chiefly agates and carnelians, which are found in a small sandstone hill near the Nerbudda, perhaps to be identified with Ptolemy's agate mountain. The stones are exceedingly diversified in appearance, and some are of great beauty. They are worked up into armlets, dress ornaments, seals, necklaces, and rings for the Chinese and Arab markets, while those destined for Europe are manufactured into paper weights, alabs for boxes and tables, cups and saucers, and nicknacks of various descriptions. The trade is said to support about six hundred families of skilled workmen and from five to six hundred unskilled labourers. In each branch of the craft the heads of the factories form a distinct guild, but the trade funds (like some nearer home) seem to be applied to no other purpose than that of entertaining the members.

The two volumes before us may be taken as very fair specimens of the statistical accounts of Indian districts which are being issued from time to time. It is a pity that measures could not have been taken to ensure the simultaneous issue of such useful handbooks. At present the Indian statistical accounts or gazetteers, as they appear to be indifferently called, have been dragging on the process of coming into birth for a score or so of years. Two censuses will have come and gone, and yet, owing to the difficulty of getting the different provinces and presidencies of India to work with one consent, the series will be still incomplete. The statistical value of the publications must be much diminished by their being published at such irregular and distant intervals. Still, we are bound to confess that, taken individually, many of them give us a complete and faithful picture of the results of British rule in India, such as very few works have yet conveyed.

Curiosities of the Search-Room. By the Author of 'Flemish Interiors.' (Chapman & Hall.)

THE art of compilation is not easy, and it is impossible to avoid sins both of omission and commission in dealing with a field so wide as that of 'Curiosities of the Search-Room.' The collection of remarkable wills by the author of 'Flemish Interiors' shows a great amount of energy, if not of patience. A large number of authorities have been consulted, some of which required more verification before the second-hand results were given as facts to the public; a wide range of time has been covered, beginning with the will of Sennacherib, discovered at Konyunjik, and descending to the Bagot will case in 1880, of which the only fact recorded is that it ended in a compromise; and a great

number of documents have been dealt with, some of extreme interest, others of the most commonplace description. Though much zeal has been expended in reference, it would seem that the book has been hurriedly thrown together, or we should not find a detailed account of the Search-Room at Somerset House, given in a note to p. 15, repeated in the text of p. 23, nor space occupied by such information as this:—

"If he desire.....to examine either an original will or its copy, he will, after fulfilling the prescribed formalities.....and waiting a considerable time, have it brought to him in this room, into which he will have been previously ushered." Hardly more original are the author's abstract reflections:—

"Every age, as well as every nation, has its local colour, and with regard to such entirely personal compositions as wills, we might say every individual also," &c.

Having broken away from the inevitable exordium, and launched upon the career of stringing documents together, the writer becomes much more amusing. Among those which, with a modern scorn of Greek, she calls "excentric" wills, that of Jehan Connaxa holds a conspicuous place. The story has served for the plot of a comedy by Etienne. Connaxa, a leading burgher of Antwerp, who had married his two daughters to noblemen of that city, was induced by his children, like a second Lear, to divest himself of his fortune in their favour. Experiencing the treatment which was to be expected from Goneril and Regan, he bethought himself of a fortunate device. Inviting his sons-in-law to a banquet, he took the occasion to be publicly importuned for the loan of a thousand crowns, which he had borrowed from the ostensible suppliant. A great change of feeling takes place among his sordid relations on the request being satisfied, and thenceforth he lives at free quarters till the day of his death. At the last moment his anxious relatives

"beg him to declare his last wishes and to make a codicil. He replies that that has already been done, and requests them to bring out of his room his strong box with three locks; the weight is enormous, and the expectant heirs feel convinced that their inheritance will shortly be doubled. Connaxa requests them to send for the prior of the Jacobins of Antwerp; and appointing him his testamentary executor, he hands him one of the keys of the box, and to each of the sons-in-law one of the remaining two, desiring that it may not be opened until forty days after his obsequies."

He then ensures that his funeral shall be duly performed, and directs certain handsome legacies to churches to be paid by his children forthwith. When the box is opened it is discovered to be full of old iron, lead, and flints.

"In the midst of these lay conspicuous a clumsy cudgel, and round it was rolled a parchment, which proved to be Connaxa's will. It was briefly written in these words. 'Ego Joannes Connaxa tale condo testamentum, ut qui sui curâ relicta alternis curam susceperit mactetur hac clava.'"

An ardent politician in 1798 makes the following characteristic dispositions:—

"The last will of John Redman, citizen of the world, of Upminster in Essex.....Tylahurst Lodge Farm I devise to the eldest son of my second cousin, Mr. Benjamin Branfill, on condition that he, the eldest son, takes the name of Redman, or to his second or third son if the

others decline it. It is hereby enjoined to the Branfills to keep the owner's apartment and land in hand, to be a check to shuffling, sharping tenants, who are much disposed to impoverish the land.....Holding my executors in such esteem, I desire them to pay all the legacies without the wicked swindling and base imposition of stamps that smell of blood and carnage. To Mr. French, of Harper Street,.....a set of Tom Paine's 'Rights of Man,' bound with common sense, with the answers intended by the longheads of the law, fatheads of the Church, and wiseheads of an insolent, usurping aristocracy.....To that valuable friend of his country in the worst of times, Charles Fox, member for Westminster, five hundred guineas. To each of the daughters of Horne Tooke, five hundred pounds."

This wise and moderate person adds a codicil providing for the consumption of his wine on the premises at a succession of banquets by his executors.

Another politician in 1879, a Baptist minister, directs

"the payment of all my just debts, funeral and testamentary expenses, as soon as conveniently may be after my departure to heaven; but, as this is to be my final public document, I shall here record my detestation of all State establishments of religion, believing them to be anti-Scriptural and soul-ruining.....I thirst to see the Church brought down, the Church by man set up, for millions are by it led on to drink a bitter cup."

Many testators have given minute directions as to the disposal of their remains. The nurture of British oaks and American elms has been the laudable care of some patriots; the advancement of surgical science was the aim of Bentham, of Miss Martineau, and of the celebrated Dr. Messinger Monsey, whose name, by the way, is in this book misspelled; John Reed, the gas-lighter of a Philadelphia theatre, bequeathed his skull to the house, to be used as Yorick's skull in 'Hamlet'; while his compatriot, Mr. Sanborne, like another Ziska, directed two drumheads to be made of his skin, on which 'Yankee Doodle' might be beat on Bunker's Hill on every 17th of June.

The Horatian proclivities of another American testator have been recorded in Mr. Tegg's 'Wills of Their Own,' where may be also found the dispositions of Mr. Darby or Durley, who cut his wife off with a shilling because she picked his pocket of sixty guineas, and of the jovial Capt. Martinett, who bequeathed his debts to the Governor of Bengal.

The collection of vindictive wills is one of the most curious. That of Philip, fifth Earl of Pembroke, is too long to quote *in extenso*, but all its provisions are worth reading. Among other things, he agrees with that class of testators who are exclusive after death; and whereas many pious persons desire to be buried in the church porch, that men's feet may go over them, he says:—

"Above all, put not my body beneath the church porch, for I am, after all, a man of birth, and I would not that I should be interred there where Colonel Pride was born."

He goes on:—

"Item: I give my two best saddle horses to the Earl of Denbigh, whose legs methinks must soon begin to fail him. As regardeth my other horses, I bequeath them to Lord Fairfax, that when Cromwell and his council take away his commission he may still have some horses to command.....Item: I give nothing to my Lord

Says, and I do make him this legacy willingly, because I know that he will faithfully distribute it unto the poor.....Item: I give to the Lieut.-General Cromwell one of my words, the which he must want, seeing that he hath never kept any of his own."

Henry VII.'s will is characteristically economical. He desires that

"our executors have a special respect, in our funeral, to the laud and praising of God, the health of our soul, and somewhat to our dignity royal, but avoiding damnable pomp and outrageous superfluities."

With a "touching compliment," in contrast to the arbitrary jealousy exhibited by many testators, we may close our list of extracts. Says Mr. Granville Harcourt:—

"The unspeakable interest with which I constantly regard Lady Waldegrave's future fate induces me to advise her earnestly to unite herself again with some one who may deserve to enjoy the blessing of her society during the many years of her probable survival of my life."

Such are a very few of the curious and interesting documents collected by the compiler's research. Of the merits of the book as a whole there will be different opinions. The faculty of wonder, which we are told is the origin of knowledge, is perhaps unduly sensitive in the writer. Certainly an immense mass of commonplace, almost of rubbish, overlies what is worth preserving.

The chapter on "Disputed Wills," mostly of recent date, is prolix and dull in the extreme. On the other hand, that on "Wills of Remarkable Persons," though much might have been omitted, contains valuable relics of a great number of illustrious personages. At any rate, the author has taken much pains to be interesting, and, in spite of some errors of judgment and perplexing cross divisions of her subject, has fairly succeeded.

NOVELS OF THE WEEK.

The Wellfields. By Jennie Fothergill. 3 vols. (Bentley & Son.)

Love and Life. By C. M. Yonge. 2 vols. (Macmillan & Co.)

The Tcherkess and his Victim. (Hodges.)

Monseil Digby. By W. Marshall. 3 vols. (Remington & Co.)

Charlie. By Mrs. Woodward. 3 vols. (S. Tinsley & Co.)

In 'The Wellfields,' as in her former books, the author of 'The First Violin' has mainly devoted her powers to the delineation of the sentimental part of a love story. This alone is enough to ensure popularity for her novel. But it deserves popularity on other grounds as well. It is the best of her three books in point of completeness of construction, and the character of Jerome Wellfield, who is the principal man, though he can hardly be called the hero, is more finished and more consistent than any she has yet attempted. The author's success in her description of German life has naturally led her to lay the scene once more for a great part in Germany. The other part is laid in the north-east corner of Lancashire. There is less music in this book than in the author's previous works, and here it is used somewhat as an evil influence. Miss Fothergill has turned her attention more to painting, and with this she does not seem to be equally familiar. Possibly the difficulty is greater in using the incidents of a painter's life.

The feverish emotions roused by music are easier to work with. But, whether intentionally or not, there is a certain artistic fitness in the contrast between the love of the man who won the heroine by thrilling her artist-nature with music and the more peaceful and enduring love of the painter-spirit of the other. It is amusing to watch the growth of the author's mind, but she must be warned of the extreme danger there is in being led to give the rein to her new ideas. She seems to be running the risk of descending to the great fault which women often commit in their novels—losing sight of the characters and story, and going off into something which is very like sermonizing. Two places may be mentioned where Miss Fothergill makes this mistake, one where she drifts into reflections upon Roman Catholic ritual, and the other where she delivers a short lecture upon what it is now fashionable to call Agnosticism. As in her other books, there is here some want of vigour in the climax of the story. To a writer who has a very considerable gift of language, who writes brilliantly as well as easily, it is no doubt a great difficulty to know how to end. Miss Fothergill does not give sufficient study to this very important task. It is obvious that she has the power; her natural talent is unquestionable; she has only to be convinced of the necessity to bestow as much labour upon the climax of her plots as upon their commencement and unfolding.

The artifice of filling in the general outlines of some old myth with a story of recent times has evidently a strong attraction about it. Miss Thackeray has done it repeatedly, borrowing, one may suppose, the notion from her father, who was fond of suggesting parallels between the situation of his characters and that of the heroes and heroines of nursery tales. Miss Yonge followed some years ago with 'My Young Alcides,' the difference between the two ladies being that one goes to romantic, the other to classical sources—Countess d'Aulnoy and Lemprière. There must, no doubt, be some satisfaction for an ingenious mind in the process of inventing details and names to round off the work and make the new story suggest, without too forcibly resembling, the old at every turn. This was done very cleverly in 'My Young Alcides,' but the story was a little injured artistically by the too great prominence which moral teaching was allowed to assume. In 'Love and Life' this is better managed. The heroine, like a virtuously brought up young lady of her period—the first half of the last century—attends, of course, to her religious duties, and derives comfort therefrom in her troubles; but the author is too careful of historical proprieties to make her as "churchy" as her great-granddaughter might be, and, from the point of view of the secular reader, this is an advantage. Miss Yonge's intimate acquaintance with the minutiae of history enables her to arrange the accessories of her picture correctly, while she has wisely not attempted a *tour de force* of style after the manner of 'Edmond.' The scene in Lady Belamour's boudoir might be, and to some extent is, taken bodily from Hogarth. All this time we have not said what ancient myth is here retold "in eighteenth century costume."

Readers of no more ancient literature than Mr. Morris's poems will find out for themselves before they have read very far. They will probably agree that—with the exception, perhaps, of a slight stretch of probability in the catastrophe, which, however, could hardly have been avoided if the new story was to follow the lines of the old—the adventures of Aurelia Delavia and Sir Amyas Belamour reproduce very prettily those of their mythical prototypes.

'The Tcherkess and his Victim' is a book which would not readily fall into its place in a classification of the vast mass of printed matter which may be called the literature of the Eastern Question. It combines fiction with fact, sober judgment with perilous assumption, eager advocacy with here and there a grain of merely personal predilection. Its variety, indeed, is one of its charms. It will attract and give pleasure to many a reader who would have felt himself unequal to the effort of dealing with a new and not original disquisition on the state of affairs in Constantinople; whilst a large number of those who take up the book prepared to find a connected story in it will not be dismayed to see that they are expected to imbibe a certain amount of instruction together with their entertainment. The particular Tcherkess whom we meet in these pages is a Circassian chief, and his victim is a young Greek girl whom he had got into his possession, and whom he hoped to turn to profit in the market. A friend of the narrator, an honest American of quixotic disposition, is taken to see this slave by a dwarf who is anxious to get her out of the hands of her master, and the passion which he at once conceives for her is thenceforth a most powerful incentive to the efforts which he makes to secure her liberation. At the beginning of the book, our author, who describes himself as "A Resident of the last Three Years," asks us to accept his "sketches of the moral, social, and political aspects of life" in Constantinople as realistic, not ideal. To some extent we can do so; but the remarkable adventures of Jonathan Wildman, his hairbreadth escapes and his heroic achievements, his chance discovery of the girl's father, his rescue of her, and their eventual marriage are, on the face of them, more fictitious than real. This, indeed, is not denied by the writer. What he wishes us to understand is that he has drawn both scenery and character, both centre and background, from the life. There is plenty of internal evidence to support the statement, and all who know anything of Oriental manners and customs, of the social life or even the modern history of the East, will be disposed to admit his claim. There are plenty of female slaves in Constantinople, plenty of Circassian and other slave-dealers, plenty of philanthropic and adventurous ghiaours, though perhaps there is not much violent rescuing of the oppressed or condign punishment of the oppressor. The reader who honestly desires to have the opinion of an eye-witness on the actual condition of the Turkish capital has not far to seek for his gratification. Occasionally, indeed, the writer introduces this weightier matter with a clumsy abruptness more calculated to repel than to attract. There is a certain Mr. Draper who plays "Moral" throughout, and

very didactic he is when it comes to his turn to speak. Thus, for example, we have the author and his friends collected in their favourite summer resort at Prinkipo; and this is how their conversation opens:—

"What a pity!" I sighed.

"What's a pity?" asked Wildman, eagerly. "Come, friend Summer, out with it. No secrets between comrades in arms, you know."

"I was thinking, said I, 'of this glorious panorama of smiling sea, with its splendid harbours, fertile plains, and distant mountains, spread out around us, and contrasting the state of the country that is with what might be.'"

"The country is certainly beautiful," said Mr. Draper, "and naturally one of the richest on the face of the earth; but such is the degradation, want of energy and want of skill of its inhabitants, that it is practically one of the poorest and most wretched....."

And then Mr. Draper talks away, and his friends listen to him, and the bits of instruction come in. It is not all so bald as the passage in the midst of which our quotation is arrested; but unfortunately there is too much baldness to entitle 'The Tcherkess and his Victim' to a very high rank amongst books of its class. The author's views are, in the main, sound and sensible; he recognises the good points as well as the bad points in the Turkish character; he perceives the elements of progressive civilisation which distinguish the Greek race in particular. But it can hardly be said that he sees all this with sufficient freshness, or puts it with sufficient force, to make his advocacy exceptionally strong. Nevertheless 'The Tcherkess and his Victim' is an interesting book.

Though Mr. Marshall calls the moon Luna on his first page, without any special inducement to be poetical in Latin, and though other pages later on bear marks of juvenility, both in thought and in expression, his story is a straightforward narrative of English country life in a manufacturing district during the second decade of the present century. The elements of the plot are by no means original—the misery of the overworked, overtaxed, underfed artisans, their prejudices against the new machinery, their hostility to their employers, their stolid ignorance and vague aspirations, their violence and defeats, the contrast between mere noisy agitators and liberal-minded, well-bred sympathisers with the poor; a love story, an attack on a mill, a fire, the perplexity of good people, the heroism of a few; and, in the last chapter or so, a comfortable settlement of affairs, which is added as due rather to the reader of the story than to any regard for probability. All this has been done many times before, and has been done very well, so that Mr. Marshall could hardly have hoped to eclipse his predecessors in point of interest or fidelity to the facts. The narrative is circumstantial, and it is, at any rate, fair to presume that such occurrences as are here described actually took place, or might have taken place, at the time indicated. But there is nothing to show that this novel is in any special manner based upon recorded facts, though at least a portion is historical, as where the rough "spouter of sedition" is represented as telling his fellow workmen that "Bonny" had escaped from St. Helena, that he would soon be in England, that he would "take the land and redivide it," that he would give them real liberty, and

bring back the good old times. This was to be heard commonly enough at the beginning of the century. Although Mr. Marshall is not very fresh in his matter or manner, there is not a little in 'Monseil Digby' which may be placed to his credit. His fiction, though not of the highest class, is pure and pathetic. Many a little touch of description or reference shows that he has studied the circumstances of the time, not merely in its externals, but also for the purpose of comprehending its ideas and motives, its domestic records, its popular levels of intelligence and aspiration. Much of the central narrative of 'Monseil Digby' is calculated to arrest the reader's attention, and to make him grateful to the author for a careful, fairly accurate, and, on the whole, unprejudiced sketch of a condition of things which will never cease to have a painful interest for Englishmen.

'Charlie' is a book which sadly tries the reader's patience. It is in the form of an autobiography, and at the outset the writer says that the mystery of his birth is "one of those deep, dark problems which will never be solved on this side of the grave," a statement which is then amplified in a sentence which extends beyond the length of a whole page. But this very mystery is perpetually being nearly cleared up, and at one point it is seen that the writer had the means of solving it at his command. All seems to depend upon the secrecy with which the name of a man who left the writer a legacy of 30,000*l.* is withheld from him by a firm of solicitors. Nothing would have been easier than to make the discovery at Somerset House. One other person seems to have been in some measure in the secret, but he is made inaccessible by being sent to the south of France. Mrs. Woodward made a great mistake, of which a study of Mr. Wilkie Collins's books would convince her, in dealing in this way with a mystery. Passing to other matters, the writer of the autobiography is a most wearisome person. He is, in fact, a model prig. At the age of eleven or twelve he lectures the woman who has played the part of mother to him upon the impropriety of making a speedy second marriage with the solemnity of a Hamlet and with much more piety. But the prig in infancy is even less detestable than the prig in love. There is no more sensible remark in the book than that of the old clergyman who tells him that he is a fool. It must not be supposed that there is any harm in Mrs. Woodward's book beyond what there may be in the loving delineation of a prig. The book is very well intentioned, but the matter of it is hardly fitted for a novel which is supposed to be designed for grown-up people.

TRAVELS IN SPAIN.

Viajes de Extranjeros por España y Portugal en los Siglos XV., XVI., y XVII. Colección de Javier Liske, Rector y Catedrático de Historia en la Universidad de Lemberg. Traducidos y Anotados por J. R. (Madrid, Casa Editorial de Medina.)

THE most interesting of the four accounts of Spain which appear in this volume is by a Pole, Nicolaus de Popielow, who came to Spain and Portugal in 1484. Any description of Spain of so early a date is of value, and although Popielow's narrative is not to be compared to the racy account of the Peninsula given by the

Bohemian knight Rossmittel in 1465, collectors of early travels in Spain will welcome this little volume, which, notwithstanding its careless translation and poor references and notes, still contains local details and descriptions which are of value in helping the student to understand life in Spain during the fifteenth century.

Popielow was born at Breslau about the middle of the fifteenth century. He entered the military service of the Emperor of Germany, Frederic III., in 1473. Soon after, wishing to see foreign countries, he begged the emperor to give him credentials for various courts, and in July, 1483, he left Vienna for England, Portugal, Spain, and France. He passed by Bavaria, Heidelberg, Coblenz, Bonn, Cologne, Valenciennes, and Malines. During the carnival at Antwerp he distinguished himself in a tournament by performing wonderful feats with his lance. From Antwerp he went to England, where he was well received by Richard III. On the 5th of June, 1484, he sailed for Spain; he arrived at Santiago de Compostella on the 24th of July, and travelled in Spain and Portugal until the beginning of the following year, returning to Breslau in 1486. Shortly after he decided to go to the Holy Land, and died on his way to Alexandria. The exact date of his death is unknown.

His travels are written in German. The original MS. has not been found, but a copy exists in the Library of St. Elizabeth at Breslau; it was published for the first time in 1806 in a local newspaper, *Schlesien Rheinisch und Jett.* We gather from the translator's obscure preface that these travels have been collected by Dr. Liske, who before publishing the volume lent it to be translated into Spanish. It is much to be regretted that the old German text has not been printed side by side with the translation.

Popielow's narrative begins with his arrival at Santiago de Compostella. He visited the famous Celtic sanctuary of Nuestra Señora de la Barca, "which is shaped like a stone ship, with sail and mast. The mast is higher than three men, and so broad that three men can hardly compass it; notwithstanding, I and my companions were able to move it with one hand, which surely is a great miracle."

After describing the relics he saw at the cathedral of Santiago, he went by Pontevedra and Oporto to Lisbon. He landed after a terrible storm, and he tells us the town is as large as Cologne or London. He found a lodging outside the town at a shoemaker's, and sent for the king's cook, a native of the Low Countries, hoping to obtain an audience of the king, John II. (1435-1495). "My servant told the cook that his Imperial Majesty had sent me with letters to the king, and begged him to find me a lodging." The Court officials turned him out of his shoemaker's quarters, and the king's buffoon, a native of Brabant, took him to a *stallium*, a house where travellers paid for their board and lodgings. Popielow complained of this to the cook, and was taken by him into rooms which at midnight were invaded by "loose women and thieves, who cried out, 'Who are these robbers who are sleeping in our beds? They would have despatched me,' says Popielow, 'but we pacified them, and they ended by lying on our beds, and playing cards all night with us.'"

On the following morning one of Popielow's servants had a tussle with an old woman while frying fish; he battered her about the head with the frying-pan, broke her nose, and naturally enough was carried off to prison. Popielow tried in vain to get him out, and was unsuccessful until he saw the king, who received him very graciously, making him happy by placing him by his side at table. Portuguese servants were sent to talk to him and find out what he had come to Portugal for. They did not make a good impression on the Pole, for he says "they are rough, ill-mannered, and fools, and consider themselves supremely wise, like Englishmen, who admit no world to be equal to their

own; they are, however, more moderate than the English at their meals, and not so cruel, though ill-favoured, ugly, and black. The women are handsome, though more like men than women; they wear their dress so open in front that their breasts can be seen. They are loaded with heavy petticoats, which make them look like a 'martingale,' and are sensual, stupid, and most avaricious." Popielovs describes the well known expedition of the Portuguese to the coast of Africa, and the castles and fortresses he saw there.

He complains of the manner in which he was stared at by the Portuguese, even in the king's presence. He tells us that the king, like a wise man, only eats of five dishes at his table, and drinks water from a well. "Six boys sit under his table, two standing on each side of him to drive away the flies with silk fans. The king never uses a knife when alone, but tears his food with his teeth." The habit of kissing the king's hand seemed to him singular; he says he had never seen it at any other court.

On leaving Lisbon the king gave him two fine Moorish slaves who had just landed from Barbary. The Moors (Moriscos) occupied part of the town of Lisbon. "Their houses are built of clay, and whitewashed; they cover their heads with white woollen handkerchiefs, and when they ride out they put on a large broad-brimmed hat. They are frugal in their habits, and ride splendid horses with short stirrups and gold or silver saddles."

Popielovs sailed from Lisbon, and landed near San Lúcar de Barrameda. Passing by Seville, he went to the province of Granada, and saw King Ferdinand the Catholic laying siege to the town of Setenil. "Eight days after my arrival he received me; I presented my credentials, and he allowed me to accompany him to Seville. I visited the great Cardinal Mendoza, and talked with him on various subjects, especially on that of my two slaves, who had been seized at the Custom House and carried off to prison. They were kept there for three weeks. Verily I hoped to find more rectitude among the Spaniards, but after all my trouble, though my slaves had been baptized, I was obliged to pay three ducats to obtain their release."

He found the cathedral of Seville larger than the one of Cologne, and was present on the 24th of December, 1484, at a procession to commemorate the taking of Seville by the Christians under Ferdinand (el Santo). The king and queen walked in the procession, preceded by the sword which had been used by St. Ferdinand himself in the conquest. It still exists at the cathedral. Popielovs describes it as short, badly made, dirty, and old-fashioned. "I remarked that King Ferdinand was Queen Isabel's vassal, for she walked at his right, and Cardinal Mendoza at his left. Verily the nobles fear the queen more than the king. He does nothing but comply with the queen's orders; indeed, he cannot even, I am told, send off a despatch without her permission. She reads all he writes, and tears up what she does not approve of, even in his presence; and everything which is arranged between the queen and the cardinal must be carried out. They tell me she protects the Jews. I myself have observed that she has more confidence in converted Jews than in the Christians. She allows them to manage her property, and they are her principal councillors."

Popielovs was much stared at in Seville for going to the cathedral in full armour. "They asked me all sorts of absurd questions—indeed, I never met with more ignorant people. If one of them has been in Rome he imagines that he has seen the whole world; the clergy, with rare exceptions, know no Latin." He tells us that Granada was inhabited by 60,000 men, and that 1,000 arquebusers could be drawn from one street alone. For that reason, he says, the town can only be taken by hunger. Granada was conquered in 1492, eight years afterwards. At Cordova he saw the Mosque, "an immense

church with five hundred columns and no doors. It was built by Moors or Pagans; more than three hundred shields hang there, and several helmets of Germans, Bohemians, and Poles."

Our traveller continued his journey to Valencia by Jaen and Murcia. The Governor at Valencia gave him a mule with fine gay trappings. He rode along the streets, and was presented to the ladies. "They obliged me to take them into my arms and kiss them. Although verily I have never derived pleasure from kissing women, I could not deprive them of it, for in sooth they were very handsome." It is interesting that we should find mention of the Hispano-Moresque lustrated wares at so early a date. He says: "At Manises, Muel, Ateas, Gerant, and Paterna fine pottery is made, blue and gold coloured, which is exported into all Christian countries." He found the kingdoms of Aragon and Valencia largely inhabited by Moors; the Jews in order to save their lives and fortunes had adopted the Christian faith, but among a hundred there was hardly one who practised with sincerity; they followed their religion in secret, and if found out were burned most miserably.

The second description of Spain is taken from a collection of twenty-seven folio volumes in Latin made in 1600 by Stanislaus Gorski. These volumes had been forgotten until Count Titus Dzialynski edited eight of them at Posen, in 1852-60, with the following title, 'Acta Tomiciana, Epistolae, Legationes, Responsae, Actiones res geste Serenissimi Principis Sigismundi, eius Nominis Primi, Regis Poloniae, &c.'

Among the interesting despatches they contain is the correspondence of Joannes Dantiscus, who was sent as Polish envoy to Spain during the reign of the Emperor Charles V., from 1516 to 1532. Dantiscus appears to have been a man of good parts and an excellent poet. He accompanied his sovereign to the Congress of Vienna. Dr. Liske, who gives none of the original texts, tells us in the abstract which he has made from these volumes, and which is translated into Spanish, that Dantiscus describes in a most lively style Spanish manners of the time, and gives numerous details concerning the emperor's private life. He seems to have known all the celebrities of his time, and a letter exists from Cortés reminding Dantiscus of their feast together at Madrid. Dantiscus also gives curious details of the Inquisition, and mentions meeting Martin Luther, who, he says, was "demoniacum simillimum regi Danie [Christian, King of Denmark] in moribus et aspectu." His account of the battle of Pavia is entertaining, as are likewise the details of the arrival in Madrid of Francis I., the king's illness, and the arrival of the Princess of Alençon. The MS. volumes of these documents, which exist in the Leipzig Library, contain much information of interest about Germany, France, and England.

The third description of Spain is from a diary in German, 'Tagebuch des Erich Lassota von Steblau. Halle, Verlag von G. E. Barthel,' edited by Dr. Reinholt Schottia, 1866. It is impossible to discover from this translation where the original MS. is. Lassota von Steblau came to Spain in 1580, with the German legion under Capt. Kripp; he remained in Spain for four years, and took part in the invasion of Portugal during the reign of Philip II. His diary gives a faithful account of the events which took place during his stay; the descriptions which he gives us of the famous Spanish sanctuaries are graphic and entertaining. The details of the military movements of the foreign soldiers, their rations, and other details will be read with interest by those who occupy themselves with military matters in the sixteenth century.

The fourth narrative is by James Sobieski, who travelled in Spain in 1611. It was first published in Polish in 1833, at Posen, by Count Eduard Raczyński. His description of Spain is not so full of details of social life as that of

Popielovs, but it adds one more item to what we know from the accounts of other travellers, is more generally accessible in Spanish than in Polish, and will therefore be acceptable to collectors of early Spanish travel.

OUR LIBRARY TABLE.

MR. THOMAS NEWBERRY has accomplished a very laborious task now that he has finished *The Englishman's Bible* (Eyre & Spottiswoode). The editor's object has been to show the reader of the authorized version wherein it is inaccurate or wanting in precision. The book is designed for persons who are ignorant of Hebrew and Greek as well as for others. Attention is called to the defects of the authorized version by means of a number of signs, letters, and notes. It must be said that these are so numerous as to make the text very unsightly and difficult to read. Nor are the signs intelligible without considerable study of the elaborate explanation in the twenty introductory pages. At the same time it must be acknowledged that Mr. Newberry's work must have required extraordinary perseverance.

We have before us a copy of Herr Julius Pelschold's *Bibliographia Dantes* (Dresden, Schönfeld), one of those minutely laborious compilations to which Dante and Shakespeare alone (unless we may now add Shelley) seem to have the power of urging their devotees. It professes—and we have no doubt that its profession comes near to performance—to give the title and chief particulars of every book, pamphlet, article, or picture in any way relating to Dante that has been published from 1865 to the beginning of the current year. In some cases the connexion with the poet is of the very slightest. Thus a pamphlet on the necessity of a "classico-national" school in Italy gets a place in the list because its first title is 'Dante nel Secolo Decimonono'; while another work, 'On the Syntax and Style of the Predecessors of Dante,' would seem to have little more right to be here than Southey's 'Doctor' in a medical library. The majority, however, really have some bearing upon the study of Dante; and it gives some notion of the extent to which he is studied when we find that the 'Indices suorum et artificum' (of which there are three) contain upwards of 1,000 names. Deducting those whose writings have merely been reprinted in the given period, it may be reckoned that once a week for the last fifteen years some one or other has favoured the world with his views in regard to some point or points in the writings or life of Dante.

We have received the first number of the *Revue de l'Ecole d'Alger*, which, according to the prospectus, will contain articles only by the professors of the newly created school of higher studies in Algiers. It is to be hoped that the following fasciculi will contain sounder articles than that on the 'Ablative D in Latin' and more original ones than that on the 'Imitatio Christi.' We should have imagined that there were monthly and quarterly magazines enough in French on all branches of learning in which important articles could find room. If every school is to have its own periodical the result can only be that such papers will have a very short existence. It is really impossible for any specialist to read all the numerous reviews and programmes in order to find out amongst the hundreds of them the few which contain anything of importance.

Messrs. WHITTAKER & Co. send us *A Dictionary of Daily Blunders*, containing a collection of mistakes often made in speaking and writing. It is not possible to speak with certainty of the merits of a dictionary until one has constantly used it, but, so far as we can discover from a brief perusal of the handy little volume, the author's work has been very well done.

THE latest addition to the "Familiar Quotations" series of books published by Messrs.

Whittaker & Co. is a reprint of *Rejected Addresses*.

We have on our table *Memoir of the Rev. Charles A. Chastel de Boiville*, by T. Constable (Nisbet).—*A Pleasure Trip to India*, by M. E. Corbet (Allen & Co.).—*Who are the Scotch?* by J. Bonwick (Bogus).—*Introductory History of England*, by W. M. Lupton (Longmans).—*Shakespeare's Hamlet*, edited by J. M. D. Meiklejohn (Chambers).—*The Practical Working of the Gelatine Emulsion Process*, by Capt. W. de W. Abney (Piper & Carter).—*Stock-keeping for Amateurs*, by W. H. Ablett ('The Bazaar' Office).—*Cucumber Culture for Amateurs*, by W. J. May ('The Bazaar' Office).—*Bulbs and Bulb Culture, Part III.*, by D. T. Fish ('The Bazaar' Office).—*The Sportsman's Handbook to Practical Collecting and Preserving Traps*, by R. Ward (The Author, 166, Piccadilly).—*Practical Boat Sailing for Amateurs*, by G. C. Davies ('The Bazaar' Office).—*Observations on the Construction of Healthy Dwellings*, by D. Galton (Oxford, Clarendon Press).—*Report of the Transactions of the Sanitary Institute of Great Britain, Vol. I.*, by H. C. Burdett and F. de Chamont (Marsh & Co.).—*Report upon Certain Epidemic Outbreaks of Enteric Fever in April, 1880* (Glasgow, Anderson).—*Counsels to a Young Wife*, by G. Black (Ward & Lock).—*The Irish Crisis: being a Narrative of the Measures for the Relief of the Great Irish Famine of 1846-7*, by Sir C. Trevelyan, Bart., K.C.B. (Macmillan).—*The English Visitor's Guide to the Brussels Exhibition, 1880*, by R. H. Mason (Stanford).—*Guide to Kelso (Kelso, Ruthford)*.—*Kings of Kdamera*, by J. C. Dutt (Trübner).—*Ally Sloper's Sentimental Journey in Search of Aldgate Pump*, by C. H. Ross ('Judy' Office).—*Loss in Cyprus*, by M. Chorlton (Moxon & Co.).—*The Rescue of Child-Soul*, by Rev. W. F. Crafts (Sunday School Union).—*The Concealed Sparrow of Newmuck*, by A. P. F. (Remington).—*The Waif*, by F. Coppée (Kerby & Eudean).—*Miscellaneous Poems*, by C. K. T. (Moxon & Co.).—*The Romance of the Youth of Arthur*, by J. S. Stuart-Glenne (Moxon & Co.).—*An Eastern Afterglow*, by W. S. Wood (Bell).—*Malakakilla and the North Pacific Mission*, by E. S. (Seelye).—*Some Hints for School Life*, by the Rev. J. Percival (Livingstone).—*Encyclopædie der Naturwissenschaften, Parts X. and XI.*, by Prof. Dr. G. Jäger (Breslau, Trowend).—*The Lusiad of Camoens*, by R. F. Duff (Lisbon, Lewtas).—*Etudes Politiques de l'Histoire Romaine, Vol. I.*, by P. Devaux (Trübner). Among New Editions we have *The Rhine*, by K. Baedeker (Dulan).—*Practical General Continental Guide* (Trübner).—*Practical Guide for France, Belgium, Holland, and the Rhine* (Trübner).—*The Parliamentary Poll-Book of all Elections*, by F. H. M'Calmont (Stanford).—*Tales and Legends in Verse*, by A. Buckler (Griffith & Farran).—*A Familiar History of Birds*, by the late E. Stanley (Longmans).—*and The Bee-Keeper's Manual*, by the late H. Taylor (Groombridge). Also the following Pamphlets: *The Profession of an "Architect"* (Hodder & Stoughton).—*On the Educational Treatment of Incurably Deaf Children*, by W. B. Dalby (Churchill).—*The Popular Dod, Part II.*, edited by Tommy (Bennett Brothers).—*Foreign and Home Trade Compared*, by J. Wood (Wilson).—*The Regeneration of Roumania*, by K. Wolaki (Kerby & Eudean).—*and National Industrial Insurance and Employer's Liability*, by G. Howell (P. S. King).

LIST OF NEW BOOKS.

THEOLOGY.

- Almg's (Rev. J.) *Manual of Universal Church History*, Vol. 3, 8vo, 7/6 cl.
 Lins's (Rev. J. J.) *Sermons preached at St. David's College, Lampeter*, 8vo, 4/1 cl.
 Thornely's (T.) *Ethical and Social Aspects of Habitual Communion to a Priest*, 8vo, 4/6 cl.
 Meglow's (M. M.) *History of Procedure in England from the Norman Conquest to the Norman Period, 1086-1204*, 8vo, 1/4 cl.

Fine Art.

Green's (Rev. S. G.) *Pictures from the German Fatherland, drawn with Pen and Pencil*, Imp. 8vo, 8/1 cl.

Poetry and the Drama.

Kennell, a Dramatic Poem, by Two Brothers, 12mo, 8/1 cl.
 Paton's (A. F.) *The Mammot Shakespeare, Vol. 1*, 8vo, 1/4 cl.

Musical.

Watson's (J. L.) *Manual of Music*, 8vo, 2/1 cl.

Geography and Travel.

Bruce's (Mrs.) *Voyage in the Sunbeam, adapted for School and Class Reading*, 12mo, 2/1 cl.
 Northcote's Guide to, by an Old Inhabitant, 8vo, 4/1 cl.
 Knight's (E. F.) *Album, a Narrative of Recent Travel*, 1/4 cl.

Philology.

Aristophanes, *The Acharnians, with Introduction*, 8vo, by W. W. Merry, 12mo, 2/1 cl.
 Collins's (T.) *Unseen Papers in Latin Prose and Verse, with Examination Questions*, 12mo, 2/6 cl.
 Macmillan's *Progressive French Reader, 1, First Year*, by G. E. Pannick, 12mo, 2/6 cl.
 Moir's (J.) *Continuous Latin Prose Exercises*, 12mo, 3/6 cl.
 Shakespeare's King Richard the Third, edited by W. A. Wright, 12mo, 3/6 cl.

Science.

Angell's (H.) *Practical Plane Geometry and Projection for Science Classes*, 8vo, Vol. 1, Text, 8vo, 3/6; Vol. 2, Plates, 8vo, 5/1 cl.
 Gannon's (A.) *Text-Book of the Physiological Chemistry of the Animal Body, Vol. 1*, 8vo, 1/4 cl.
 Lawson's (W.) *Outline of Physiology, complete*, 2/6 cl.

General Literature.

Albarg's (A.) *Published Stories from the Zoo*, 8vo, 2/6 cl.
 Bourne's (C. E.) *The Fisherman of Elvies, or Djabah's Voyage to Kithan*, 8vo, 2/6 cl.
 Brown's (J.) *Leaves from a Hunting Journal*, fol. 7/1 bds.
 Dunning's (W. T.) *Ordnance Sketch Book, being Traits of Old Orkney Life*, 8vo, 3/6 cl.
 Farrer's (J. A.) *Crimes and Punishments*, 8vo, 4/1 cl.
 France's (M. J.) *Beatrice Melton's Discipline*, 12mo, 4/1 cl.
 Gibbon's (C.) *Queen of the Meadow*, 8vo, 3/6 cl.
 Henderson's (W.) *My Life as an Angler*, cheaper ed., 7/6 cl.
 Meade's (L. T.) *A Dweller in Tenise*, 8vo, 2/6 cl.
 Ouphant's (Mrs.) *He that Will Not when He May*, 3 vols, 3/6 cl.
 Saintsbury's (G.) *Primer of French Literature*, 8vo, 2/1 cl.
 Smith's (A. B.) *St. Martin's Summer*, 3 vols, 8vo, 3/6 cl.
 Stray Leaves from the Road-side, Illustrating Country Life, by J. T. B., 12mo, 3/6 cl.
 Welton's (J. A.) *The Obelisk and Freemasonry according to the Discoveries of Holsen and Gorrings*, 8vo, 10/6 cl.

FOREIGN.

Theology.

Krichenbauer (A.) *Theologie u. Astronomie*, 12mo.
 Kasse's (A.) *Die Klagen der J. Jerusalem u. der Prediger d. Salomon*, Text and Notes, 8vo.

Law.

Esmarch (E.) *Römische Rechtsgeschichte, Part 2 and 3*, 2. Aufl. (J. F. v.), Die Geschichte der Quellen u. Literatur d. römischen Rechts, Vol. 2, Part 2, 36m, 20.

Fine Art.

Krumpholtz (K.) *Das Vegetabile Ornament, Part 4*, 10m.
Monuments de l'Art Antique, edited by Olivier Rayet, Part 1, 20r.

Philology.

Minor (J. U.) *Beuer (A.): Studien zur Goethe-Philologie*, 8m.
 Ugonowski (E.) *Studien auf dem Gebiete der Rethorischen Sprache*, 8m, 50.
 Palander (E. W.) *Uebentext der neueren Rethorischen Literatur*, 8m.

Science.

Worplinsky (J.) *Lehrbuch der Differential- u. Integral-Rechnung*, 8m.

NEWCASTLE FREE LIBRARY.

Newcastle-upon-Tyne, Sept. 12, 1880.

AFTER an intestine contest of some severity, which has lasted not less than ten years, the burgesses of this ancient town to-day witnessed with every manifestation of joy the opening of a free public library. The difficulties which the Library Committee had to overcome before they accomplished their purpose were of no ordinary kind. The first rampart of opposition that had to be forced was the great unwillingness of a large mass of ratepayers to be taxed for the purpose of providing the community with such frivolous things as books. The second difficulty to be surmounted was the acquisition of a site for the new edifice that would have to be raised to contain the library when formed. This obstacle was overcome after some negotiation in a manner well worthy of notice and imitation, by the voluntary immolation of an institution that had done good work in its day, but was now ready for nirvana. The Mechanics' Institution, which performed this act of self-sacrifice, was founded in 1825, and upon its committee and among its lecturers were men who, like Stephenson and Armstrong, attained to world-wide fame, and others, like Doubleday and Mackenzie, who acquired renown perhaps more brilliant if more circumscribed. The peaceful arrangement thus made involved the acceptance by the Corporation

of the responsibility of continuing certain art and science classes in connexion with the Library. So much the better, and from many of the speeches I heard to-day it may be gathered that an art gallery and a museum will follow. For this purpose, however, more space will be necessary, and for the enlargement of the site of the new building near the Mechanics' Institute it was needful to make another sacrifice, most grievous to all antiquarian souls in this home of antiquaries. The Carliol Tower, otherwise known as the Weavers' Tower, part of the old fortifications of the town, must come down, and down it came mid the tears and execrations of many a Dryadust. Not much harm was really done, for it was found to consist of nothing but rubble and to have been built upon the unblest foundation of sand. Moreover, there remain in other parts of the town more ancient and interesting relics of these defences raised against the warlike Scots.

The ceremonies of to-day began by the opening of a well-arranged lending library in the old Mechanics' Institution. Dr. Newton, Chairman of the Library Committee, assisted by Mr. Cowen, the eloquent M.P. for Newcastle, by the young Earl of Durham, and others, gave great effect to this proceeding. Then followed the laying of the foundation stone by Mrs. Newton on the site of "Carliol," in view of some thousand spectators. So austere are the demands of civic freedom in this town that the ceremony was often interrupted by the passage of vans and omnibuses along the street occupied by the crowd. A luncheon at the Assembly Rooms was more or less enlivened by speeches from Mr. Cowen and other local notabilities. The French and American ambassadors, who were expected, did not attend. The evening meeting at the Town Hall consisted of at least two thousand people, who were delighted with a finished oration by Prof. Leone Levi, and by several happy touches of Mr. Cowen, who was in the chair, and whose popularity here was testified to by the almost frantic applause whenever he spoke or was spoken of. From all I hear he fully deserves the enthusiastic love of his fellow townsmen. Mr. Haggerston, the librarian of the new library, has issued an excellent catalogue of the lending library, indexing not only the titles of books on the shelves, but in many useful ways the contents of the books, reviews, and magazines. I cordially echo the congratulations offered on the signal success of this day of inauguration and the wishes pronounced by acclamation for the uninterrupted success of the new library.

R. H.

JEREMIAH RICH'S SHORTHAND.

Stretford, near Manchester, Sept. 7, 1880.

THE explanation of the similarity of Rich's shorthand characters and those of Cartwright may arise from the circumstance that both persons arranged the scheme in common, and that upon the death of the latter, at a time when it was customary for nearly every person to take notes of sermons, Rich carried on the work of teaching it. But the fact was that the poverty of invention amongst the shorthand authors between the time of Willis and Mason gave a striking uniformity in the several alphabets. The system, e.g., used by Peppys has always been considered as the method of Rich; whereas it was, as I have pointed out in a paper on the cipher of Peppys's diary, the modification called Shelton's. Rich's alphabet, however, may be claimed for a writer earlier than Cartwright. Some years ago Mr. Thompson Cooper, F.S.A., the author of 'Parliamentary Shorthand' (1858), which was based in a great measure on the lines of Rich, called my attention to a system which, in 1632, went under the name of Arkuden's. This "inventor" was a graduate of Cambridge. His alphabet varies very slightly from that of Rich; it is said to be "approved of in Cambridge to be the best yet invented," and the method was "not yet

printed or common." My shorthand collections contain notes of Cartwright's very rare 'Semigraphy,' dated 1642, taken from the British Museum copy (1043, b. 14), where it is certainly stated, in the words of a pretty common formula, that the work was invented and composed for the benefit of others by William Cartwright, and that it "is now set forth by his nephew, Jeremiah Rich, immediate next to the author deceased." Rich's method had an extraordinary career, and came under the commendation of John Locke. It had many titles. 'Semigraphy,' or 'Art's Variety,' appeared in 1664, when "the author and teacher" was dwelling in Mill Lane, St. Olave's, Southwark. He subsequently called it 'The World's Rarity,' and gave his residence in Swithin's Lane. There was an edition of this issue before 1680, when it was advertised in Winstanley's 'England's Worthies.' His tiny volume of the *Psalms* in metre was published in 1688, and was sold at his house, the Golden Ball, in Swithin Lane, near London Stone. The companion volume, the *New Testament*, appeared about the same time, with the names of many of his patrons. In 1669 his system appeared as 'The Pen's Dexterity.' The method was also issued on a sheet. About 1700 an edition was published by John Marshall, dedicated to the Hon. Lady Mary Rich, and in the same year T. Milbourn offered a rival edition, called 'The Pen's Dexterity Completed, or Mr. Rich's shorthand now perfectly taught, which in his lifetime was never done by anything made public in print, because it would have hindered his practice.' Other editions were: sixth, 1713; another, 1716; fifteenth edition, 1750; eighteenth, 1764; nineteenth, 1775. Rich's editors, &c., were Addy, Botley, Swinger, Doddridge, &c. Most of these details are from copies in my own hands.

JOHN E. BAILEY.

NOTES FROM NAPLES.

Sept. 4, 1880.

THE life and works of Edward Fusco, collected by his widow, are now in the press, under the title of 'Della Vita e delle Opere di Edoardo Fusco.' Professor of Anthropology in the University of Naples, as also of Pedagogia, his work entitled 'Il Progresso Educativo' gained him much praise not only in Italy, but in other countries. At the age of twenty-four he left Naples as a volunteer to engage in the struggle for the liberty of his native land. On the downfall of the Bourbons he returned in 1860. During his exile he visited Corfu, Athens, and Constantinople, finally establishing himself in London. Whilst in England he occupied himself as a tutor, and in that capacity was engaged at Eton and at King's College, for the pupils of which he wrote two courses of literature in English, one of which was published, after his death in 1876, in *Macmillan's Magazine*, accompanied by a brief notice of his life by Mr. Matthew Arnold. In London he enjoyed the friendship of Panzani, Carlo Pepoli, and Sir James Lacaita, whilst he was in correspondence with the most illustrious Liberals of Italy. On his return to Naples he edited the *Nazione*, was appointed Inspector of Public Works, and finally Inspector-General of Public Instruction, an office for which he was eminently qualified. Together with Settembrini and Imbriani he did good work, which was, unfortunately for his country, interrupted by his premature death. His widow, with affectionate reverence for his memory, now gives his works to the public; but that on which his reputation is most firmly established is his course of lectures on anthropology and pedagogia, delivered in the University of Naples between 1866 and 1873.

H. W.

THE INTERNATIONAL LITERARY CONGRESS.

Lisbon, Sept. 10, 1880.

PAPERS will be read, according to the published accounts, at the sessions of the

Literary Congress as follows:—An historical epitome of the influence exercised by the various foreign literatures, ancient and modern, upon the different epochs of national literatures.—Translation from a literary point of view; its fidelity; are there translations correctly and conscientiously executed of the great foreign works?—The existing relations between translators and publishers, and the authors of foreign books; what is the custom with respect to requests for authorization and remuneration? state of opinion among the public, the press, and the Parliament; statistics and biography.—Study of the legislation of various nations with regard to the right of translation, and also with regard to diplomatic conventions.

The Secretary-General, M. Jules Lermine, who is shortly expected here, will distribute letters of invitation on his arrival. M. L.

MISS CHESAR.

Mrs. JANE AGNES CHESAR, who died at Brussels on the 3rd inst., rendered, in her comparatively short life of about forty-five years, too much good service to educational reform for her name to be at once forgotten. A native of Aberdeen, where she made excellent use of the schooling there provided for girls as well as boys, she came to London at the age of sixteen, and at once found congenial occupation as a teacher on the staff of the Home and Colonial School Society in the Gray's Inn Road. Her connexion with that useful institution lasted for nearly fifteen years, and was only amicably severed when she found herself called upon to devote all her time to more important educational work outside. Miss Chesar was almost the first to make teaching a good, dignified, and fairly well-paid profession for women. During several years she conducted classes in special subjects at the North London Collegiate School for Girls, which, under Miss Buss's management, has assumed the proportions of a great public school, and at other large ladies' schools in which really good teaching was required. She also gave private lessons, sometimes, we believe, to youths as well as to girls, and her skill in teaching, and the repute it brought her, enabled her to obtain for her work as good remuneration as she would have received had she been a man, and thus to set an example by which other duly qualified women teachers have profited.

In the work of the London School Board Miss Chesar took a lively interest from the first. In 1873, on Mrs. Garrett Anderson's retirement from her seat on the Board as one of the members for Marylebone, she was elected to succeed her. In that capacity Miss Chesar laboured with such zeal and intelligence as won the admiration of all her colleagues and disarmed the opposition of those critics who considered the office too "public" a one for a woman to hold with propriety. The three years during which she was on the School Board were especially the years in which the details of Board school management had to be decided upon; and, while making girls' schools and the governesses her special charge, her long experience and sturdy common sense enabled her to be of great service in directing all the practical affairs of the Board. She applied herself so energetically to these affairs, indeed, that the strain, added to the burden of her own profession as a teacher, was more than she could bear. Her health broke down, and was only partly restored by a winter passed in Algiers. Her doctors, therefore, forbade her seeking re-election in 1876, although her popularity with her constituents was such that there would have been little need for her to undertake the severest labours of a contest.

Since 1876 Miss Chesar had lived in partial retirement, though still taking a keen interest in all matters concerning education and the social position of women. She was for many years a contributor to the *Queen*. As one illustration of the intelligent interest always taken

by her in women's welfare, it may be mentioned that she started a swimming club for female teachers in London. She also founded a ladies' debating society, in which some of the younger ladies, who have since become prominent as School Board members and in other ways, took their first lessons in oratory. The promoters of the Somerville Club for Women, which is now in process of formation, were expecting much from her promised participation in their bold enterprise when the painful news of her death arrived. She had gone to Brussels to take part in the Educational Congress lately held there, but was prostrated by a recurrence of the ailments that had long afflicted her. Her death, it is considered, was hastened by the shock she received on hearing of the sudden death of her friend Prof. Hodgson a few days before.

Literary Gossip.

WE hear that a Civil List pension of 80*l.* a year has been granted to the sister of Keats, Madame Llanos of Madrid, upon the advice of Mr. Gladstone and at the suggestion of Lord Houghton. The biographer of Keats had obtained from Lord Beaconsfield a donation from the Royal Bounty Fund for Madame Llanos, but had very properly refused to rest content with anything less than the annual pension which his efforts have now secured.

THE statement which has been made to the effect that Mr. Tennyson would write for, and Mr. Bentley publish, Miss Helen Mathers's (*Mrs. Henry A. Reeves's*) proposed new magazine was unauthorized, and is incorrect.

THE *Fortnightly Review* for October will contain a critical article by Mr. Swinburne, called 'A Century of English Poetry,' and the *Gentleman's Magazine* will contain an article by him upon a discovery in connexion with Dryden.

'THE CRY OF THE CLERK,' which appeared in last week's *Punch*, and which has been prominently noticed by the press, is written by Mr. Clement Scott. It is in the same vein as Hood's 'Song of the Shirt,' which appeared originally in the same periodical.

MESSRS. J. & R. MAXWELL have in the press a new novel by Miss Braddon, entitled 'Just as I Am.' It may be expected at the end of the present month, when will also appear 'The Scarsdale Pearage,' by Mr. F. Talbot.

A NEW novel, illustrative of modern English life and manners, by Mr. George MacDonald, entitled 'Mary Marston,' is to be published in the *Manchester Weekly Times*. The first instalment will appear on October 2nd.

WE understand that Mr. R. L. Stevenson will contribute a comic poem in the Scottish vernacular to an early number of *Fraser*.

AN Edinburgh Correspondent writes:—

"It may be of interest to your readers to learn that the Directors of the Edinburgh Philosophical Institution have recently given orders for 'Ouida's' novels to be withdrawn from circulation." A large number of her novels lie on the shelves. No such order has been given regarding the magazines in which some of her short stories first appeared.

WE understand that of *The Boys' Newspaper*, published by Messrs. Cassell, Petter, Galpin & Co. on Wednesday, one hundred thousand copies were required on the day of publication.

Messrs. CHAPMAN & HALL have in hand a work on South America by Mr. A. Gallego, who has lately returned from a complete tour of that continent. It treats especially of Peru and Chili, the region of the River Plate, Paraguay, and Brazil, and contains descriptions of the railway route across the Andes, and of the inland districts of the Argentine Republic and of Chili.

A new volume by Mr. R. W. Dale, of Birmingham, 'The Evangelical Revival and other Sermons,' will be published immediately by Messrs. Hodder & Stoughton.

Messrs. VIRTUE & Co. announce a new illustrated work, called 'Picturesque Palestine, Sinai, and Egypt.' It is to be edited by Col. Wilson, Consul-General in Asia Minor, and formerly Engineer to the Palestine Exploration Society. Canon Tristram, Prof. Palmer, Miss M. E. Rogers, Col. Warren, Lieut. Conder, Dr. Scharf, Dr. Jessop, Mr. E. T. Rogers, the Rev. F. W. Holland, and Col. Wilson are the chief contributors. The work will be issued in forty parts.

Messrs. TRÜBNER & Co. write, under date of September 15th, as follows:—

"A librarian has called our attention to a statement made by the reviewer of Hall's 'Second Arctic Expedition,' viz., that it was issued 'for free distribution to the great libraries,' &c. We have in our possession a letter from Prof. Nourie, in which he states that not a copy was so disposed of, although the 'First Expedition' was pretty freely distributed."

MR. WILLIAM PATERSON, of Edinburgh, has in preparation, to be published by subscription at twelve guineas, an important heraldic work, entitled 'Scottish Arms: a Collection of Armorial Bearings, A.D. 1370-1678, Reproduced in Fac-simile from Contemporary Manuscripts.' Mr. R. R. Stodart, Lyon Clerk Depute, will contribute copious genealogical and heraldic notices.

DR. VAUGHAN, the Dean of Llandaff, has been appointed one of the vice-presidents of the Gymnadorion Society, in the room of the late Mr. Sergeant Parry.

DR. CHARLES MACKAY is about to issue a work on 'Obscure Words and Phrases in Shakspeare and the Elizabethan Dramatists,' which he undertakes to explain for the first time from the Celtic sources of the English language and the vernacular idioms of the English in the sixteenth and seventeenth centuries. "The Celtic," says Dr. Mackay, in a brief exposition of the subject and object of his publication, "though Dr. Samuel Johnson and others, who spoke without knowledge, were of a contrary opinion, was not wholly superseded by the Saxon, erroneously called the Anglo-Saxon, but remained to a very considerable extent in use among the labouring classes and the unlettered population until long after the time of Shakspeare, and exists to the present day in many slang words and the language of the vulgar." Convinced that there exists "a Saxon prejudice against the Celtic languages and their dialects," the author has resolved, in this instance, to be his own publisher, and "to issue his work directly to the admirers of the poet and to such students of philology as are ready to receive the truth whenever it may come, and however much it may run counter to preconceived opinions."

A LARGE folio volume, containing the

original drawings by John Carter for the plates of his well-known work entitled 'The Ancient Architecture of England,' published in 1795, has lately been purchased for the Manuscript Department of the British Museum.

THE Earl of Northbrook, the new President of the Birmingham and Midland Institute, will deliver his inaugural address in the Town Hall on the 29th of October. The first list of lectures is a very attractive one. Mrs. Mark Pattison, wife of the Rector of Lincoln College, will lecture upon 'The Relations between Art and State created in France by the Policy of Richelieu'; the Rev. J. G. Wood will discourse upon natural history; Mr. Edmund Gosse on English poetry; and Prof. Knight on Spinoza; the rest of the course being occupied by interesting scientific subjects.

THE forthcoming number of the *Journal of the British Archaeological Association* will contain among others the following articles: 'Charters relating to the Government of Great Yarmouth,' by C. G. Teniswood; 'The Ancient Coins of Norwich,' by H. W. Henfrey; 'Antiquarian Losses in Coventry during a Century and a Half,' by W. G. Fretton, F.S.A.; and 'Roman Inscribed Stones at Rockwood, near Llandaff,' by the Rev. Prebendary H. M. Scarth.

A new work, entitled 'The Consolations of the Christian Seasons,' by the Rev. George Edward Jelf, M.A., Canon Residentiary of Rochester, will shortly be published by Mr. Walter Smith. Canon Jelf is the author of 'Secret Trials of the Christian Life.'

THE *Philobiblion*, an American bibliographical and literary journal, which ceased to appear seventeen years ago, is to be resuscitated. The first number of the new series will be published early in October. Messrs. Trübner & Co. will be the London publishers. The same firm send us an announcement of a new bi-monthly magazine, called *Education*, which will be published at Boston, U.S.

M. PAUL MEYER, Professor in the Collège de France, Paris, is paying visits to our great libraries in order to finish the extracts from MSS. for his book on the Alexander legend in the Romance literature.

MM. E. PLOX & Cie. announce a great variety of almanacs for 1881, to be ready on the 20th inst. at the Dépôt Central des Almanachs in Paris.

SCIENCE

Medical Education and Practice in all Parts of the World. By Herbert Junius Hardwicke, M.D. (Churchill.)

THIS work is a valuable manual, of interest not only to medical men, but also to the literary public, who evince at the present day so much enthusiasm in studying the intellectual condition of foreign nations, chiefly, no doubt, from magazine articles. Medical legislation is, as experience amply proves, one of the latest developments of civilization. Still, the association of medicine with learning is so intimate that the healing art is generally taken in hand at universities, even in many imperfectly civilized nations. Although medical education is often in such cases very inefficient, it has gained a local

habitation whence it may develop and improve if the nation itself improves. Let us, for instance, glean from Dr. Hardwicke's book facts as to the condition of medicine in some of the Spanish-American republics. In Honduras and Nicaragua no university exists. Guatemala and San Salvador can each boast of such an institution. The natives of all these countries, so pleasant to live out of, are characterized by "indolence, gross immorality, and an utter absence of all principle." Let circumstances make these four republics prosperous, let their inhabitants take to mending fractures of the Decalogue, then it is clear that Guatemala and San Salvador will still remain relatively superior to Honduras and Nicaragua, where universities will have to be formed. In the two former countries the colleges are already in existence, and a better state of public opinion will make their improvement a labour of love.

In many of the Spanish-American republics there is perfect free trade in medicine, and the enterprising young English doctor may settle in any village under the shade of Chimborazo without having to pass an examination in Spanish; but in Ecuador "it is no uncommon occurrence for a doctor and his patient to be found engaged in a free fight, resulting from the patient's refusal to pay the doctor's bill." Turning from Quito in disgust, the young doctor may make a fortune in the Argentine Republic very quickly, as the rich citizens "invariably employ the latest arrival from a European, and especially a British or French, school"; he will, however, run a great risk of being plucked by the university dons, and thus prevented from practising on other Dons, as the former are jealous of the British "on account of the success usually attending their practice."

The native medical faculties among the older Asiatic nationalities teach various systems of uninteresting rubbish, described at considerable length by Dr. Hardwicke, but the British student would hardly care to change even the bastard Greek and Latin terms of his own school for the long, monotonous Sanscrit technicalities of Vedic medicine. The Chinese system is as grave nonsense as some part of Gulliver's travels; the Burmese doctrines are positively jocular. They teach that sickness occurring on Sunday is caused by the "earth dât," or element of our constitution, being in excess; on Monday it is another "dât" that is at fault, and so on. A certain type of modern antiquary must feel delight in detecting a Burmese origin for the inhabitants of the British Isles, through the popular saying a few years back, "Never eat tripe on a Friday"; and the favourite "Twas on a Monday morning" of old North-country songs must, after all this, associate itself in the minds of many with some mysterious anthropological relation between the Young Pretender and King Theebaw. We must not, however, laugh at the Orientals, for when they turn to Western theories and practice they pass their examinations with great credit, and Drs. Chunder Roy, Takaki, and others have put to shame many a British student at Hunter's fane in Lincoln's Inn Fields within the last ten years.

Let us turn to civilized countries where medical teachers keep step with "the

march of intellect." In England, though free trade in medicine does not exist, there is free trade in medical schools so far as those already in existence are concerned, although a new school can only be started with difficulty. The competition among London hospitals is probably productive of more good than harm. An average young Englishman can pick up an indefinite amount of knowledge in any of them. The multiplicity of universities and licensing boards is the greatest evil in British and Irish medicine. In all the chief nations of the Continent degrees and licences are uniform, and even where two state boards exist the licence is granted on similar terms. In this country

"there are nineteen different licensing bodies, each granting several qualifications, the requirements for which are not in two cases alike, and which, together, make the number of diplomas for legal practice amount to fifty-five; so that there may be fifty-five medical practitioners in one town, not two of whom are similarly qualified."

Hence when we feel ill in a strange town and send for the doctor, we cannot tell without a directory whether he cures the sick by right of a degree from one of our old universities, where "good form" is, most rightly, held as precious as learning; or from our metropolitan faculty, where the degree implies sheer hard work; or from the northern colleges, where superintendence of the undergraduate and his direct clinical teaching is carried on with great zeal. If the strange medical man has a diploma, he has as much right to amputate a limb, on the strength of a licence which involves no examination in surgery, as if he held the fellowship of the Royal College of Surgeons of England, which requires, after six years' work, a thorough practical and scientific knowledge of surgery. They order these matters better in France and Germany. Still, the evil is not so great as it seems; the highest diploma is no talisman, and common sense, skill, and kindness are not incompatible with a poor degree. Moreover, any doctor worth consulting will be found to possess one or two well-known qualifications, which it is the "correct thing" for him to obtain, and which imply that he has really studied his profession. As for the "conjoint scheme," that is a thing of the future.

Space forbids us to enter into details concerning European schools. We have still much to learn from Paris, Berlin, and Vienna, yet it is undeniable that the general social and intellectual position of the medical profession is as high in these islands as abroad, where technical education is in many respects better. It is by the young doctor, who finds the profession overstocked in his own country, that Dr. Hardwicke's manual will be found particularly valuable. It will save him trouble in the choice of an adopted country, and afford him information which deans of foreign faculties may have good reasons to withhold when he writes to them for particulars. To use an old form of expression, if one Englishman makes a fortune in the south of France, or is saved from getting shot by a patient in Bolivia, through the perusal of this manual, Dr. Hardwicke will not have written in vain.

The Science of Voice Production and Voice Preservation: for the Use of Speakers and Singers. By Gordon Holmes. (Chatto & Windus.)

The Mechanism of the Human Voice. By Emil Behnke, Lecturer on Vocal Physiology at the Tonic Sol-fa College. (Curwen & Sons.)

DR. HOLMES'S manual is an abridgment of his interesting 'Vocal Physiology and Hygiene,' recently reviewed in our columns. The latter work was professedly intended for the musical rather than the medical public, but it included chapters on the history of vocal culture and on acoustic questions omitted in this handbook. Here we find a little about the anatomy of the larynx, a great deal on the physiology of the vocal organs, and still more on the hygiene of the voice—a judicious distribution of information, since teaching anatomy to an unscientific pupil is a well-nigh hopeless task. Vocal physiology is a subject in which the accomplished musician is at least as well versed as the physician, whilst a singer's health cannot fail to interest a singer. We regret that the short sketch of musical art among the ancients has been entirely omitted in this abridgment. The recommendation to wear flannel is most judicious, for, as Dr. Holmes most wisely observes, the singer is more exposed to changes from the atmosphere of hot rooms to the cold air out of doors than the average citizen; and dramatic vocalists, who are obliged to wear light or heavy clothing on the stage, irrespective of the exigencies of temperature, are particularly liable to general or local effects of chill in consequence. Speakers are strongly dissuaded from the habit of sipping cold water during a speech, and warm milk or mucilaginous drinks are recommended in their place. The amusing quotation from an Austrian journal on the different drinks which have been popular among great singers shows how purely empirical are the principles of vocal hygiene as understood by vocalists. We shudder when we find that one lady takes beer, coffee, and a bottle of champagne between the different acts of an opera; and when we hear of quantities of bonbons, mead, porter, sugared water, or Bordeaux mixed with champagne, consumed for the benefit of a professional voice, we feel uncertain whether to wonder more how good voices are ever preserved beyond a season, or how fair operatic performers can retain their complexions and their other charms for so many years. We trust that the ladies who take such nasty mixtures as are above described will give them up and study Dr. Holmes's manual, else, justifying a most plausible theory of that author, they may meet an untimely end, like charming, porter-drinking Mahبران.

Herr Behnke has followed the example of Dr. Holmes and Mr. Lennox Browne in discussing simultaneously and in a popular manner the biological and the artistic aspect of the subject forming the title of his work, but, unlike the two latter writers, he does not enter into medical details, and his little manual is interesting, compared with those previously published, as being written by a musician and not by a medical man. Hence we are not surprised to find purely musical questions discussed here with great ability. The author has not been very successful in popularizing the hard names of the structures found in the larynx. Any vocalist really interested in the scientific study of the organ of voice will readily learn such names as larynx, thyroid, cricoid, and arytenoid cartilage, &c., and the terms "voice-box," "shield," and "ring" may be the cause to him of great confusion if he refers to other works or to diagrams where the former and more scientific synonyms are employed. "Back ring-pyramidal muscle" is almost as hard a mouthful as "cricothyroid muscle"; but we admit that Herr Behnke has had to face a difficult question never yet satisfactorily arranged by any authority. The essential object of his manual is well maintained. He deduces the somewhat mysterious

term "register" as "a series of tones which are produced by the same mechanism." There are three registers in the human voice: the "thick," expressing the vibration of the entire thickness of the vocal ligaments (i.e., cords) during the lowest series of tones, secondly, the "thin," the vocal ligaments vibrating only with their thin inner edges; and lastly the "small register," where a portion of the glottis is firmly closed, only a small part of the vocal ligaments vibrating, which occurs during the highest series of tones. Mr. Curwen was the first to employ these terms. Herr Behnke believes that a register may be carried down without fatigue to the voice, though its volume then becomes weak compared with the corresponding lower register. On the other hand, he strongly condemns the extending upwards of a lower register, since this must involve visible straining and fatigue of the organ of voice. The straining of the vocal ligaments is "visible," of course, by means of the laryngoscope. The practice of extending voices upwards and cultivating "made tones" is most disastrous to the voice, though popular among teachers ignorant of the subject with which Herr Behnke endeavours to make them conversant.

ORIENTAL MAPS

MR. STANFORD has sent us two new maps of the seat of war in Afghanistan. The first of these includes the whole of Afghanistan to the south of Herat and Kabul, with an inset map of the country around Kandahar on an enlarged scale. It is in a large measure based upon recent surveys, and will prove most useful for following the operations of the British forces. The other map, on a smaller scale, is a transfer from the well-known Library Map of Asia, and extends from the Indian Ocean in the south to Russian Turkistan in the north. The routes followed by the British forces have been inserted upon it, and an enlarged map of the country between Girsikh and Chaman is added.

We have received from Herr L. Ravenstein his *Map of the West Tyrol and Engadine Alps* (Frankfurt-on-Main, Ravenstein), containing the Bernina, Silvretta, Ortler, and Oetzthal groups, with the most westerly portion of the Dolomites; or, to put it rather more precisely, the rectangle having Innsbruck, Predazzo, Chiavenna, and Feldkirch for the chief places in the neighbourhood of its corners. The map is on a scale of 1:250,000, or almost exactly 3·83 miles to the inch, and thus slightly larger than that of the Alpine Club map of Switzerland. In point of clearness and accuracy it appears to us quite equal to this latter. The "contour" system has been adopted, the lines being drawn at every 250 metres of additional height; but a very useful modification has been introduced by the tinting, in degrees of tone corresponding to the height, of the spaces between each pair of lines. The elevation, actual and comparative, of the ground is thus seen at a glance, while the obscurity resulting from the ordinary method of shading by lines (as employed, for instance, in the otherwise excellent Austrian Ordnance Map) is avoided. We notice, as a trifling error, that the route marked from Trafoi to the summit of the Ortler is the old one (more direct, but said to be dangerous), which, since the erection of the "Payer-Hütte" on the ridge of the mountain, has fallen into disuse. It is not, however, very probable that any traveller will attempt to ascend the Ortler with no other guide than a small scale map, however excellent; so this oversight need not count for much.

The Annual Report, by Commander A. D. Taylor, late I.N., on the Marine Surveys of the Indian Coast for the year ended September 30th, 1879, has been issued. The surveys accomplished were those of Jyghur, Washiati river, Chaul and the coast northward in the direction of Bombay, Tutikorin, and part of the Paumotu Pass. The first three were the work of Lieut.

Jarrad, R.N., and the last two were executed by Mr. M. Chapman, late I.N., who subsequently fell a victim to climatic influences, which appear to be very deleterious to the officers engaged on this trying work. The surveys completed are not numerous, but it is anticipated that several extensive and important ones will be taken up when the steamer now being built is completed. Commander Taylor made a tour of British India for the purpose of inspecting the best sites for erecting tide-gauges for the determination of the exact tide-levels at various points round the coast of India. Some ornithological specimens (numbering 900 in all) were collected by Dr. Armstrong in the vicinity of Vizadurg and Ratnagiri, and deposited in the India Museum at Calcutta. The same officer also made an examination of some of the invertebrates of the N. Konkan, but much fuller researches will be made in this and other branches of natural history if a physical exploration of the Indian coasts and seas is conducted, as proposed by the Asiatic Society of Bengal, on board the new surveying steamer. We understand the appliances for this work have all been purchased by Government, at a cost of nearly 1,000*l.*, and the steamer is the only thing wanting to start the operations, which will be looked forward to with interest by scientific men as a necessary complement to the work of the Challenger. The most important work of the Marine Survey Department certainly consists of the valuable charts, sailing directions, and information for mariners respecting the navigation of Indian waters, and these the authorities take the most praiseworthy pains to disperse far and wide. The new surveys of harbours and river mouths, which are undergoing constant physical changes, the position of buoys, lights, dangers to navigation, are all made known with an accuracy which speaks very highly for the surveyors, and proves of great value to the shipping in Eastern seas.

M. Hüber has succeeded in reaching the oasis El Jof, in Northern Arabia. When last heard of he was preparing to cross the dreaded desert of Nefud, which "eats up travellers," on his way to Hail, in the Gebel Shammar. There he proposed to remain about three months, after which it is his intention to continue his journey in the direction of Yemen.

The budget of the German African Association for the year 1880-1 has been published. 1,600*l.* have been granted to Rohlf and Stecker, who are already in Abyssinia, and propose to penetrate through Kafa to the Victoria Nyansa. Major Schoeler and his companions, now on the road to the Tanganyika, are to receive 800*l.* Dr. Pogge and Lieut. Wisemann, who are about to proceed to the residence of the Muata Yamvo, where a permanent station is to be founded, have been voted 1,200*l.*; and R. E. Wegel, who has returned to the Bahr, is to receive a subsidy of 250*l.*

The Club Africano di Napoli has published the project of an expedition to Assab Bay, in the Red Sea, submitted to it by Signori Careri and Licata on the 15th of July last. These gentlemen propose that the Club, of which they are members, should engage in the pearl fishery of the Red Sea, and found a fishing station in the bay, which has recently been taken possession of by the Italian Government. From other sources we learn that the Italians, under the leadership of Signor Sapeeto, have established friendly relations with the natives, and carry on a profitable trade.

ASTRONOMICAL NOTES.

The planet Jupiter being at its perihelion on the 25th inst. (about midnight), when it will be also within a few days of opposition to the sun (which takes place on the morning of October 7th), is now making one of its nearest approaches to the earth. Although its orbit is somewhat more eccentric than that of our planet, the difference between the perihelion and aphelion

distances compared with either is not very great, but it may interest some to see the actual numbers. Jupiter's greatest and least distances from the sun are respectively 5.4525 and 4.9531 in terms of the earth's mean distance. Taking the latter at 93,000,000 miles, these will be about 507,000,000 and 461,000,000; and the latter minimum distance from the sun will, of course, imply a distance from us, when the planet is in opposition at the same time, of about 368,000,000 miles. On the other hand, if Jupiter is in aphelion when in conjunction with the sun, his actual distance from us will reach 600,000,000 miles. The proportion of these numbers is nearly as three to five.

Jupiter and Saturn are still the only planets visible in the evening; the former rising in the neighbourhood of London about a quarter of an hour before, and the latter about as much after, seven o'clock, so that both are up all night. Jupiter is in the constellation Pegasus, Saturn on the boundary of Pisces and Aries.

Faye's comet has, since it was redetected by Mr. Common at Ealing on the 2nd of last month (as already mentioned in the *Athenæum*), been observed by several astronomers: by Herr Tempel, at the Arcetri Observatory, Florence, on the 25th of August; by Dr. Dunker, at Lund, on the 30th; by Dr. Pechüle, at Copenhagen, on the 1st inst.; and by Herr von Konkoly, at O Gyalla, Hungary, on the 6th. All these confirm the accuracy of Dr. Axel Möller's elements. Probably when the present moonlight nights have ceased the comet will be more easily observable (although always a faint object), as it continues to approach the earth until the 3rd of next month. At the last appearance, in the autumn of 1873, it was, we believe, observed only by M. Stéphan, at Marseilles, and by Dr. C. H. F. Peters (so well known for the great number of his planetary discoveries), at Clinton, N.Y., who obtained observations of it on the night of the 23rd of December. Its orbit is the least eccentric of all known cometary orbits, and whilst at no time going very far beyond the orbit of Jupiter, it never comes within that of Mars.

Mr. Lewis Swift has sent to the *Astronomische Nachrichten*, No. 2334, a detailed account of his discovery of a comet, of which no more has been heard, at Rochester, New York, on the 11th of August, as already reported from cablegram. He relates that he observed that night a nebulous object, elongated in the direction of the sun, and very near a small known bright nebula, with whose position he was familiar. He at once suspected that it was a comet, but the sky was only clear for about half an hour, and he could not observe it long enough to notice any motion. For several nights afterwards the sky was cloudy, but on August 16th a partial break occurred, and early on the following morning it was quite clear; the nebula and the small stars in the neighbourhood were well seen, but the comet by disappearing had proved its character. Upon this he announced his discovery, hoping that it might be searched for and found, but the latter at any rate does not appear to have been the case, and even search would have been difficult after so long an interval of time. When seen on August 11th the comet's place was R.A. 11° 28' N.P.D. 22°. "It was faint," says Mr. Swift, "but not very faint."

SOCIETIES.

ENTOMOLOGICAL.—Sept. 1.—H. T. Stainton, Esq., V.P., in the chair.—Miss E. A. Smith, Assistant State Entomologist of Illinois, was elected a Foreign Member.—Mr. J. J. Weir exhibited specimens of *Odonestus polatoris* and *Smurintus populi*, which possessed the peculiarities of both sexes.—Sir E. Saunders exhibited six winged examples of the Stylopidæus genus Hylectrus, and also various other Hymenoptera, and contributed remarks thereon.—Miss E. A. Ormerod exhibited some galls found on *Tanacetum vulgare*, which she described at length.—Mr. T. E. Billups exhibited a female specimen of *Polyblastus Walsbergi*, an ichneumon not previously recorded in Britain.—Mr. E. Boescher exhibited living

specimens of the two varieties of the larva of *Smurintus ocellatus*, and contributed a note thereon.—Mr. Meldola exhibited some specimens of *Comptosia bilineata*, a large number of which had been found by Mr. English near Epping, attached firmly to the leaves of the "tan tree" (*Lycium barbarum*) by the abdomen, in which position they had died, possibly from the effects of fungoid disease.—Mr. A. H. Swinton communicated a 'Note on *Lecidea Italica*,' an Italian fire-fly.

SCIENCE Gossip.

We understand that the Museum of Practical Geology is in future to be illumined by electricity, and that arrangements are being made for its introduction immediately after the recess.

THE Aristotelian Society has determined to take during the coming season a bird's-eye view of modern philosophy as represented by its leading thinkers. Each member of the Society has undertaken to devote his attention to one philosopher and to furnish the Society with an account of his author drawn from the philosopher's own works. In this way, and with the assistance of Mr. Lewes's 'History of Philosophy' as a text-book, the members hope to qualify themselves for the profitable discussion, in future sessions, of the problems of the day. The President, Mr. Shadworth H. Hodgson, will give the introductory address, and the Vice-President will close the session with a discussion of Herbert Spencer and Auguste Comte.

THE winter session of the Charterhouse Science and Art School and Literary Institute will, under the continued presidency of the Rev. J. Rodgers (Vice-Chairman of the London School Board), commence on Saturday, the 25th inst.

THE *Journal of the Scottish Meteorological Society*, No. 60 to 63, is before us. 'The Diurnal Periods of Thunderstorms in Scotland,' by Mr. Alexander Buchan, brings out several remarkable points. Amongst others, it appears that during twenty-three years thunder occurred at Sandwick on 135 hours, at Aberdeen on 227 hours, at East Linton on 230 hours, while at Iceland during the past fourteen years thunder has been heard only on 23 hours. Mr. Buchan also contributes a valuable paper on 'The Tay Bridge Storm.' Dr. David Christison has two papers on the meteorology and storms of Uruguay and Buenos Ayres. There are other important communications and the usual meteorological tables.

THE Indian Government have taken energetic steps to institute tidal observations at some of their principal ports, and the results will be published in the form of tide-tables. The observations are reduced by Mr. E. Roberts, of the Nautical Almanac Office, by the system of harmonic analysis, which has been adopted for the reductions carried out under the auspices of the British Association. The number of ports for which tables for 1881 will be forthcoming is seven, viz., Aden, Kurrachee, Bombay, Carwar, Beypore, Paumben, and Vizagapatam. We understand that some preliminary tables have been already checked on the spot in India, and have been found to be remarkably accurate. The number of ports will be increased to about twelve in 1882, and eventually to twenty-two, the full number for which it is contemplated to issue tide-tables. It is very gratifying to find the Indian Government taking such useful measures on behalf of shipping interests and navigators in general, and we hope it may serve as a stimulus to our own Admiralty, which might, perhaps, with advantage display more enterprise in its hydrographical labours.

M. A. ISOSTRAFFI, in the *Neues Jahrbuch für Mineralogie*, describes a peculiar variety of coal found near Lake Onega in Russia. It is much richer in carbon than ordinary anthracite, containing, when free from water, 98.11 per cent. The pure varieties show a strong metallic lustre, which is not destroyed by a dull red heat. Its hardness varies from 3.5 to 4, and its density

sky, which comprises lovely soft, gold-illuminated clouds of white set in a profound and sun-saturated firmament of blue. The foliage has, as is frequently the case in Claude's pictures, blackened considerably, and thus it has lost a very great deal of attraction for us; most of the half-shadows have shared the same fate; so that the picture looks at once dark and crude to an unusual extent, and requires careful study before its merits are fairly appreciated. By Guido is a 'St. Peter,' or rather a capital study of an old bearded man in a blue garment, and looking upwards to our right in strongly contrasted light and shadow. The handling of the flesh is more like that which prevailed with Salvator than with Rembrandt, being heavy of touch with a full and somewhat rough impasto. At any rate, the forms have been treated with considerable academic mastery and uncommon skill in "blocking out" the masses of all kinds. The motive of the design, in which the expression of the face is to be included, has more of Salvator's rough sincerity than of Guido's "airs" and graces. Another Guido, or work of his school, is a glowing and unusually fine version of the well-known 'Death of Cleopatra,' the design of which is famous by means of a first-rate engraving, and represents the queen looking up with affected agony, which, by the way, implies a fatal misreading of the subject, while she applies the asp to her very exuberant and wholly un-Oriental naked bust. It is a life-size figure, and, in the manner of the painter, of extremely animated and telling invention. The great popularity of this work is attested by the numerous versions of and copies from it which are in existence, as well as by the wide diffusion of the engraving in question and other prints from the same subject. A characteristic example of the Bolognese School, not at its highest pitch, is Annibale Carracci's half-length, life-size figure of a young man in a brown robe, looking upwards with an expression of enthusiasm on his face, which is in profile to our left, the hands are clasped. There is much energy in the look, but the inspiration of the whole is of the insincere order which marked the decline of art into academism. Technically speaking, the execution of this work is fine, massive, and rich in treatment, impasto, and tone: it has darkened very considerably. By Guercino, or of his school, is a fine version of the well-known 'Cumæan Sibyl,' a life-size, half- or three-quarters length figure seated at a table, with a pen and books, holding a scroll in her right hand, the left hand being on her hip, while she looks up in a rapturous way and with an intense action of the figure turns to our left. It is a true example of Guercino's style and mode of feeling; his characteristic view of art is happily rendered in this excellent instance of academical attainment. The pose, though energetic, is rather demonstrative; the drawing and foreshortening of the features are not irreproachable; the modelling of the flesh is extremely soft and fine; the olive-brown tints of the flesh are of first-rate quality in respect to the shadows and the pale golden lights; the luminosity of both lights and shadows is enjoyable. The sibyl wears a pale olive-brown turban; a scarf of the same colour, differing in depth of tone, is about her neck; her dress is maroon. A mantle of black and gold brocade lying over her knees gives sumptuousness, if not grandeur, to this by no means ignoble work.

By P. Veronese is 'The Wise Men's Offering,' a capital Venetian reading of the subject, showing the Virgin enthroned with the Child on her knee, slightly removed from the front, and in the middle of the composition. This group is raised, in the stately spectacular manner of the school in question, on a somewhat lofty platform or perron before a ruined building; the last element is the well-known type of that older dispensation which was supposed to have been superseded by the coming of Christ, the bringer of the newer dispensation. The Virgin

appears in royal state as a queen, and is attended by numerous dignified and romantic personages. In a grandiose and effective manner one of the Magi kneels before the majestically graceful mother, and, with his hands crossed on his breast, bows to her. The myrrh-bearer stands behind his kneeling comrade, and holds his gift in a goblet. The negro monarch is on the other side. The foreground contains numerous larger figures of men, an elephant, horses, mules, and camels loaded with offerings, the act of giving being the real theme of the sumptuous composition, to represent its splendid and somewhat ostentatious aspect the object of the painter, who cared little for the intrinsic nature of the story. This wealth of gifts comprises Venetian coffers, carpets, arms, hangings, horses, dogs, and other treasures of the painter's period, all magnificently displayed and profuse in number, as of a royal donation to a crowned head of equal rank. The figures are in active and spontaneous motion. Some of the horses themselves are gifts, some of the men are slaves offered to the Queen of Heaven as custodians of the superb steeds they lead to her feet. The horses are champing their bits eagerly, stamping heavily on the ground, and shifting uneasily from side to side with all that confusing expression of energy which distinguishes the masterpieces of Veronese, for one of which this beautiful and very valuable painting may have been made, by way of "sketch" or unfinished study, by the master's own hands or those of a most accomplished assistant. We incline to think this example is autographic, not in any sense a reproduction or "version" of a larger work. The brilliancy and purity of the tones and tints declare for our view of the picture's great merits, and add greatly to its charms. It is characteristic of Veronese and his splendid school that some of the male attendants are removing huge golden vessels, the great weight of which is made obvious by the straining actions of the bearers, from the backs of the gigantic mules they have conducted hither as parts of the spectacle. A naked trumpeter is mounted on a camel, sounds his instrument, and demonstratively waves a banner on high. In the whole painting is a prodigious display of energy, sumptuously, and tumultuous movements; all the parts are magnificent in gorgeous colours; gold, tissues, and jewellery scintillate in the sunlight about the Virgin's throne; all parts are harmonised with profound skill.

We cannot do better than place here Domenichino's picture of St. Peter seated in a rocky niche, and with joined hands praying fervently, or rather passionately, after the Crucifixion, in the just breaking light of dawn, which falls on him from above, and makes distinct the pain-worn features of the man, the keys at his girdle, and the book at his feet. His robes are of blue and yellow, the favourite tints of Domenichino; Jerusalem is in the distance. This example has so much of Zampieri's energy of conception, his strenuous grasp of a novel incident, and of an untried occasion for vigorous expression of a pathetic order, that it is difficult not to see in these elements the mind of a fine master who was born too late. The defect of the picture is in the common but not ignoble features of the face of the saint to whom the keys of both worlds had been committed. Here the inspiration of Domenichino failed him, as well it might, for this was the testing point of his studies, the climax (an anti-climax it is) of his efforts. The high and somewhat mechanical, very smooth surface and finish of the painter are to be observed here. An extremely good and bold little picture by Rosa di Tivoli shows that master at his best in representing a capital composition of goats and sheep, the background of which has some of the qualities of a Cuyt. A very satisfactory anonymous whole-length, life-size portrait in armour, supposed to represent a Duke of Mantua, ought not to escape admiration from visitors.

With a fine and richly coloured Canaletto, showing Venice, our notes on Italian pictures in this collection are exhausted. It is an interesting and complete specimen of one of those painters whose fame has suffered not less by his own avidity for gain than by the incompetence of those who fished on purchasers their own productions. The view shows the front of the church of SS. John and Paul, with Verrocchio's statue of Bartolomeo Colleoni facing us, its white pedestal by Leopardi affording the focus for the illumination of the entire picture, which is enriched with deep-toned but clear shadows of an afternoon effect, sloping from our left at about 45° from the summit of the buildings. The ruddy facade and the white dome of the church rise behind in sumptuous apposition to the turquoise blue of the sky, in which islets of white vapour are driven by the wind. As a picture this specimen is exceptionally pure, refined, and brilliant. In these qualities it equals the best Guardi that we know. The clearness of its shadows and the breadth of its illumination distinguish this 'Venice' among those innumerable less fortunate views, for which the demand in England was apparently inexhaustible and taxed the manufacturing powers of Canaletto to the utmost.

We shall conveniently reserve notices of the German and Low Country pictures at Nostel, and in the first instance describe those examples of other schools which are noteworthy in Mr. Winn's collection. How good a landscape painter B. Barker of Bath was is made apparent to those who observe attentively his signed picture of a view comprising a bridge in the middle distance. A cart crosses this bridge; the gables of a cottage are in sunny light, and in the exact centre of the composition. The clearness of illumination, richness of colour, softness and breadth of the effect of this work are so valuable that it is at first hard to believe it is not due to Gainsborough, whose "juicy" mode of rendering these qualities is obvious here. Barker's signature attests the authorship, and suggests the probability that not a few of his productions may do duty for those of the greater landscape painter. Barker's characteristic dryness and defective characure, which generally give a prosaic aspect to his pictures, are absent in this instance. Another picture by this artist is inferior to the above, but possesses so many good qualities that we must not omit to name it. It is 'A Rocky Landscape' enriched with many fine oak trees. Here the painter's thin and rather poor technique occurs, but the whole is nearly as good as a tolerable Crome. By Gainsborough himself is a first-rate sketch, or large study for a more important painting, representing a woman, with the help of a man, clambering into a cart by means of one of its wheels; other persons, including a young mother and her baby, are already seated in the vehicle. The tail of the cart is turned towards us; a man stands at the horses' heads. Sheep are grouped in the foreground. All these figures are relieved on a mass of dark foliage, and the latter is in its turn relieved on a bright warm sky, which is now of a rich, delicate bluish green, as, probably, it was originally intended to be. Brilliant white clouds illuminate the sky. This painting has darkened; it has been at some time overladen with varnish. A picture painted by Gainsborough and De Louthborough in the manner of G. Poussin is an extremely interesting production. Such a work is at Nostel, and represents a gloomy effect of storm coming on at evening over a rocky view and a rough river in the middle distance.

In more respects than those to which "Peter Pindar" referred, the pictures of Angelica Kauffmann are "non-descript." At Mr. Winn's house are many capital specimens of her "gentle skill," as well as several more which we owe to Signor Zucchi, A.R.A., the lady's husband. The

examples of the former category were painted for the owner of Noctel, the contemporary of these artists and one of Angelica's warmest patrons and most frequent employers. She stayed at this place for, we believe, a considerable time, and was much admired and very warmly respected. It is needless to give accounts of works which have no marked characteristics except a uniform weakness, gracefulness, and elegant sufficiency. Refined as they are, they exhibit the antithesis to that fine and masculine Greek model to which, under the inspiration of a pseudo-classic "revival," they owed much of their popularity. "Delicacies" rather than delicate, they had not strength to live in this rough world. The student knows that the true originators of Angelica's "boarding school" art were the classic modellers and gem-cutters who, including Flaxman, worked for Josiah Wedgwood, and gave to that able man of business a reputation as an artist to which he had not a shadow of a claim. The productions of Zucchi are so completely forgotten that it may interest some of our readers to know they are mostly architectural "compositions" combining the subjects of Pannini with the style of Zuccarelli, and, on the whole, are thoroughly respectable, but in no way admirable.

By Stark (!) we noticed a fine upright 'Sea Port,' being a composition in the manner of Vernet, with a dash of Claude in its style and sentiment. Ships, large and small, are ably grouped at a quay, with architectural accessories and buildings of a more common sort, including a statue on a lofty column, arcades, domes, &c., all seen under a richly toned sunlit sky of great purity and brilliancy. By R. Wilson is 'A Classical Landscape,' comprising foliage of a romantic character and a mechanical distance, the whole shown in a very beautiful illumination of that glowing yet clear order in which this painter delighted so much that its production became more or less mechanical with him. Another Wilson is one of the best versions of the often-repeated 'Niobe' subject with which we are acquainted. As in other cases, this work shows how diligently the author had studied Gaspar Poussin, to one of whose most magnificent masterpieces, the 'Polyphemus,' it owes not a little of its inspiration as well as some of its features. The family of Niobe are grouped on the banks of the river which divides the landscape, near a cascade. Apollo and Diana are in the clouds as usual. The sky is of magnificent quality and impressive character. A huge arch-like break in the cumuli gives a view of the blue firmament; the rock-like sides of the arched vapours have been studied with extreme care and great mastery, and modelled with much learning. The deities ride, so to say, on the lower range of paler vapour; this gives a spectacular character to the design, but it is not without grandeur.

There are two portraits here, the works of Hogarth, and both signalized in biographies of the painter. That of Horatio Walpole's charming and audacious friend and neighbour, the famous actress Kitty Clive, is a half-length, life-size figure, of the dimensions and general character which Kneller's "Kit Kat" series had made fashionable and frequent, and shows the lady in a white dress, cut low over the very full and somewhat luxurious bust. A strip of lace is round the neck, the ends of which she holds up, as if to call attention to the action; her cap, a rather dainty affair, is trimmed with brown silk. The face is nearly in full view; the eyes are turned towards the front, but they do not look at the spectator. As usual with Hogarth's portraits, this example is full of character and expression, and its verisimilitude is unquestionable. It is, nevertheless, but a process reading of a face which, to judge by the records of the owner's life, must have been extraordinarily piquant, humorous, and vivacious. The other portrait by Hogarth in this gallery is that of Lady Thornhill; like the above, it is a

half-length, life-size figure on a "Kit Kat" canvas. The figure is in three-quarters view to our left; she wears a brown dress, a widow's coil or cap, and looks very thin, wan, and old, so that it is not impossible this work was executed not long before the kindly mother-in-law of Hogarth died and left her much-loved protégé to the care of his wife. Apart from the coldness of the flesh and the prevailing blackness of the half tones, this is the richer and better painted picture of the two Hogarth's before us now. We believe these paintings were sold with Mrs. Hogarth's effects long after the deaths of her mother and Mrs. Clive. Mr. Winn possesses in the London house of his family another Hogarth, being "A Scene from 'The Tempest,'" which we have not seen.

Our next notice of this series will be devoted to the German, Spanish, and Low Country paintings of the Noctel Priory collection, including works by Rembrandt, Teniers, J. Ruysdael, Wouwermans, Verboom, W. Van de Velde, F. and W. Mieris, C. Jonson, Van Dyck, Elzheimer, Murillo, the great Holbein, so called, Steenwyck, Netscher, Van Harp, Van der Helst, Berchem, P. Noef, Karel du Jardin, Sir J. De Medina, J. Brueghel, J. Van Kessel, De Heem, Le Nain, J. and A. Cuyp, Brauer, and A. Van Ostade.

MYCENÆ.

St. Mair, Ventnor.

PROF. SAYCE has addressed a letter to the *St. Petersburg Herald*, in which he impugns the deductions of Prof. Stephani and Herr Schulze in regard to the discoveries at Mycenæ. As I have adopted similar inferences with regard to the Mycenæ find, will you kindly allow me to make a few remarks on his arguments?

It appears from Prof. Sayce's letter that the basis of Herr Schulze's theory is the first appearance of the representation of the butterfly about the middle of the third century B.C. in Grecian art. Prof. Sayce admits this late appearance, and writes "that in Greek art of the historic period the representation of the butterfly does not occur till shortly before the Christian era." He then draws the strange conclusion, because it does not occur in Greek art until shortly before the Christian era the events of Western Europe must refer it to a prehistoric period. Of this, however, he can adduce no proofs, but must wait until excavations are made in Lydia. We must, therefore, wait for his proofs.

Prof. Sayce agrees with Herr Schulze in stating that the objects found in the tombs do not belong to one and the same style and stage of development, that the antiquities here discovered belonged to men whose art passed through different phases of development. The phases to which they point, according to Prof. Sayce, are the Babylonian, the Lydo-Hittite, the Assyro-Phœnician, and the Phœnic-Greek period. Unfortunately for his argument, there are no traces of any of those periods found in the tombs at Mycenæ. Dr. Schliemann writes, p. xlvii, "No trace of Assyrian art was found at Mycenæ." The gold ornaments present all the characteristics of a Celtic style of ornamentation, as Mr. Murray, an eminent archaeologist of Western Europe, writes, "Nowhere in Greece, as far as I know, has any pattern of this type been discovered, and, indeed, its whole character may be said to be as entirely contrary to the Greek spirit of design as it is consistent with that of the ancient races of the north of Europe." The bull's head, as Mr. Murray writes, is a work of highly advanced art, entirely out of place among the other objects from these tombs; the gold ring bears the unmistakable stamp, in its coarse imitation of an Assyrian cylinder, of a very late and rude period. A writer in the *Times*, evidently an eminent student of Western Europe, has pronounced the ring to be either a gross forgery or a late Asiatic production. Further, no gold finger rings are of a prehistoric date. Accord-

ing to Leasing, the fashion of wearing finger rings was not introduced into Greece until the time of the Peloponnesian war, about 431 B.C. Assyrian signets were always cylinders of stone.

As to the masks, the objects found in the tombs being, as Prof. Stephani and I also had previously suggested, plunder from other countries, they may have been taken from some tombs either in Scythia or some other countries, and buried with the Northern barbarians who were interred at Mycenæ. Mr. Murray remarks, "The eyes of these masks are suggestive of later times." The burial of the bodies found at Mycenæ evidently took place at one and the same time. How is it, then, that the objects found in the tombs belong to such different periods? If they are considered as plunder the explanation is intelligible.

Prof. Sayce brings an indictment of astonishing and prodigious ignorance against Herr Schulze for his lucubrations in regard to the intagli found at Mycenæ. But if Prof. Sayce "would only devote some study to the lentoid gems from the islands of the *Ægean*," he would be convinced that the lentoid gems bear the genuine characteristics of a rude and archaic period, and have nothing in common with the intagli in the rings found at Mycenæ. To any one who has the slightest acquaintance with the different phases of art they present every appearance of a late and debased period of art. Such sprawling horses, with their feet in the air, as we see on the intaglio p. 334 of Schliemann's volume never occur in archaic art.

The ornamentation which is usually connected with early Greek art, such as the zigzag, the fret, the meander, the archaic cross (which Schliemann, in his "unbounded enthusiasm," connects with the swastika), appears nowhere on the gold objects, while, on the other hand, the style of ornament generally attributed to a Celtic or Northern origin presents itself in the triquetra and the spiral.

Prof. Sayce makes a further mistake in connecting the articles of pottery found in the soil with the objects discovered in the tombs. Now, it is well known that the pottery mostly came from the soil of Mycenæ, not from the tombs, and there is no connexion or resemblance between the ornamentation on the pottery and on the gold ornaments found in the tombs. The former is genuine archaic Greek, the latter Celtic or Northern.

Will Prof. Sayce or some of the infallible eminent savants of Western Europe explain how the representations of pointed arches and of a row of semi-circular arches on high pilasters of square-cut stones, and much resembling a Roman aqueduct, as on the gold cups (pp. 292, 313), are found to occur in prehistoric times?

Further, the swords of "uncommon length" cannot be Greek of prehistoric times. The swords used in Greece in early times were short, as we can see by the painted vases. Long swords were first introduced by the Celts. Mr. Murray remarks that the form of the scabbard, containing a sword, worn by the figure on the bas-relief No. 140, seems to him not only out of keeping with the notion of an early age, but suggestive of the barbarous weapon of some recent nation of the north of Europe.

Prof. Sayce, in putting forward the absence of iron as a strong proof of the early date of these tombs, ought to recollect that the objects placed in the tombs with the bodies were only those of the highest value, of gold, of silver, and of crystal. Objects of iron, being of little or no value, would consequently find no place in the tombs. Objects of iron were, however, found at Mycenæ. Dr. Schliemann mentions, p. 75, some curious iron keys, which are undoubtedly of a Roman period.

To conclude: when it is proved that "swords of uncommon length" are Greek of prehistoric times; that a body "forcibly squeezed" into a tomb and placed over a layer of pebbles is a Greek mode of interment of an early age; that a Celtic

style of ornamentation was used in prehistoric times in Greece; that pointed arches and semi-circular arches on high pilasters of square-cut stone were known in the same early times, then only will I believe in Dr. Schliemann's incubations.
HOBBAK M. WASSAHOFF.

Art Society.

Our readers will be glad to hear that Mr. Reid has been occupied in arranging, in the King's Library, British Museum, a large selection of topographical illustrations, views of streets, buildings, and the like, of London, parts of the great Crace Collection of such works which the Trustees of the Museum were fortunate enough to secure at a very moderate price. We recorded the purchase at the proper time. The whole collection cannot be exhibited, for want of space, although extra screens have been placed in every nook and corner of the King's Library. This magnificent addition to the Department of Prints and Drawings cannot be over-valued. The public will soon be able to study the selections with unusual facilities.

On the 25th inst. Messrs. Sampson Low, Marston & Co. will publish the first number of 'Decoration in Painting, Sculpture, Architecture, and Art Manufactures,' containing a number of illustrations of modern decorative figure-painting, artistic pottery, domestic stained glass, furniture, interior decoration, costume studies, and ornament, ancient and modern.

The Bargate at Southampton is in immediate danger of being restored. A Correspondent writes thus:—"Your readiness in allowing more than one appeal in your columns in the past for the protection of the Bargate in Southampton, crossing its principal street, must be my apology for again asking your powerful voice in the same cause. The latest form of attack on this picturesque and tolerably well-preserved structure is a proposal, adopted by the town council, to 'restore' the effigies of two legendary giants of the town, Bevis and Ascupart, which about two centuries ago, it is thought, were painted on wood and fixed to the buttresses flanking the central acute pointed and deeply moulded arch crossing our High Street, of the northern front of the gate, which is in stone, and of Edwardian work casing the original Norman structure. With them it is proposed to decorate 'in proper heraldic colours' a series of elegant panels above the arch, alternately square and oblong, each bearing a shield painted with the coat of arms of some nabob connected with the borough within the last two hundred years. As these decorations now are, toned down by age and nearly as black as the stonework of the gate itself, they offend none; but it is ominous to find the borough surveyor recommending, and the town council adopting the suggestion, that the whole work of filling up the joints in the stonework or paintings, which are to be then 'skilfully and artistically worked up,' with a correct heraldic delineation of the shields, and the cleansing and painting of two leaden lions just flanking the buttresses, shall be undertaken at a cost of between 30*l.* and 40*l.*, and that his official has been assisted in arriving at his conclusions in the matter by a firm of house decorators carrying on business in the town. If the gate were as hideous as some I know, probably it would be scarcely worth the trouble of protesting against its being handed thus mercifully over to the house decorators; but as it is really a picturesque object, and of considerable archaeological interest, pray use your efforts to rest the threatened vandalism, which will surely be commenced before your next issue, to the unusual alacrity be displayed in the work of decoration."

A CORRESPONDENT of the *Manchester Guardian* expresses regret that the autumn exhibition of pictures, now open at the Royal Institution, Manchester, does not pay its way, whilst the

reverse is the case with the Liverpool autumn exhibition, the directors of which always have a balance on the right side. It is suggested that matters might be altered in Manchester by keeping the exhibition open till six o'clock, instead of closing it at five, by charging sixpence admission on Saturdays, and by admitting girls and boys from seven to fourteen years of age at half price.

THE Panjab Government has published a very interesting list of its contributions to the Melbourne Exhibition. It has been prepared by Mr. J. L. Kipling, the Curator of the Lahore Central Museum, whose descriptive notes are of great practical value. Of the white and blue Delhi pottery he says:—"It is really a porcelain *tendre*, and resembles very closely old Persian ware. It is probable, indeed, that the manufacture was imitated from Persia. The paste or body is pounded felspar, found in a range of hills at some distance, held together, for the purpose of working, with a mucilage of gum. Everything must be made in a mould, as the material has not the plasticity of ordinary clay. The finer kind is vitreous and semi-transparent, like other soft porcelains. The coarser sorts are identical in texture with the tiles used for the external covering of mosques, &c., at Agra, Delhi, and Lahore [Kashi work, also a Persian imitation]. The only colours now used in its decoration are a blue from cobalt and a turquoise from copper." There are a few samples of this Delhi quasi-porcelain in the India Museum at South Kensington, the texture of which is identical with that of much of the pottery of ancient Egypt. Although made by Mohammedans, it is often decorated with the figures of the Hindu pantheon; and it is a remarkable fact that in many parts of India the manufacture of the clay idols used in the daily worship of the Hindus is monopolized by the Mohammedans.

We are glad to hear that a strong committee is being formed, under the immediate patronage of Lord Ripon, for the purpose of holding local exhibitions at Lahore, and elsewhere in Northern India, of objects of pure native art. In the Bombay Presidency also Sir James Fergusson has been giving the encouragement of his presence and appreciation to a most interesting exhibition of the art industries of the Mahratta country, held at Poona. The Native Society, which has for some time existed at Surat, for the purpose of encouraging the indigenous manufactures of India, has published a volume of poems in support of its objects. We are sorry to hear that a good deal of impertinent political animosity against English manufactures has been imported into the proper matter of the book; but these are all signs of the gratifying revival of native art which has sprung up in India since the Paris Exhibition of 1878.

THE inauguration of the statue of Thiers at Saint-Germain is to take place to-morrow (Sunday). Among others, MM. Jules Simon and Mignet will make speeches. M. Léon Say is unable to attend, and his address will be read by M. Legouvé.

MUSIC

THE WEEK.

GLOUCESTER MUSICAL FESTIVAL.

OF the generally very effective rendering of Mendelssohn's 'St. Paul' in the cathedral on Wednesday evening, the 8th inst., not much need be said. The soprano and contralto solo parts were allotted to Miss Anna Williams and Madame Patey; the tenor music was divided between Mr. Maas and Mr. Edward Lloyd; while the part of St. Paul was sung by Mr. Santley. The choruses were excellently sung. Mr. C. H. Lloyd has proved himself possessed of many of the chief requisites of a good conductor. His heat

is clear and decided, he has his forces well in hand, is evidently perfectly acquainted with the scores he has to conduct, and possesses, moreover, the precious qualification of enthusiasm. Unfortunately an excess either of this quality or of anxiety leads him too often unduly to hurry the music. This was especially noticeable in portions of Mozart's 'Requiem' on the Wednesday morning; but several movements of 'St. Paul'—for example, the choruses, "Lord, thou alone art God," and "Happy and blest are they"—lost much in effect from the same cause. We mention this in no carping spirit. It is really remarkable that with so few opportunities Mr. Lloyd should conduct as well as he does; he shows real fitness for his post; and it is the truest kindness to him to point out the one shortcoming noticeable in his efforts. Let him overcome this tendency, and hold himself somewhat more under control, and he will become a conductor of whom Gloucester may well be proud.

The programme of the Thursday morning was, from a purely musical point of view, the most interesting of the entire festival. It commenced with Leonardo Leo's 'Dixit Dominus' for double chorus, solo voices, and orchestra. The work, written early in the last century, is a very fine example of the older school of Italian church music. The original manuscript is in the Fitzwilliam Library at Cambridge, and the work was produced last December in that town at a concert of the University Musical Society, under the direction of Mr. C. Villiers Stanford. The solo music is cast in what is now a somewhat antiquated mould, but the magnificent choruses are worthy to compare with those of Handel. The opening movement, founded upon the eighth Gregorian tone, the masterly fugue, "Tu es sacerdos in æternum," and the concluding "Gloria Patri" have lost nothing of their freshness by the one hundred and fifty years that have passed over them. The treatment of the orchestra is remarkable for variety of effect, considering that the work was written when instrumentation was still in its infancy. The performance was one of the best of the many good ones given during the week; the solo parts were given by Madame Albani, Miss Anna Williams, Miss Wakefield, Mr. Maas, and Mr. F. King. The 'Dixit Dominus' was followed by Palestrina's 'Stabat Mater' for unaccompanied double choir with a double quartet of soloists. This work was sung in Richard Wagner's arrangement. Wagner has added numerous marks of expression, and has indicated the passages for solos, semi-chorus, and full chorus, besides occasionally adding accidentals where they appeared to be needed. As we have not the work by us in its original form for comparison, we cannot say with exactness how much is due to the editor. Doubtless some additional marks of expression would be needed to fit such a work for public performance, because in the sixteenth century, when the music was written, it was the custom to leave all such matters to the directors of the music and the executants. We are inclined, nevertheless, to think that the 'Stabat Mater' has been somewhat over-edited, and that some of the refinements of expression introduced are

more modern in character than is altogether in keeping with the music. However this may be, there can be no question that the work worthily represents the old reformer of ecclesiastical music. With all its severe simplicity, with many progressions which sound even harsh to our unaccustomed ears, there are a pathos and dignity in the music which must appeal to every susceptible ear. The difficult and unfamiliar work was exceedingly well rendered both by chorus and soloists, and produced an unmistakable effect, though as the performance took place in the cathedral no demonstrations of applause were permitted.

Mr. Henry Holmes's sacred cantata 'Christmas Day' concluded the first part of the programme. The words are taken from Keble's 'Christian Year,' but in his attempt to cast them in a quasi-dramatic form Mr. Holmes has scarcely been happy. It is difficult to see what is gained, for instance, by giving the lines beginning,

Yet stay before thou dare
To join that festal throng,

to an "Oracle," or by repeating the lines, But when they heard the sign where Christ should be, &c.,

as a "chorus of the multitude, taught of the Oracle." Again, such a stage direction (if the expression may be allowed) as the following is, in our opinion, simply nonsense:—

"The company would fain depart, but are held spell-bound. There is mystery around. Nature herself seems rapt. Adown the vale the shepherd pipes. Anon the Titan spirits of old arise, come to claim as theirs the Christ. A pilgrims' chant reaches the ear."

It would, we cannot but think, have been much more judicious had Mr. Holmes simply set the didactic and reflective words of the poet as the latter left them. With regard to the music, it may perhaps be best described as perfectly harmless. It contains little that is striking, nothing that is really new, and at the same time nothing that is offensive. The part-writing is of the simplest description; there is no attempt at contrapuntal elaboration, and in its general style the cantata is much more secular than sacred. The best number is an unaccompanied chorus, "Thou on the bosom laid," which is decidedly pleasing. The composer conducted his work, the solo parts in which were well sung by Miss Anna Williams and Mr. E. Lloyd.

The second part of Thursday morning's performance was devoted to Beethoven's 'Missa Solennis' in D. This stupendous work is so rarely heard that its production at Gloucester would of itself be sufficient to give no ordinary importance to the festival. Owing partly to the abstruse character of much of the music, and even more, probably, to the enormous difficulties which it presents to the executants, it is upwards of nine years since this mass has been heard in London. Yet it is not too much to call it the greatest work of the greatest of composers. Of its importance Beethoven himself was well aware, for in a letter to Ries he speaks of it as "mein grösstes und gelungenstes Werk." Written during the latter part of his life, it belongs to what is generally termed his "third period"—that to which we owe the Choral Symphony, the last five quartets, and the last pianoforte sonatas. We miss here, excepting in a few move-

ments such as the "Kyrie" and "Benedictus," that plastic clearness so conspicuous in his earlier mass (in C); Beethoven has withdrawn altogether from the world, and is absorbed in his own religious contemplations. The inscription "Mit Andacht," which he has prefixed to the "Kyrie," might well serve as a motto for the whole work, for the devotional element predominates throughout. There is nothing in the whole range of music more touching than such movements as the "Christe eleison," the "Qui tollis," the "Crucifixus," and the "Agnus Dei," while the opening of the "Gloria," the "Cum Sancto Spiritu," and the "Credo" are unsurpassed for grandeur and majesty. But no description will convey the least idea of this wonderful music to those who do not know it, while to those who do any analysis is superfluous. It will always be matter for regret that here, as in the Choral Symphony, and to an even greater extent, Beethoven should have disregarded the capabilities of the human voice. The demands which he makes upon his singers, both soloists and chorus, are absolutely cruel in the constant strain upon the extreme parts of their register. This is undoubtedly one of the chief reasons why the mass is so seldom performed. It would be too much to say that the chorus singing at Gloucester was perfect; the delicacy and refinement required by many parts of the music would only be possible after much more rehearsal than was attainable under existing conditions. But as regards accuracy little or nothing was left to desire, and the very trying high notes with which the score abounds were attacked with a vigour and an energy which deserve much commendation. The solo parts received full justice from Madame Albani, Madame Patay, and Messrs. E. Lloyd and Santley, while the orchestra, excepting a few important slips on the part of one of the wind instruments, was very satisfactory. Mr. Lloyd conducted the work with great care and judgment, and a very large proportion of the success of the performance is undoubtedly due to his efforts.

The remainder of the festival may be very briefly dismissed. A second miscellaneous concert was given in the Shire Hall on the Thursday evening, the most important number of which was Schumann's Symphony in B flat. At the same concert Mr. Sutton, a pupil of M. Sainton at the Royal Academy of Music, produced a very favourable impression by his excellent rendering of a Ballade and Polonaise by Vieuxtemps. On the Friday morning the 'Messiah' was given in the cathedral, and on the same evening there was a special service in the nave, at which the chief musical feature was an Evening Service ("Magnificat" and "Nunc Dimittis") written for the occasion by Mr. C. H. Lloyd, a most interesting work, which proves that the conductor of the festival possesses considerable talent as a composer. The meeting now ended may be justly considered as, from a musical point of view, one of the most successful of the festivals of the Three Choirs.

Musical Society.

A REPORT, for which we are happy to state there is no foundation, has been widely circulated to the effect that Dr. Hans von Bülow had

lost the use of his right hand in consequence of an attack of paralysis.

Le Ménestrel states that Madame Lemmens-Sharrington has been nominated professor of singing at the Brussels Conservatoire.

A MARBLE tablet, with an appropriate inscription, has been recently affixed to the house in which Handel was born, No. 4, Grocer Schlämm, Halle.

Two versions of 'Mefistofele' will be produced almost simultaneously in America. Madame Gerster, Signor Campanini, and Signor Nannetti will sustain the chief parts in Mr. Mapleson's season, and Madame Marie Rose, Mr. Byron, and Mr. George Conly in the English rendering under the management of Messrs. Strakosch and Hens.

A TRIAL of the electric light in combination with gas has been made at La Scala, Milan, with it is said, excellent effect.

It is said that the first novelty to be produced at the new opera-house in Berlin will be Rubinstein's 'Newo.'

THE Borough of Hackney Choral Association has just issued its prospectus for the approaching season. The principal works announced for performance are Mendelssohn's 'Lobgesang,' 95th Psalm, and finale to 'Loreley,' Schumann's 'Hymn to Night,' Hofmann's 'Melusine,' Goets's 137th Psalm, Schubert's 'Song of the Spirits over the Waters,' and the first two parts of Haydn's 'Seasons.' The concerts will be given, as usual, in the Shoreditch Town Hall.

M. MASSENET is now engaged on a new opera, founded on Dumas's romance 'Don Juan de Marana.'

THE death is announced of M. Prosper Pascal, a composer of some operettas which failed to gain the approval of the Parisian public. In his literary and journalistic labours M. Pascal was more successful. He was the author of the French versions of Mozart's 'Die Entführung' and 'Titus.'

DRAMA

LYCEUM THEATRE.—SOLE LESSEE AND MANAGER, MR. HENRY IRVING.—This and every evening, at 8.30, will be presented the Legendary Drama of 'THE QUEENIAN BROTHERS.' LOUIS and FABIEN DU FRANCIS. Mr. IRVING. Proceed at 7.30 by a new and original Comedy, entitled 'MY GINGER.' Box Office open 10 to 5, under the direction of Mr. Keast, of whom seats may be booked by letter or telegram.—LYCEUM.

La Comédie-Française d Londres (1871-1879). Journal inédit de Edmond Got—Journal de Francisque Sarcey. Publiée, avec une Introduction, par Georges d'Heylli. (Paris, Ollendorff.)

THE modest and useful writer who signs himself Georges d'Heylli may be said, with M. Francisque Sarcey, to form the historiographical staff of the Comédie Française. He is the biographer and critic, in his monographs on Regnier, Arnould-Plessy, and Bressant, of some of its most famous artists. In a contribution to the series of "Foyers et Couliasses" he has treated of its ups and downs and shifts and changes, from the time of its constitution under La Grange to the accession of M. Emile Perrin. Then in his 'Journal Intime de la Comédie Française' he has printed a record of all that was done upon its stage between 1852 and 1871. Now it is his to tell of Molière's heirs as strollers, and to narrate the circumstances of the provincial round they made in 1868, and of their several ventures across the Channel in 1871 and 1879.

In the matter of strolling the Comédie Française has never held in honour the example of its founders. Molière strolled the provinces of the south and west for

years ere he returned to Paris to try his fortunes, on off days with the Italians, on the stage of the Petit-Bourbon; and the artists who accompanied him—the delightful De Brie, the adventurous Bérard, the brilliant Duparc, and the rest of them—were strollers all, and strollers of the most vagabondish habit. The respectable La Grange, too, ere he stood for the first time by Molière's side at the Château de Chilly, had been as determined a stroller as Brécourt himself, and to him, after his illustrious chief, are due the establishment and endowment as a royal house of the Comédie Française. Assuredly, therefore, it is not for lack of precedent that the actors of this most famous playhouse addict themselves so little to the practice of strolling, and refuse to budge as a company except at the nod of emperors or the instances of carpenters and upholsterers. They are in the service of France; their society has survived a monarchy, several republics, and a couple of empires; and it is beneath them to remove from Paris. Abroad the company is to be seen but in fractions: in the person of a rebellious associate, like Mlle. Madeleine Brohan or Madame Arnould-Plessey; or as incarnate in some histrionic prodigy of the type of Mlle. Bernhardt; or as represented officially, so to speak, by such rare and accomplished artists as M. Got and M. Coquelin. Even of this, as recent events have shown, it is not held advisable that there should be too much. The company is a fixed and steady constellation, and for stars that would wander there is no place within its system. As for getting the whole Comédie away from the Rue de Richelieu, that is a real Star Chamber matter. The question is one to be debated by ministers, argued out by anxious legists, criticized in opposition prints, made the subject of letters from indignant patriots, and wrangled over by deputies in want of a grievance. Hence it is that, of the three rounds made outside the walls of Paris by Molière's heirs and successors, two were made on the advice of the contractor for repairs; twice the actors were enfranchised by the operation of a white-wash brush! The third adventure was brought about by the action of the Commune. It was more partial in aim and apparently less splendid in its results than either of the others; but it is in fact the one that most redounds to the credit of those who were engaged in it, and the one on which historians of the Comédie Française will take most pleasure in enlarging.

The company's first and third removals were ordinary provincial and foreign tours. The pretext was the same for both of them. The theatre stood in need of repairs, and it was deemed advisable to utilize the opportunity thus afforded. The earlier was made in 1868. The artists engaged in it, some seventeen in all, were MM. Got, Delaunay, Maubant, Lafontaine, Garraud, Talbot, Barré, Coquelin, Masset, and Coquelin cadet; with Mlles. Favart, Guyon, Lafontaine, Royer, and Dinah-Félix. The only places visited were Dijon, Lyons, Toulon, Nice, and Marseilles. Twenty-three performances were given, with a repertory of eighteen plays or fragments of plays, the most popular of which appear to have been 'Le Misanthrope,' 'Les Fourberies de Scapin,' and the 'Paul Forestier'

of Émile Augier. The gross receipts were 72,390 francs 55 centimes, which yielded a net profit of 33,494 francs 79 centimes for division among the company. The third removal, that of last year, was a business of far greater difficulty and importance than the first. The circumstances are still fresh in everybody's memory, and it is unnecessary to recall them. M. d'Heylli, however, has printed a full profit-and-loss account of the trip, and some of his information is well worth quoting. There were thirty-six performances at 6,000 francs, and six at 4,000 francs; 1,685 francs came in as "diverses recettes"; 2,000 francs were produced by a sale of scenery and decorations; so that the total received amounted to upwards of 243,685 francs. The expenses are estimated at a sum of 127,788 francs. They include a tax of 7½ per cent. on the gross receipts for authors' rights and the wages, on a scale of exceptional liberality, of the actors and actresses. The lady associates got 60 francs a day, the gentlemen only 50 francs; the lady *pensionnaires* had 35 francs a day, their male comrades 30 francs. As, in addition to their salaries, the members of the company had a net profit of 115,897 francs to share at the close of the campaign, their journey from a pecuniary, not less than from an artistic, point of view, must be held to have been splendidly successful. This is not, we should add, the opinion of M. Sarcey. That gentleman inclines to believe that the English *entrepreneurs* made heaps of money by the transaction, and often shared as much as 800*l.* a night. Evidently he thinks, though he does not actually affirm, that the company were ill paid. "La Comédie Française," he says, "a les mains nettes de cet argent-là." And he goes on to add, with the *digne* and happy assurance in error common to all Frenchmen writing about England and things English, "C'est le succès moral qui a été considérable. Si fatigants qu'ait pu être cette campagne pour nos comédiens, ils ont été payés de leurs peines, puisqu'ils ont pu raviver chez cette grande nation anglaise, et le respect du nom de Molière, et le goût de notre littérature dramatique,"—a reflection that appears to be as far wide of the truth as any with which we have the honour to be acquainted. For the rest, it must be owned that M. Sarcey's journal appears to have far less of interest and importance as an historical document than as a mirror of its distinguished author's mind. Its tone is paternal and wondering, its sentiments are mostly noble, its humour is judicious and careful, its originality is often striking. It is pleasant to note that M. Sarcey no longer holds that an English dramatic critic is the paid servant of a syndicate of lessees and managers. He is still, however, a kind of latter-day edition, as it were, of "the most capricious poet, honest Ovid, among the Goths." The sense and point of certain remarks upon his pet company of players and their pieces fill him with rapture and surprise; he considers these evidences of civilization with the pleased, perplexed, astonished smile of Gulliver among the Lilliputians; he seems to have read his *Times* much as George III. is reported to have examined the dumplings. In connexion with Augier's 'Philiberte' he reports the confidences of an English friend

who, "avec son fort accent britannique," did thus declare himself:—"Je crois qu'à Paris vous avez un mot de slang pour caractériser ces sortes de pièces: vous dites que c'est crévant. Nous disons, nous, *Tiring*, qui est plus poli." After this frank expression of opinion M. Sarcey's surprise that there should be such a thing in England as dramatic criticism seems, it must be confessed, a very natural emotion. Perhaps, however, the author of this criticism upon 'Philiberte' is identical with the ingenious person who explained the prodigious success of 'L'Étourdi' by the perennial popularity of 'Sir Martin Mar-all'—a piece with which the English public is so perfectly familiar, it appears, that 'L'Étourdi' came to it as an old and valued friend; in which case it seems probable that M. Sarcey fell into the hands of wicked men, who did not scruple to amuse themselves à lui *terrer des carottes*, exactly as though he had been no more than an ordinary intelligent foreigner. It should be added that M. Sarcey, these potentialities to the contrary, is very kindly disposed towards us, and has gone so far as to create for us, in a certain "Lord Chamberlain," an entirely new and original English peer; also, that he is nearly always amusing, and now and then almost instructive.

As regards the history of the Comédie Française under the Commune, it forms by far the most interesting portion of the volume. At the end of the war the famous theatre was in a state that verged upon bankruptcy; matters were so bad, indeed, that the question of winding up the company had actually been put and discussed. At this juncture M. Got—the hero of the adventure from first to last—suggested an expedition to London. The proposition was adopted forthwith, and, after a preliminary journey to the English capital with Bressant, the eminent comedian led over the Channel a company including MM. Delaunay, Talbot, Coquelin, Febvre, Barré, and Garraud, and Mlles. Favart, Jouassain, Provost-Ponsin, and Marie Royer. There were many difficulties to contend with; but M. Got is an obstinate Breton—he loves hard work and obstacles; and, thanks in great measure to his tact, judgment, resolution, and enterprise, the campaign was completely successful. Thirty-four plays were produced, fourteen of them from the old repertory; and the profits of the expedition amounted to upwards of 112,528 francs, which was enough to discharge the common debt and to leave a margin of 17,000 francs. The modest and practical little diary in which M. Got records his achievement should take rank in interest and importance, among documents relative to the history of the famous theatre whose salvation is told in it, with La Grange's 'Registre' itself. How great and urgent was the need of the Comédie Française at this period will be understood from the fact that in the May of 1871 the theatre, with a monthly liability of not much less than 40,000 francs, could command no more than some 12,000 francs in the world. It is evident, indeed, that histrionic and dramatic art were ill appreciated under the Commune. Between the 28th of March and the 31st of May some fifty-one performances were given at the Comédie, the gross receipts at which amounted to only 13,532 francs. The most

lucrative of these performances was that of 'Le Duc Job,' on the 30th of March, at which the receipts were 719 francs; the least was that of the 20th of May, when 'Phèdre,' 'Le Legs,' and 'Les Projets de Ma Tante' were played to a house of 54 francs. In this connexion it is worthy of note that once before, in 1831, 'Le Legs,' this time in company with the 'Tartufe,' had been played to a house of 68 francs only; the piece has thus the doubtful honour of having been presented to two of the smallest audiences ever gathered together within the Comédie Française.

Grammatical Society.

THE revival this night of 'The Corsican Brothers' at the Lyceum retrieves the week from absolute sterility, and may be said to mark the commencement of the autumnal season.

THE *début* of M. Leloir at the Comédie Française in the rôle of Harpagon has been but moderately successful. Complaints are beginning to be heard that M. Perrin is not happy in his selection of *pensionnaires*.

THE entertainment to be given at the reopening of the Gymnase Dramatique will consist, according to the *Revue et Gazette des Théâtres*, of a revival of 'L'Innocente,' a comédiette of Chéri-Montigny, in which Mdlle. Noirty will make her *début*, and of 'La Papillonne' of M. Victorien Sardou, and the first performance of 'Nina la Tueuse,' a one-act comedy in verse, the author of which is not named. A prologue is to be spoken by Madame Pasca.

'L'ARBRE DE NOÛL' is the title of a new *fleurie*, by MM. Mortier, Leterrier, and Vanloo, in rehearsal at the Porte Saint Martin.

'La Roussotte,' a new comedy of MM. Meilhac and Halévy, is to be produced at the Variétés in the course of the present season.

MISCELLANEA

The Pound of Flesh.—With reference to Mr. Moncreux Conway's treatment of this subject in its aspect as a tradition from early times (*Nineteenth Century* for May), I have lately come across an Indian story which gives a remarkable parallel. Lieut. R. Carnac Temple has kindly sent me from India a translation of some 'Tales told in the Deccan.' They are a 'literal translation of the 'Hikāyat Latifah' of Muhammad Abd-ul-aziz of Madras, in the Dakhani Dialect,' and this seems to be a direct copy of the 'Hikāyat-i-Latif,' to be found in Gladwin's 'Persian Moonshes,' an educational work published in 1801. But from what source Mr. Gladwin gathered his collection of stories, Lieut. Temple, in his introduction, says he has not been able to find out. They appear to me to be of native origin, but at all events it is worth while drawing your readers' attention to (or perhaps the New Shakspeare Society would like to note) the following story, No. 9 in the collection. I transcribe it exactly as it stands:—'A man made a bet with another about a game, and said, 'If I do not win the game you may cut from my body a seer (i.e. 2 lbs.) of flesh.' When he did not win the game the winner wished to close the bet, but the man would not agree to it. They both went before the judge. The judge said to the winner, 'Pardon him the bet,' but he would not agree to do it. The judge, being very angry, said, 'Cut away, but if you cut more or less than a seer (2 lbs.) I will punish you.' The winner, being helpless, forgave him the bet.'

G. L. GOMME.

TO CORRESPONDENTS.—G. F.—C. B.—E. D.—received.
L. G.—No address.
No notice can be taken of anonymous communications.

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CONTENTS.

McCarthy's History of Our Own Times, Vols. III. and IV.	389
Forbes on Ancient Rome	394
India Past and Present	395
Sir C. Du Cane's Version of the Odyssey	396
The Cave Temples of India	398
Novels of the Week.	399
Library Table—List of New Books	400
An Unpublished Letter from Paris during the Reformation, Winterton in Lincolnshire	401
Literary Gossip	401
Science—Rodd's Ruins of Cornwall; Archaeological Notes, Gossip	402-403
Five Aired—The Private Collections of England; Gossip	403-407
Music—Wagner on Beethoven; Gossip	408-409
Drama—The Week; Gossip	409-410
Miscellaneous	410

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It is hardly a fault that Mr. McCarthy's treatment of foreign affairs is generally somewhat out of proportion to the attention he pays to home concerns. His main object being, very properly, to write a readable book, and one attractive enough to tempt the patrons of the circulating libraries to make some study of contemporary history, he, of course, finds more dramatic material in such subjects as the Sepoy Mutiny, which

with its consequences occupies several of the earlier chapters in the third volume, than in the joggling progress of domestic politics twenty years ago. In speaking of things that happened out of England, however, he is always careful to show especially their connexion with the progress of public opinion and the ramifications of political activity at home. In the chapters about the Indian Mutiny, for instance, he makes it his chief business to identify the misfortunes that then befell us with the misgovernment of India, for which the people at home were responsible, and thus to point a moral, or many morals, that his readers ought to take to heart. If his narrative is superficial, and needs to be corrected by the fuller memoirs that other authors have produced, and if his judgments are not always as searching and impartial as they might be, the general effect of the narratives and judgments is to give a clear and correct notion of the matters described, and a yet clearer and more correct notion of the political issues involved. This is as it should be, and it is the same with nearly all the other parts of Mr. McCarthy's work. He takes us from the suppression of the Indian Mutiny, and with it of the old East India Company, through a string of great and small events,—the turmoil caused by the Orsini affair, the cession of the Ionian Islands, the discussion and settlement of the French commercial treaty, the American civil war, the Jamaica riots, and so forth,—but always with the purpose of helping us to apprehend the lessons taught by these events.

Nor can he be charged with paying too little heed on the whole to strictly domestic affairs. Some of the social movements of the past and present generations are sketched over in a way that is hardly explicable, unless we are to assume that Mr. McCarthy considers he has done enough towards illustrating these phases of history in his novels; but when social questions have political bearings he deals with them pretty fully. One of his most interesting chapters is that in which he traces the growth of trades unions, the progress of law and public opinion with regard to them, and the development of useful working-class organizations to which they have led. Young readers will find it hard to believe that the following paragraph accurately describes a state of things existing less than twenty years ago:

"Public opinion and legislation were in complete agreement as to the rights of Trades-unions. For many years the whole body of English public opinion outside the working-class itself was entirely against the principle of the unions. It is, perhaps, not possible to recall to mind any question open to controversy in which public opinion was ever in our time so nearly unanimous as it was on the subject of trades-organizations. It was an axiom among all the employing and capitalist classes that trades-organizations were as much to be condemned in point of morality as they were absurd in the sight of political economy. Country squires, who had only just been converted from the public profession of protectionist principles, and who still in their secret intelligences failed to see that they were wrong; the whole tone of whose thinking was still, when left to itself, entirely protectionist, and who, the moment they ceased to keep a strict guard on their tongues, would talk protection as naturally as they talked English—such men were lost

in wonder or consumed by anger at the working-man's infatuated notions on the subject of political economy. All the leading newspapers were constantly writing against the Trades-unions at one time; not writing merely as a Liberal paper writes against some Tory measure, but as men condemn a monstrous heresy. A comfortable social theory began to spring up, that all the respectable and well-conducted workmen were opposed to the unions, and all the ne'er-do-wells were on their side and in their ranks. The paid officers of the unions were described as mere cunning parasites, living on the sap and strength of the organization. The spokesmen of the unions were set down invariably as selfish and audacious demagogues, who incited their ignorant victims on to ruin in order that they themselves might live in comfort and revel in popular applause."

Another paragraph from the same chapter will show the nature of the mild philosophizing in which Mr. McCarthy occasionally indulges:—

"The Government cannot be charged of late years with any want of active interest in the business of life among the poor. Its protecting, directing hand is almost everywhere. Sometimes the help thus given is judicious and valuable. For example, the Post Office Savings Banks have become most popular institutions, and no one can doubt that they have tended to develop habits of prudence and economy among the poorer classes all over the country. One of the most curious phenomena of these later times is the reaction that has apparently taken place towards that system of paternal government which Macaulay detested, and which not long ago the Manchester School seemed in good hopes of being able to supersede by the virtue of individual action, private enterprise, voluntary benevolence. We shall still have to describe some much more remarkable illustrations of this reaction than any that have yet been given. Keeping for the present to trades-organizations, we would direct attention to the fact that, whereas in old days the Government said, 'You shall do nothing to help yourselves without our control; and we will do nothing for you but to prosecute you as often as possible,' the tendency now is to say, 'You may do everything you like for yourselves, but you must allow us to enter into a benevolent rivalry with you and insist upon doing all we can for you in our way at the same time.' Whatever the defects or the possible dangers of such a principle, if pushed too far, it is at least not likely to engender artisan conspiracy, to give excuse for secret association, to help men like Broadhead into the position of leaders and despots, to furnish weak minds with an excuse for following the instigations of the fire-raiser and the assassin. All that law has done lately to remove restriction from the 'organization of labour,' if we may once more employ that pompous but expressive phrase, has been well done. We must not hasten to anticipate ill from the almost equally rapid movement of the tendency to help labour in doing labour's own proper work."

Another and kindred subject that Mr. McCarthy handles with great skill is the agricultural labourers' movement. It is not every one who can write a paragraph eight pages long of which the reader will be constrained to follow every line; but Mr. McCarthy has achieved this literary triumph in the paragraph in which he sums up the history of the movement from its inception until the formation of the Labourers' Union. There is an inartistic art in some of these clumsy paragraphs of which Mr. McCarthy appears to be proud.

Mr. McCarthy, as we have said, makes no profession of being impartial. He deserves all the more commendation, therefore, for

the temperate way in which he discusses, or rather expounds without discussing, Irish questions. In one chapter he traces the progress of the Fenian movement; in others he sets forth in detail the causes and the methods of Mr. Gladstone's memorable scheme of legislation; and in another he sketches the origin and growth of Home Rule. But no one can quarrel with the terms in which he apologizes for or justifies opinions with which only a few of his readers are likely to sympathize.

Bringing down his political review to the date of Mr. Gladstone's accession to office, when, as he says, "a new chapter of English history opened," Mr. McCarthy devotes a long concluding chapter to a survey of the literature of the past twenty years. This is more interesting as a candid statement of the writer's views concerning his contemporaries and rivals than valuable on its own account. There is not much instruction to be expected from a single paragraph, even though it runs to five pages, which disposes of Mr. Swinburne, Mr. Morris, Mr. Dante Rossetti, Miss Christina Rossetti, Mr. Robert Buchanan, and George Eliot (in so far as she, "a woman of genius who is not a poet," made "clever attempts to write poetry"), and winds up by connecting all these with "the pre-Raphaelite school, as a certain group of poets and painters came to be fantastically designated." Mr. McCarthy clearly knows very little about "the pre-Raphaelite school," but there is some common sense as well as humour in his mockery of it:—

"Pre-Raphaelitism was in the beginning a vigorous protest in favour of truth in nature and art, of open eyes and faithful observation in artistic critics, students, and every one else, as against conventionalities and pretences and unrealities of all kinds. Mr. Ruskin was the prophet of the new school. Mr. Dante Rossetti, Mr. Holman Hunt, Mr. Madox Brown, and Mr. Millais were its practical expounders in art. A great controversy sprang up, and England divided itself into two schools. No impartial person can deny that Mr. Ruskin and the pre-Raphaelites did great good, and that much of their influence and example was decidedly healthy. But pre-Raphaelitism became a very different thing in later years, when it professed to invade all arts, and to establish itself in all the decorative business of life, from the ornamentation of a cathedral to the fringe of a dress. Lately it has become a mere affectation, an artistic whim. It has got mixed up with æstheticism, neo-paganism, and other such fantasies. The typical pre-Raphaelite of the school's later development is, however, a figure not unworthy of description. The typical pre-Raphaelite believed Mr. Dante Rossetti and Mr. Burne Jones to be the greatest artists of the ancient or modern world. If any spoke to him of contemporary English poetry, he assumed that there was only question of Mr. Rossetti, Mr. Swinburne, or Mr. Morris. In modern French literature he admired Victor Hugo, Baudelaire, and one or two others newer to song, and of whom the outer world had yet heard little. Among the writers of older France he was chiefly concerned about François Villon. He was an enthusiastic admirer of the paintings of the late Henri Regnault. Probably he spoke of France as 'our France.' He was angry with the Germans for having vexed our France. He professed faith in the philosophy of Schopenhauer and the music of Wagner, and he was greatly touched by Chopin. He gave himself out as familiar with the Greek poets, and was wild in his admiration of Sappho. He made for

himself a sort of religion out of wall-paper, old teapots, and fans. He thought to order, and yet above all things piqued himself on his originality. He and his comrades received their opinions as Charlemagne's converts did their Christianity, in platoons. He became quite a distinct figure in the literary history of our time, and he positively called into existence a whole school of satirists in fiction, verse, and drawing to make fun of his follies, whimsicalities, and affectations."

Mr. McCarthy is kinder to contemporary novelists, but George Eliot is the only one he really praises.

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WITH the importance of the general scope of this book, which is to trace the providential connexion of ancient Rome with the Christian religion, every reader will naturally be impressed, and will be ready to acknowledge that few subjects could be more historically interesting. At the same time, the perplexing difficulties which arise in the treatment of so complicated a subject will at once be apparent. To pick out from the whole fabric of superstition which enveloped the ancient Roman world those points in which the working of a higher supernatural power can be clearly discerned involves a degree of knowledge and judgment not commonly met with. While we, therefore, welcome the production of a work treating of so grand and noble a subject as that which Mr. Formby has laid before us, we cannot but expect to find many parts of his work in which we must object to the tone that he has adopted, and also many historical statements or assumptions in which we feel him to be mistaken. We see throughout that we have the views of the ecclesiastic rather than those of the historical student laid before us, and that the line between superstition and living religion is not always observed.

M. Renan's Hibbert Lectures have doubtless been seen by many of our readers. They give a sketch of the views of a French philosopher on the question how far Christianity is a creation of Rome. In Mr. Formby's book we have, on the other hand, the views of an attached member of the Roman Church on ancient Rome as a precursor sent by Divine Providence to prepare the world for Christianity. In the first three chapters the regal period of Roman history is compared in its obscure origin but cosmopolitan policy to the planting of Christianity in the corners of Jerusalem, and the world-wide doctrines taught by the founder. It must, however, be confessed that the Roman regal policy is enlarged and magnified by our author into proportions which the student of Roman history will scarcely recognize. The credit of having upheld a policy which would unite all the different sections of Italian inhabitants under one free and great social centre is assigned to Romulus and the other kings of early Rome. It seems to us that Mr. Formby has in this point exaggerated our possible knowledge of the early history of Rome; and though many historical students will join with him in rejecting Niebuhr's reconstruction of the history of the primeval settlements in Latium, yet they will naturally think that

he has gone too far in the opposite direction of defining the policy of regal Rome. There can be little doubt, however, that the strength of Rome was established in a great measure by her power of confederating and adopting the surrounding tribes and nations, and making herself their centre. But this later cosmopolitan policy can hardly be extended back so far as to include the asylum of Romulus or the acts of Ancus or Severus. Such an extension seems contrary to all our ideas of historical truth. Mr. Formby assumes that we have a more complete knowledge of the character of the legendary asylum than can be fairly deduced from the poetical statements of Roman writers.

"How did it come to pass," he asks, "that Romulus was able to cement together the heterogeneous multitudes from different nations who flocked to his asylum, and by what system of discipline did he come to have the power to form out of them the very strongest military and political unity of which history possesses any record?"

Romulus here certainly has credit given to him for a political foresight and ability which even the rhetorical imaginations of such writers as Livy and even Florus have not assigned to him. And here we must remark upon the erroneous authority given to Florus by our author, who speaks of *Anneus Florus* as the author of an epitome of the history of the city, "which appears to have served, so early as the reign of Augustus Cæsar, as a school or college class-book for Roman youth, and to have been deservedly popular." Now it seems quite certain from the *proemium* of the epitome of Florus that he did not live before the time of Trajan or that of Hadrian. This is, therefore, a serious chronological blunder; to which it must be added, that to place a writer of panegyric effusions, such as those of Florus, in the Augustan age, betrays a grave ignorance of Roman literature. In quoting Florus as a Roman historian, Mr. Formby should at least have allowed that the language of the epitome is timid and declamatory, and that, in fact, we cannot even ascertain the author's name with certainty. We cannot here omit to notice a want of scholarship also in the quotation (p. 26) from Tacitus, *Ann. xiii. 58*, where Mr. Formby translates *donesc reviresceret* "until it shall send forth green leaves," the meaning really being, according to the Tacitean use of *donesc*, "until it did send forth green leaves again." His translation of the words *prodigii loco habitum est*, in the same passage, seems to us also to be erroneous. The error in the quotation from Tacitus on p. 23, where we find the seventh book of the 'Annals' referred to, is probably typographical.

Mr. Formby proceeds, after his exaggerated statement of the cosmopolitan policy of Romulus, to speak of the Roman republican era. The struggle between Rome and Carthage and the civil wars of the later republic are the principal parts of Roman history dwelt upon here, and the author, in our opinion, insists too strongly upon the excellence of the constitution said to have been founded by Servius, and fails to notice the very gradual stages by which Roman supremacy and military power were established. He here seems to us to fall into the very same mistaken view against which he warns the historian of the present time

when he says that Christian Rome must not be separated from military and dominant Rome. Modern writers of Roman history, among whom Dean Merivale may be especially mentioned, have certainly combined their view of Roman life with the influences which philosophy and religion exerted upon it, and have not separated Christian Rome by too definite a line from military and imperial Rome.

Passing on to imperial Rome, Mr. Formby calls attention to the mistaken view which is often adopted by historians in measuring the state of the Roman world too much by the depravity of the emperors. He says, "We are apt to identify the political Roman world with the personal aberrations and excesses of the particular Cæsars to an extent in which the power of the imagination far outruns the truth of history." But in his following pages the picture which Tacitus and Seneca give of the fearful state of society in Rome is brought forward, and Mr. Formby points the contrast between the Christian mission and the floods of vice which desolated Rome. We cannot help observing that here we expected to find more mention of St. Paul, whose Epistle to the Romans seems to us to be thrown into the background. This was perhaps necessary in order to give the prominence which a writer of Mr. Formby's opinions would desire to St. Peter as the first head and origin of Christianity in Rome. But the superexaltation of St. Peter in face of the historical evidence which remains as to St. Paul's influence at Rome appears to us to be one of the defects of this part of the work.

The book is beautifully printed and largely illustrated. Some of the illustrations are apparently quite new, and are striking. Three or four large plates of coins, representations of the Roman cumbria, and numerous engravings of the busts in the Capitoline Museum, are among the ornaments of the book. We cannot, however, close our eyes to some serious errors in the views and engravings. One of the most prominent of these is in the representation of the Roman Forum given at p. 157, where the arch of Titus is placed on the opposite side of the Forum to the temple of Castor and Pollux, and the temple of Jupiter Feretrius on the Capitol occupies the site on which that of Juno Moneta should stand. We must also call the author's attention to the following errors in the maps. In the small map of Rome on p. 23 M. Velia and the Esquiline Hill are marked as if they stood at the end of the Circus Maximus, where the Cælian Hill really stands; and on p. 36 the positions of the Subura and the Curia Hostilia are incorrectly marked.

Canina's restorations are unhesitatingly introduced without the caution which should have guarded the reader against the prolific imagination of that great Roman antiquary. The temple of Janus as delineated on p. 116, when compared with the representation of the same temple given on the coin of Nero which is shown on p. 156, makes us look for some justification of these audacious restorations. But no such justification is given, and we are left in this case, as also in many other points of archaeology, to accept the statement laid before us without attempting to investigate its truth. So,

also, by assuming (p. 279) without question that St. Peter, at the end of his First Epistle, alluded to Rome under the name of Babylon, Mr. Formby clearly indicates that he does not intend to admit any doubt as to the right interpretation of the name Babylon in that passage; and he even goes so far as to say that St. Peter, in comparing Rome to Babylon, seems to intimate the future greatness of Rome as the early centre of Christianity, forgetting that Babylon fell without any lasting political effect upon the nations of the ancient world, and that if St. Peter were really comparing Rome to Babylon, he would not be intimating a future greatness, but a complete loss of national influence.

Mr. Formby dwells greatly upon the nobler aspects of Roman character and literature, and the higher life of ancient Rome, and quotes Pliny the younger in contrast to Suetonius and Tacitus. He says (p. 254):—

"Last we might be carried away with the idea that because professional satirists such as Juvenal, and matter-of-fact annalists like Suetonius and Tacitus, have been able, and with a truth no one will question, to make a very shocking display of the bad and degraded side of the Roman world, therefore the Christian religion could meet with nothing in Roman society that was homogeneous to itself, and that its condition was nothing but that of a standing incessant protest and resistance, not tempered with the discovery of anything savouring of the virtuous and gentle character of human life—we may have recourse to a witness whose testimony is contained in the correspondence with his friends, which has been preserved and has come down to us. This writer is Pliny the younger; and though he cannot be said actually to belong to the particular period of the interval of time which now occupies us, having been born in A.D. 62, he was from his earliest years familiar with all the traditions and memories of this time, and the Rome with which he was personally acquainted was doubtless very slightly different from the Rome of the period that was known personally to St. Paul."

The tone of society in which Pliny moved was certainly high and noble, standing out in great contrast to the coarse and voluptuous habits of most of the imperial Romans, and we are glad to see especial attention drawn to it.

It will be seen from what we have noticed that Mr. Formby's book will not satisfy the eye of the scholar or of the historical student, and we regret this the more because we can sympathise with the main object of his work in tracing the Divine government of the world. But neither the advancement of the Christian religion in general nor that of the Roman view of Christianity in particular will be promoted by the unscholarly assumptions and prejudiced views of history which too evidently show themselves in this work.

India Past and Present. By Shoochee Chunder Dutt. (Chatto & Windus.)

'INDIA PAST AND PRESENT' is not a history, but a description of the country at three different periods, which may be called the Hindu, Mohammedan, and English eras. The earlier chapters can hardly be accepted as a perfectly true picture of its condition anterior to and during the Mohammedan domination, on account of the scanty records

that exist and the national prejudice of a Hindu to a foreign rule that has passed away; but the picture of India as it is will be read with interest as the Indian, or rather Hindu, view of the effects of our rule.

We conquered India, we may say, less than a century ago, and we hold it primarily for our own advantage; but the very freedom and liberality, or toleration of independence, of our own institutions has tended to make the improvement of the intellectual condition of those we held in subjection certain, and our growing difficulty, the intellectual activity and consequent independence in the subject race, is the result.

The best chapter in the book is that on "Young Bengal." The author is not complimentary to his countrymen in other parts of the volume, as is instanced by the following:—

"Change the scene. In a rather obscure part of the house, just behind the *dildan*, is a fine long room, where you will see another company, composed of some ten or fifteen young men, with the *chillum* and the *pan* before them, and some bottles in the background, where perhaps you cannot see them. They are all students, either of the Medical or the Presidency College, or of both, and are certainly a very intelligent and genial-looking set, carrying on their conversation in an unrestrained, smart, and interesting manner. They have also had lessons on the *tubla*, and can sing with great spirit. Do you think the party an agreeable one? It seems so. But let the stranger move out, and the bottles will move forward, and they will have a hell to themselves before they part."

In the chapter under the above heading, however, the author considers the progress of his countrymen—and justly so considers it—as satisfactory, and makes some suggestions worthy of their notice and of ours. To them he says:—

"The adoption of English clothing and habits is not in every case well suited to the country, and all close imitations are necessarily ridiculous. In fact, the imitations have been already much too close, not simply in the matter of boots and trousers, but also as regards the use of brandy and beer.... Young Bengal, in his go-ahead zeal, has often forgotten that what is cordial to the English constitution is poison to that of the Hindu.... With the education of young Bengal there ought to be allied some share of that spirit of enterprise which characterizes the *Paras*, who not only follows the English lead in letters, but also in the occupations of every-day life. Many spheres of usefulness remain yet unoccupied, and most of them carry independence with them. All the trades are open for adoption; artists are in great demand in all the cities of India; farming on scientific principles is nowhere understood at present, and promises a very remunerative occupation. The questions will occur of themselves to those in search of useful employment, Why not be the plodding, industrious, and frugal tradesman? Why not introduce the use of improved implements in husbandry? Why not rear cattle for human consumption?..... Great literary attainments will not be required in most of the lines of life we have indicated; what will be mainly required are habits of usefulness, industry, and frugality. The youths of Bengal have learnt English literature well; they must now acquire the excellent habits of the English workman, that fit him for almost every sphere of life."

On the other hand, the author reminds us that

"it is English education that has made them what they are. It has, of course, encouraged

many hopes. Why was ambition awakened if it was not to be satisfied? It was the Englishman that encouraged the Hindu to better his condition, and held out the promise of bettering his status. The Hindu has vindicated the teaching he received; does it befit the Englishman now to turn round and call him names because he has become what the Englishman wished him to become?

We must not forget in reading the foregoing that the difficulty of the present situation, to which we have referred above, is to a great extent of our own making. We have done in India what many people contend we are doing in England: we have established a system of higher education, gratuitous in all but name, which unfits its recipients for any employment they can naturally hope to obtain. The result anywhere would be discontent, while in a conquered race it becomes disaffection.

One point strongly brought out in the present work is the imperfection of pure democracy as a form of government. We have lately had from an abler pen a most picturesque description of the village communities of India, coupled with a strong opinion that in that organization lay the secret of Indian art, and that in their revival lay all hope for the future. The present author equally extols their merits, the almost complete freedom from interference on the part of the sovereign—in other words, the central government—the autonomy, in fact, of districts and small communities. Decentralization, however, to a dangerous degree was the consequence. The ties of national life were loosened, the people were happy for a limited period, and the Mohammedan domination was the result.

We would point out to Mr. Shooashee Chunder Dutt that terms such as "threw it overboard," "odorous in comparison," "Billingsgate," and like expressions, many instances of which will be found scattered through the book, are not classical English. It is unfortunate that when criticizing his countrymen, and stating that "the best specimens of the class are undoubtedly to be found among those only who have cultivated it [English] well," he should have adopted such a style.

The Odyssey of Homer. Books I.-XII.
Translated into English Verse by Sir Charles Du Cane, K.C.M.G. (Blackwood & Sons.)

THE 'Odyssey' has been translated some six times in the course of the last two years, and an American scholar is at work on a new prose version. It seems a pity that one or other of the translators has not preferred to do the 'Iliad' into prose. The English reader who, with Sainte-Beuve and Mr. Matthew Arnold, distrusts metrical versions is obliged to fall back upon the diverting rendering in Mr. Bohn's series. It is perhaps too late for Sir Charles Du Cane to earn the gratitude of English readers of the 'Iliad,' now that he has committed himself to a version of the first twelve books of the 'Odyssey' in "ballad metre." The objections to that metre, which is not suited to a long distance of ground, Sir Charles perfectly appreciates. But there are objections to all possible English measures, and in the ballad metre he thinks simplicity may be

combined with rapidity of movement. To ourselves the movement of his verse seems neither very rapid nor very Homeric; nor are Sir Charles's equivalents for Homeric terms always very exact. He is much more accurate than General Schomburgk, but less spirited than the rather erratic though lively Avia. Perhaps the first eleven lines represent as well as any that we could select the weaknesses of the rendering:—

Muse! of that hero versatile indite to me the song,
Doomed, when he sacred Troy had sacked, to wander
far and long.

Who saw the towns of many men, much knowledge
did obtain

Aeant their ways, and with much woe was heart-
wring on the main,
Seeking his own life to preserve, his friends' return
to gain.

E'en so he rescued not his friends, though eagerly
he strove,

For them their own infatuate deeds to direful end-
ing drove.

Fools, who the sun-god's sacred beaves dared madly
to devour,

Doomed by his anger ne'er to see of glad return the
hour.

Sing, goddess, child of mighty Jove, of these events,
I pray.

And from what starting-point thou wilt begin with
me the lay.

Here "indite" is an odd translation of *ἔπεισε*, and might lead the English reader to suppose that Homer referred to the art of writing. "Much knowledge did obtain aeneant their ways" is a very clumsy version of *πολλὰν μάλα δόξα ἔπεισε φίλῃς ἐνὶ πατρίδι*. The inverted expression "of glad return the hour" is an example of a struggle after rhyme which is quite in the ballad manner, but distressing enough in a translation of Homer. In the last line the force of the *καὶ* in *ἐνὶ καὶ φίλῃς* is neglected. It would be easy to go on criticizing passage after passage with this minuteness, but the labour would be vain. Sir Charles Du Cane is not inaccurate, nor does he interpolate (as Avia does), but he takes the bloom and beauty off the poetry of Homer when, for example, after two lines rhyming in "bent" and "extent," he instantly uses the rhymes "strength" and "length." An accomplished versifier would shun such a jingle.

We may mention a few points in which we differ from Sir Charles's rendering. Book i. line 160, *νῆπρου* is rendered "without cost," the suitors "without cost another's wealth devour," where the meaning seems to be that they devour what they will never be called on to make atonement for. In the next line but one *ἐν ἡπείρῳ* is rendered "on yonder continent," instead of "on the mainland." There is nothing in Homer to show that Telemachus is speaking of any particular "continent." In line 184 Pallas says she is taking iron to Temesa to exchange for copper. Sir Charles Du Cane makes these steel and brass respectively, for which we think there is little warrant in any sound theory of Homeric metals. In line 277 we differ from Sir Charles's view of *ἔβρα πολλὰ δὲ μάλα δόξα ἔπεισε φίλῃς ἐνὶ πατρίδι*, which he renders

Many a gift arrayed,
Such as is meet for daughter dear a father should
be paid.

We imagine that some of the gifts were returned with the daughter, a custom which prevails among some backward races in various parts of the world. But this is open to dispute. In the second book Penelope is

made to say about Laertes that it would be a shame were he
Shroudless within his grave to lie like pauper at the
last.

There were no "paupers" in Ithaca any more than there were parochial beadles. The term is a shock to the reader's taste. Here is a painful inversion:—

Nor be it less thy care
Of meal, of man the marrow, store in thick skins to
prepare.

Nor is this much better:—

And thine equipment to provide shall to the Greeks
be care.

Whilst I was child in age
needs an "a" before "child" to make it
English.

Such are the blemishes in Sir Charles Du Cane's 'Odyssey.' A little more experience in "making easy rhymes with difficulty" is needed by the translator. To compensate for what may seem hypercriticism we quote a fine and fluent passage about the cavern of Calypso:—

A mighty fire burnt on the hearth, and wafted odour
sweet

Of sandal-wood and cedar-log far from her lone
retreat,

And from within the cave's recess her voice melo-
dious rang,

As with gold shuttle at her web the goddess wrought
and sang.

In full luxuriance round her cave arose a leafy wood,
Where alder, mixed with cypress sweet, and lofty

poplar stood,
Beneath whose shelter long-winged birds flock
nightly to their rest,—

Falcon and owl, and chattering crow, that haunts
the sea's broad breast.

And climbing o'er the hollow cave, a vine its tendrils
flung,

In the full bloom of vigorous growth, with purple
clusters hung.

Four fountains with their crystal spray nigh to each
other gleamed,

And branching off with gentle rill, on separate
courses streamed.

Whilst all around the nymph's abode fair grassy
meads lay spread,

With tufts of violet soft and sweet, and parsley
carpeted.

E'en an immortal, if his way should thitherward be
bent,

Might stand and gaze upon the scene in joy and
wonderment.

Here Sir Charles's work is seen at its best, and its best is very good. To our ear his metre is against him, but, with such exceptions as we have noted, he manages it skilfully. By the way, his difficulty about the distance of Pharo from the coast of Egypt (iv. 352) will disappear when *Αἰγύπτος* is rendered "the river Ægyptus," Homer's name for the Nile. Parallel passages from many poets, English, Greek, Italian, Latin, are given in foot-notes. These notes distract the attention, and lead us from Homer's seas and stormy shores into pleasant gardens of Virgil or Spenser. There are two bad misprints in the quotation from Mr. Swinburne (p. 73). Complete success in Homeric translation is, perhaps, impossible. Sir Charles Du Cane's version is at least faithful and tolerably fluent.

The Cave Temples of India. By James Ferguson, D.C.L., F.R.S., and James Burgess. (Printed and published by order of H.M. Secretary of State for India.)

THIS work presents the first connected account of all the rock-cut temples of India,

and it gives a strictly scientific account of them, with carefully measured plans and drawings, arranged as nearly as practicable in their chronological sequence, the previous accounts of them belonging more or less to the category of picturesque literary descriptions. The work is the long protracted result of a recommendation made to the Court of Directors by the Royal Asiatic Society, at the instance of Mr. James Fergusson himself, on the occasion of his reading his well-known paper on 'The Rock-cut Temples of India,' so far back as 1843. It was consequent on this representation that the Bombay Cave Temple Commission was appointed in 1848, for the purpose of exploring and reporting on the antiquarian remains of the Western Presidency, which is the chief seat of the rock-cut shrines of India. The Commission consisted of the Rev. Dr. John Wilson, F.R.S., as President; the Rev. Dr. Stevenson, Vice-President; C. J. Erskine, C.S.; Capt. Lynch, I.N.; James Harkness, LL.D.; Venayek Gangadhar Shastri; and Dr. Henry James Carter, F.R.S., the distinguished naturalist of Western India, as Secretary. The first memoir on the subject of their researches was prepared by Dr. Wilson in 1850, and a second in 1852. The Commission also at once employed Lieut. Bird, and after him Vishnu Shastri Bapat, to take facsimiles of the inscriptions from the caves, in which work the latter was engaged until his death in 1860, after which in 1861 the Commission was dissolved. It had, however, stirred up intelligent and energetic officers in different parts of Western India to explore the antiquities of their districts, among whom were Sir Bartle Frere, Dr. Eljah Impey, Meadows Taylor, Dr. Bradley, Sir Walter Elliot, Dr. E. W. West, and his brother, Mr. Arthur A. West. At its instigation also the Madras Government appointed Capt. Robert Gill to copy the celebrated fresco paintings in the Buddhist caves at Ajanta. In the course of eight or ten years he succeeded in sending home no less than thirty full-size copies of them, but, unfortunately, twenty-five of them were lent to the Crystal Palace, where they were destroyed in the ruinous conflagration of 1866. In 1873 Mr. Griffiths, the accomplished Principal of the Bombay School of Art, was instructed to prepare fresh copies of these ancient frescoes, and has since that date sent home a considerable number of them, which, again unfortunately, have been divided between the South Kensington and British Museums, instead of being taken over wholly by one or other of them, as was intended when the Secretary of State for India transferred the India Museum art collections to the Science and Art Department, and its antiquarian collections to the Trustees of the British Museum. In the meanwhile, and once more at the suggestion of Mr. Fergusson, the Secretary of State for India proposed in 1870 to the Government of India the appointment of a regular official survey of the architectural remains, and particularly of the cave temples, of Western India; and in 1873, thanks principally to the intelligent interest shown in the matter by the Hon. J. Gibbs, Mr. Burgess was appointed to this onerous and responsible duty. He had already published a work on the

'Rock-cut Temples of Elephanta' and another on the 'Temple of Satruvaya,' the celebrated Jaina place of pilgrimage near Palitana, in Kathiawad (Kattyawar); and in the seven years since his appointment as Surveyor and Reporter he has accumulated, in the three handsome volumes of Reports on the Archaeological Survey of Western India published by the Government of Bombay, the mass of original and positive information regarding the most ancient architectural remains of Southern and Western India which made it possible for Mr. Fergusson to undertake the present elaborate and exhaustive monograph. Such is the history of the modern scientific exploration of the profoundly interesting and instructive early Buddhist and Brahmanical rock-cut temples of India.

The cave temples of Western India were visited by the earliest travellers from Europe. Linschoten mentions the cave of Elephanta in 1579, and it was afterwards visited and described by Fryer, Hamilton, Anquetil du Perron, Lord Valentia, Niebuhr, and others; Linschoten, Boon, Anquetil, and Salt describe Salsette, and Thavenot and Anquetil the caves of Elura (Ellora). Between 1796 and 1809 the Daniells published their six famous folio volumes of coloured engravings of the principal architectural monuments of India, including a complete series of views of the caves of Elephanta and Salsette, and of the rock-cut temples of Elura, the latter drawn by Mr. Wales, but engraved by the brothers Daniell with almost photographic accuracy of detail. It was not, however, until Mr. Fergusson read his paper before the Royal Asiatic Society in 1843 that any general description of the rock-cut temples of India, pointing out the characteristic features of their architecture, had been attempted. Nor was it possible to do so before the completion of the first seven volumes of the *Journal of the Asiatic Society of Bengal* in 1838, in which James Prinsep, aided in his researches by Turnour, Kittoe, Postans, and others, in a series of papers on the inscriptions of Asoka, revolutionized the whole character and meaning of Indian archaeology. The history of Buddha and of early Buddhism, which had before been mythical and vague, now became defined and intelligible and based on recognized facts. The relations also of Brahmanism and Jainism to Buddhism and to each other were now for the first time settled on an easily understood basis, and admitted of a logical superstructure raised on it. It was on the basis thus afforded by the marvellous ingenuity of James Prinsep that Mr. Fergusson was able to begin that laborious and scientific investigation of the architecture and antiquities of India to which he has, with an honourable enthusiasm most rare in the present age, devoted his entire lifetime, and in which he is now being aided, with such marked and fruitful ability, by Mr. James Burgess. Mr. Burgess really began his official work in February, 1874, with the survey of Belgaum, and was at once so fortunate as to discover the famous Badami inscription. It affords a landmark almost as important in relation to Indian architecture as are Sir William Jones's discovery that Chandragupta was only another name for Sandracottus, and James Prinsep's identification of the

Pryadiasi of the Buddhist inscriptions with Asoka, in relation to the ancient history of India. There are innumerable Buddhist inscriptions on the Western caves, but none with dates from any well-ascertained era; and none, unfortunately, of all the Brahmanical caves at Elura and elsewhere has an inscription that can be called integral. The consequence, therefore, was that before Mr. Burgess made his discovery the only mode by which their age could be approximately determined was by arranging them in sequence according to our real or empirical knowledge of the history of the period during which they were supposed to have been excavated. At Elura, for instance, as Mr. Fergusson has pointed out, it was assumed that the Buddhist preceded the Brahmanical excavations, and that these were succeeded by the Jaina. Arguing on this basis, it was found that one *Chaitya* cave there was identical in style with the last four *Chaityas* at Ajanta, and that cave was placed at the end of the sixth century. The caves next it were supposed to occupy the seventh century, thus leading on to the Rameswara group, about A.D. 700, and the Jaina group would then have occupied the next century. The age of the Kylas or Dravidian group, being exceptional, could only be determined by extraneous evidence, and, from its extreme similarity to the great structural temple at Pattadakal, is attributed by Mr. Fergusson to the eighth century; and from a similar chain of reasoning he dates the Jaina group "about the same age, or a little earlier, say A.D. 650." But the inscription discovered by Mr. Burgess on No. 3 of the Badami caves, near Pattadakal, is in the twelfth year of Mangaleswara, in the five hundredth year of the Saka era—A.D. 79. The date of the cave is, therefore, A.D. 579. It is the only date we have on a cave of any architectural pretension, and so gives us a fixed point in the chronology of the Brahmanical architecture of India. This discovery for the first time, indeed, gives precision to our researches as to the age when the Hindus adopted the practice from the Buddhists of building caves. The other two caves must be assumed, Mr. Fergusson says, to have been formed within the limits of the next century, A.D. 575-700, and the architecture of this group is so nearly identical with that of the Rameswara group at Elura that it can hardly be doubted that they too must have been excavated within the seventh century.

In the next season Mr. Burgess undertook the survey of Kathiawad and Kach (Cutch), copying the whole of the Pryadiasi and Rudradama inscriptions in facsimile impressions, which M. Senart is now using as the basis of his masterly analysis of the edicts of Asoka. Since then he has surveyed the greater part of the Bombay Presidency and the western part of the Nizam's dominion, together with the caves and monolithic temples called *ratas* (known to Anglo-Indians as the "Seven Pagodas") at Mahabalipur, on the Coromandel coast, near Madras. Mr. Burgess's comparison of the "Seven Pagodas" with the Badami caves led him independently to assign them to the same age as that to which they had been attributed by Mr. Fergusson, namely, A.D. 650-700. By a singular piece of good fortune, one of the great sculptures of cave

No. 3 at Badami is practically identical with one in the Vaishnava cave (No. 25) at Mahaballipur, but with such differences that we are able to say that the Badami sculpture is the more ancient of the two. On the other hand, we have at Elephanta and Elura many examples representing the same subjects of Hindu mythology as are found at Mahaballipur, but with such differences of mythology and execution as indicate with equal certainty, in Mr. Fergusson's opinion, that the southern examples are more ancient than the northern.

The present volume is divided into two parts: Part I. on the Eastern Caves, written by Mr. Fergusson, extending to p. 161, and Part II. on the Western Caves, written by Mr. Burgess, extending to p. 537, where the text of the book ends. Each author submitted his own MS. for the other's correction, and the interpolation of each of them in the other's work as published amounts to about ten per cent. The whole proofs were seen through the press by Mr. Fergusson. In the deliberation, therefore, with which this volume has been written we have the highest guarantee of its technical accuracy and value. Considering how careful its authors have been in preparing the materials for it, it is all the more vexatious that, through the inattention of the printers, any literal errors should have crept into it. Almost on the first page the word "Aryan" is conspicuously printed for Arrian, and there are about fifty other mistakes to be counted in this handsome volume. We notice them because these printers' errors are every day becoming more and more plentiful in English books. They are a most irritating disfigurement, and it is time that English publishers of reputation came to a resolution never to allow them to appear in any of their books, whether cheap or costly. At the end of the volume are ninety-eight pages of plates, most effectively reproduced from the original plans, drawings, and photographs by Mr. William Griggs, of Hanover Street, Peckham. Beside these the book is illustrated by seventy-three vignettes, many of which are taken from Mr. Fergusson's 'History of Indian and Eastern Architecture' and 'Tree and Serpent Worship.'

The Eastern caves are found in Bihar, in Orissa; at Dejwara on the Kistna, on the opposite bank to Amravati; and at Mahaballipur, also in the Madras Presidency. There is also a Brahmanical cave, of the seventh century A.D., at Harchoka, about thirty miles east of Bharhut. These Eastern caves, however, are more valuable for their bearing on the history of architecture than their own merits. The Orissa caves are, indeed, very picturesque in form and rich in sculpture, but as they bear little relation in style to the great caves of Western India, and as their dates cannot be determined with any certainty, they have but an isolated interest. The monolithic temples of Mahaballipur, taken in connexion with the caves of Badami and the Rameswara group at Elura, afford a certain standard for the determination of the relative ages of the caves of Western India, but the highest archaeological interest attaches to the Bihar caves. In the Satapani caves at Rajagriha the first Buddhist convocation was held; and the caves on the Giridharakuta hill, close by, were much frequented by Buddha himself

in the sixth century B.C. But all these are natural caves, and there is not a chisel mark on them. The Barabar group have a special importance, for six out of the seven bear inscriptions, in the oldest form of Pali character, identical with that found on the Asoka pillars. Moreover, the inscription on the Sudama cave says it was excavated in the twelfth year of that monarch, i.e., B.C. 252. The inscription on the Gopi or Milkmaid cave is also dated in the reign of Dasaratha, the grandson of Asoka, about B.C. 214. The whole group is comprehended within forty years, and was commenced apparently within eighty years of Alexander's invasion of India. But none of these caves, although artificially constructed, has any architectural character. The only one of the group of any architectural pretensions is the Lomas Rishi cave, which bears no contemporary date or inscription. It is, indeed, only when these Eastern caves are viewed in connexion with those of the West that their real value is perceived; for taken together they show that this peculiar form of building prevailed in India under the Buddhists and Brahmans for upwards of a thousand years, during which they supply the most authentic record of the history of the people of that vast peninsula, and that it was continued under the Jains to the end of another millennium. There are in Western India nearly fifty groups of these caves, situated chiefly in Kathiawad, and throughout the Mahratta country, from Badami and Aihole, on the banks of the Kistna, to the Tapti; and beyond the Nerbudda at Bagh and Kholvi, and Dhamnar and Gwalior in Central India. They reach their greatest development in the caves of Elephanta and Salsette (Kanhari), near Bombay; in the great cave at Karli, near Poona; and in the caves and monolithic temples of Elura and Ajanta, on the north-western borders of the Nizam's dominion. Altogether Mr. Burgess enumerates more than 900 of them, of which 720 are Buddhist, 160 Brahmanical, and 35 Jaina. The Buddhist range in date from the Kathiawad caves, B.C. 250, to the Dhamnar and Kholvi caves, A.D. 700; the Brahmanical from the Badami cave, A.D. 579, to those of Elephanta, the age of which was first accurately determined by Mr. Burgess, A.D. 725-775, and the Kailasa at Elura, A.D. 725-800; and the Jaina from the Jaina Badami caves, A.D. 650, to the Gwalior caves and sculptures, ranging from A.D. 1441 to 1447. The Kanhari, Karli, and Ajanta caves are entirely Buddhist, and the Elephanta Brahmanical, but the marvellous series at Elura present in juxtaposition some of the most magnificent examples of ancient Buddhist, Brahmanical, and Jaina cave architecture to be found in India. The Jainas, Mr. Burgess says, were never true cave excavators. They had a structural style of architecture which was strictly their own, as seen at Mount Abu, at Girnar, and Palitana, but their rock-cut temple architecture was borrowed at second-hand, in a purely imitative form, from the Buddhists and Brahmans, and was soon given up as useless for their purposes.

The illustrations given by Mr. Burgess of the beautiful doorways from Ajanta are models for any artist; but the greatest general interest will be taken in his

copies of the cave paintings of Ajanta. Plate xxix. illustrates early paintings at Ajanta, 300 or 400 years older than any hitherto copied. In plate vii. Mr. Burgess gives copies of a number of Buddhist emblems, the wheel, the shield, the *trident* (trident), found sculptured on the caves at Bhaja. One of these, figure 9, calls for particular notice. No name has ever been given to it, but it is of especial value as proving how much Indian art has been indebted to Assyrian for its decorative details. The emblem is in the form of a square ornament, having a representation of the *trident* on each side, alternating with a projecting cone form at each corner, all surrounding a face in the centre. It is only necessary to compare this ornament with the Assyrian one illustrated in Owen Jones's 'Grammar of Ornament,' plate xii., figures 1 and 5, and the Greek one in plate xxii., figures 17 and 18, to see that they are essentially identical, and that whatever may be the origin of the Indian *trident*, a question we cannot now discuss, this mode of combining it with the cone is directly or indirectly derived from the knop and flower pattern of the Assyrian sculptures.

In the fresh cave discovered by Mr. Burgess at Bhaja while the present book was going through the press, the account of which is therefore relegated to its appendix, there is a sculpture, figured in plate xviii., the subject of which Mr. Fergusson and Mr. Burgess agree in identifying with that engraved on the ancient Buddhist brass vessel (*lot*) discovered by Major Haig in 1857 at Gundlah, in Kulu, where a land-slip exposed the cell in which it had been lying hid for probably above 2,000 years. Its date has been fixed at A.D. 200 to 300. But the Bhaja cave is the oldest in Western India, and the *lot*, which is now in the India Museum at South Kensington, probably belongs to the second or third century before our era rather than to the third or fourth after it. It is only necessary to compare the subject engraved on it, which is said to be that of Buddha, as Prince Siddhartha, going on some joyous procession, with Mr. Burgess's plate (xviii.), to be convinced of its being the same as that represented in the cave at Bhaja.

It has been impossible to follow Messrs. Fergusson and Burgess through the detailed accounts they give of the different caves of Eastern and Western India. Our object has been simply to indicate the great general as well as special interest of their volume. It is a book which no one can begin to read without being drawn on to read it through to the end, while, as a scientific exposition of the cave-temple architecture of India, it worthily crowns the monumental labours of Mr. Fergusson's life as the Vitruvius of the East. It seems strange indeed, considering all he has accomplished for Indian architecture, that the honour it has brought to the Indian Government, no less than to Mr. Fergusson himself, should never have been properly recognized by those who are responsible for marking the appreciation by the State of such splendid services.

NOVELS OF THE WEEK.

Lord Brackenbury. By Amelia B. Edwards. 3 vols. (Hurst & Blackett.)

St. Martin's Summer. By Shirley Smith. 3 vols. (Same publishers.)

The Conjuror's Daughter. By J. W. Sherer, C.S.I. (Allen & Co.)

Arnold Leigh. By Mrs. Digby Lloyd. (Tinsley Brothers.)

Octavia's Lovers. By the Author of 'Lalage.' 3 vols. (S. Tinsley & Co.)

After a Dark Night—the Sun. By C. G. Hamilton. 2 vols. (Same publishers.)

The Verdendorps. By Basil Verdendorp. (Chicago, Charles M. Hertig.)

Tiphaine. Avec une Préface par A. Dumas fils. (Paris, Calmann Lévy; London, Hachette.)

'*LORD BRACKENBURY*' is a very readable story, though the plot is by no means intricate, and the incidents, with the exception of the elder Brackenbury's disappearance, are of no exciting character. The great charm of the book is the cheerful view of humanity generally taken by the writer. There is a large geniality about the sailor brother, who adopts a seafaring life and vanishes from society, partly to escape from the conventional duties of the peerage, and more with the view of making things clear for his brother Lancelot, whose love for Winifred he has discovered. Lancelot himself is an excellently unselfish fellow, whose tenderness for his brother is only exceeded by the strength of the passion which he so long restrains on his account. The picture of the old house of Langtreys Grange and the heroine feeding her pigeons in the courtyard is well imagined, and introduces us to a lovable maiden in a most artistic manner. Still better suited to the ancient setting of the "curious old house, patterned all over in black and white, with projecting upper stories, and all kinds of jutting gable ends, and ivy-grown chimneys, and quaint casement windows filled with ancient lozenge-paned glass that winked and glittered in the afternoon sunlight," is the white-haired old lady with brilliant black eyes, Miss Langtreys, the last of her race. The triumph she obtains at last over the lawyers who hoped to complete the ruin of her family is too trying to the life that had endured adversity so long, and Miss Langtreys dies in the arms of victory, just letting us see enough of her quality to retain a vivid memory of a typical grand dame of old. Not only in the graphic scene-painting of Old Court, Langtreys Grange, and the Osteria del Capello, but in the descriptions of English and Italian peasants, and the portraiture of such diverse personages as the solemn rascal Prouting, Cutbert's butler, Marrables the old family lawyer, and Mrs. Penfeather the novelist, the author has well conceived the purpose of high class novel-writing, and succeeded in no small measure in attaining it. There is plenty of variety, of cheerful dialogue, and general *verve* in the book, and nothing either sensational or philosophically dull.

'*St. Martin's Summer*' is not an ill-told story. There's freshness and variety in it, and some of its characters are very prettily conceived. It would have left a better impression on the reader if it had been more carefully corrected before publication. Though Shirley Smith has arts which will

secure attention for this book, its defects of form are inexcusably numerous. There is ease of manner and expression in 'St. Martin's Summer,' both in the descriptions and in the conversations, which enable the reader to go trippingly through the three volumes without any great stumbling or cause of offence. We are introduced to at least four very pleasant young ladies, and at least four worthy men, whose fortunes are told in a natural and lively vein, with much spirit, and abundance of light and frivolous detail. The whole story is, in fact, narrated as a man or woman of the world would be likely to tell it to a group of friends, and the comparison is true even to the prolixity and digression which might be expected from a narrator under such circumstances. The weakest point of the book is the construction of its plot, or rather the insufficient connexion of the several plots which succeed each other between the first page and the last. We begin with an unprincipled youth who breaks his father's heart and plunges his aunt and sister into disgrace. His story, somewhat feebly told, gives way to the courtship of two of the heroine's friends; but they soon get married and disappear, and our interest is demanded for others who come after them. Each romance is good reading in its way, but it is impossible to avoid a feeling of impatience with the author for so constantly hurrying us away from his creations as soon as we have begun to like them. Old friends die, infants grow up and pair themselves off at the altar, so that if it were not for the chequered love story of the heroine herself, 'St. Martin's Summer' would be little better than a series of half-elaborated sketches. Yet enough, perhaps, has been said to show that this book is well worth reading, and that it is in many respects superior to the average of three-volume novels.

'*The Conjuror's Daughter*,' though by no means a complete or minutely analytic book, bears tokens of being thrown off by a masculine and experienced mind, though it is hardly the work of a very promising novelist. The Dickensian portion of it, the portrait of the hero's unlucky father-in-law, the "Professor Darwin" who "has not the temper for dogs" (i. e., performing poodles), is poor beside its prototype in the 'Old Curiosity Shop.' Like other books of the time, it exceeds in "padding." It is quite unnecessary, for instance, to record the various turns in the staircase of a country rectory of the average kind when nothing in the action of the story depends upon them. Nor are "Bones" and "Beans," the slim and the fat boys of the family, welcome to the reader unless connected with certain characteristic qualities they probably would have shown in real life. On the other hand, there is great pathos in the sketchy figure of Anna, the low-born wife of the pragmatic, pushing youth in the Company's service. The Competition-Wallah, hardly a gentleman, is yet an unapproachable ideal to the simple wife who loves him. How far her faithful "stupidity" may be reckoned above his shallow self-sufficiency is a problem each reader may determine, but it is one of the suggestive questions which give interest to a novel. A more distinctly Indian story is that of 'Myrtle and Nightshade,' and in a familiar sense the author shows more of the

verve essential in a novelist. The suicide of Pablo is a miniature from Dickens, and there is much truth to nature as well as literary skill in the notion of the dead heroine's bosom being the receptacle of a portrait, not of her affianced lover, but of her disreputable and disgraced but beloved and tender father.

Arnold Leigh is an infirm curate who is seduced from his allegiance to a charming cousin by the superior attractions of one Eveleen O'Connor, a flirt with an Irish scorn for virile inconstancy. There is but little remarkable in the story, except some strange French and such English as this: "We travelled like two prosaic Britishers ought to." The curate is crushed and the cousin dies, and the only residuum we take with us of the story is an "over-true tale" of Ribbonmen and Irish murder, to be matched any day by facts recorded in the daily papers.

'*Octavia's Lovers*' shows a good deal of ability in its author. She is obviously clever and well informed, and one finds it pleasant to be in her company, even while acknowledging to oneself that her novel has great defects. The plot is of very weak construction and scarcely holds together at all, and there is no excuse for the introduction of sundry long passages of description of places, such, for instance, as the descriptions of Jersey and of Italy in general, both put into the mouth of one of the characters as part of his conversation. Equally objectionable is the insertion of the text of an extempore prayer offered by the parson at a school treat. Moreover, the writer is much too fond of dragging in quotations with no more apology than "as So-and-so says." But still she is at times—and these are frequent—amusing and lively, and throws off many a happy little bit of criticism on a variety of matters. There is nothing much better in the book than the letter from Switzerland at the beginning of the third volume. It is an excellent bit of letter-writing, natural, easy, and familiar, and without a dull sentence. If the author will only be content not to show the materials out of which her cleverness is made, and will really work at the composition of a plot, she may write a good novel.

'*After a Dark Night—the Sun*' is the new title of a novel which was originally called 'Clear Shining after Rain.' Under that name it was reviewed in these columns (July 17th, 1880). It was found that this title had been anticipated, and the book has now been reissued with a new cover and title-page.

'*The Verdendorps*' is an American story of the downright realistic sort, the chapters of which are all concise records of events, vouched and guaranteed by numerous documents, letters, extracts from newspapers, counsel's opinions, legal processes, and examinations in court. Description is rigidly cut down to its narrowest proportions, sentiment is at a discount, analysis of character (with the important exception of self-analysis on the part of the various personages of the story) is wanting; no words are wasted in reaching the gist of the matter in hand; everything gives way to the fixed purpose of getting things told clearly and consecutively, just as they are supposed to have happened in real

life. The writer prefixes to his story a declaration to the effect that "Verdendorpe and Verdendorpiani are special creations of their Author; things by the author of the Verdendorpe, of the Verdendorpe affirmed, are affirmed of the Verdendorpe alone." But a separate address "to European readers" is careful to assure us that two Boston printers refused to print the volume through fear of libel suits, so manifestly to their minds was it based on incidents in the career of the Vanderbilts of New York. Perhaps we shall do the author no wrong if we assume that he anticipates a hearing on this ground, if on no other. Apparently he regards public men as fair game for the novelist. "The Concord dotard," "Joseph Cuisinier," "Richard Empiricus," and "the ideal sole-leather American" are masks which he uses less to conceal the real men with whom he deals than to put him at his ease in sneering at their morals or their reputation.

"Tiphaine" is another of those literary mystifications in which M. Dumas *fil* is fond of indulging. He is not the author of "Tiphaine," he is only the editor; and in the few pages of preface in which he introduces it, he assures his readers that, as the story is absolutely true, no one but himself, the author, and the author's heroine, who is completely unknown to him, will ever know the author's name. Those who expect a tale of wickedness will be bitterly disappointed. The story of "Tiphaine" is mild, sober, harmless, and rather interesting. It sets forth how, years ago, the author met and was civil to a charming little heiress of fourteen; how he went off and forgot her until she asked him to her wedding; how long afterwards, when her husband, in *flagrante delicto*, had expired under the revolver of an injured husband, she renewed the acquaintance; how, in the course of a drive, she asked him to be her friend, and he, with Stendhal running in his mind, replied by kissing her on the mouth; how she scorned and forgave him, and how he fell in love with her; how he said nothing, and she went away and married some one else; and how, finally, she told him that until the moment of that unlucky Stendhalism of his he had been her ideal of what is honest and noble, and that she had only married another in self-defence. There is no more; and it seems hardly worth while to have been mysterious over so little. "Tiphaine" is beautifully printed on thick paper, and has the widest and fairest margins ever seen. It may be read in half an hour; and then the reader will probably wish he had been better employed.

OUR LIBRARY TABLE.

THE Reports of two Congresses have been received which are worthy of more notice than the mere record of the fact. The first volume of the Report of the Fourth Oriental Congress, held at Florence in 1878, is full of interesting matter in the French, Italian, and Latin languages. The most remarkable paper is that by Prof. Ascoli, of Milan, on the subject of certain Hebrew inscriptions lately found near Naples, which fill an important gap in the history of that language. The subject is treated fully, and there are valuable lithographic illustrations. There are other papers of value by MM. Lenormant, Maspero, and Naville. There has been, and is still, regrettable delay in publishing this

Report, and in fact what we have received is but an instalment. *Bis dat, qui cito dat.*

Two magnificent quarto volumes represent the work of the French Provincial Congress held at Lyons in 1878. This movement is part of the rebellion of the French provincial towns against the tyranny of Paris. Marseilles led the way, and year by year is followed by the great towns. The Reports are full of most interesting information with regard to the languages and religions of India, China, and Japan. The volumes are beautifully edited, and have the great and rare merit of rendering knowledge on abstruse subjects attractive. There is also a business side to them, as the culture of silk and other Oriental products, arts, and manufactures are discussed. It is fair to add that to one munificent and patriotic citizen, M. Guimet, himself no mean Orientalist, his native city has been indebted for the great success of this Congress, and the erection at his own cost of a magnificent museum. France has little connexion with the extreme East, either by way of dominion or of commerce. We wish that the great towns of England, which have a deep interest in the East, would follow this noble example.

FROM the office of the *Leisure Hour* we have the *Girl's Own Annual*, which consists of the first thirty-nine numbers of the *Girl's Own Paper* neatly bound up so as to form a volume.

BEATRICE AUERBACH's *Brigitte* has been added to the Tauchnitz collection of German authors. We have received a copy from Messrs. Sampson Low & Co. The story has been translated by Miss Clara Bell.

MESSRS. SAMPSON LOW & Co. have also sent us the English edition of Mr. W. D. Howells's novel *The Undiscovered Country*, noticed in the *Athenæum* of August 21st.

THE name of a little book which Messrs. Ward, Lock & Co. send us, *How to pass Examinations*, is misleading. It is not a manual of the art of being examined, and a more fitting title for it would have been 'How to go in for Examinations.' The object of the book is to show what are the preliminary steps to be taken by persons seeking to enter any of the professions, or to become bank or railway clerks, architects, civil engineers, masters or mistresses in Board schools, or to adopt other callings. There is some preliminary explanation of the mode of entering the universities, becoming a candidate at the University Local Examinations, and other ways of obtaining proof of having received an education. The book is very short, and the information in several instances rather meagre, and it so happens that it is generally where most is given that a reference is added to show where more may be obtained. The author has not carried out what the preface leads one to expect. He says, "The greatest care has been taken to point out the sources from which further authentic official information can easily be obtained." Nothing of the sort is pointed out under the headings "Cooper's Hill," "The Bar," and "Railway Clerkship."

We have on our table *The Life of William Ellery Channing*, by his Nephew, W. H. Channing (Boston, American Unitarian Association).—*A Practical Arithmetic for Elementary Schools*, by J. Currie (Laurie).—*Questions and Answers on the French Grammar*, by V. Laurent (Stanford).—*Professional Book-keeping*, by W. J. Gordon (Wyman & Sons).—*Charlemagne and the Carolingians*, by G. Masson (Low).—*The Cities and Towns of China*, by G. M. H. Playfair (Hongkong, Noronha & Co.).—*Scientific Transcendentalism*, by D. M. (Williams & Norgate).—*A Student's Handbook of Psychology and Ethics*, by F. Ryland (Sonnenschein).—*Tables for the Analysis of a Simple Salt*, by A. Vinter (Longmans).—*The Bicycleist's Guide to Machines and Makers*, by R. E. Phillips ('The Bazaar' Office).—*Modern Thinkers*, by Van B. Denalaw (Chicago, Belford Clarke & Co.).—*Venus a*

Woman; Pro-Women: a Man's Thoughts about Men, by Mrs. H. Dobell (Wertheimer).—*The Legend by the River Dee* (F. L. Malgarini).—*The Story of Stella Peel*, by H. L. Childs-Pemberton (The Literary Production Committee).—*A Sheep in Wolf's Clothing*, by E. Jerrold (Nimmo & Bain).—*Hours of Loneliness*, by A. Coles (Canterbury, J. Gibbs).—*Lays and Lyrics*, by G. Lancaster (Hull, C. H. Barnwell).—*Beethoven*, by G. Hein (Aberdeen, Milne).—*The Death of Beaulieu*, by W. S. (Oxford, J. Vincent).—*Spring's Début*, by J. J. Sylvester (Printed for Private Circulation).—*Poems and Hymns*, by J. Sharp (Bell).—*The Hibbert Lectures, 1880*, by E. Renan (Williams & Norgate).—*Eternal Punishment: Lectures*, by E. M. Goulburn (Rivingtons).—*The Gospel Miracles in their Relation to Christ and Christianity*, by W. M. Taylor (Hamilton).—*Om Négra Atona*, by A. Kook (Lund, Gleerups).—*Le Pays et l'Armée*, by Le Général Baron Goethals (Trübner).—*Les Forces Nationales*, by Lieut.-Gen. Baron van der Smizen (Trübner).—*Handbuch der Deutschen Alterthumskunde, Part I.*, by L. Lindenschmit (Brunswick, F. Vieweg & Son).—*Un Ambassadeur Libéral*, by E. Frey (Trübner).—*and Rainha de Portugal, 2 vols.*, by F. de F. Benevides (Paris, Barral). Among New Editions we have *Sunday: its Origin, History, and Present Obligation*, by J. A. Hessay (Cassell).—*The Old Church Clock*, by R. Parkinson (Simpkin).—*Church History of Ireland, 2 vols.*, by S. Malone (Dublin, Gill & Son).—*Hydro-Incubation, in Theory and Practice*, by T. Christy (Christy & Co.).—*and Practical Swiss Guide* (Trübner). Also the following Pamphlets: *The Land Question, Ireland* (Dublin, Irish Land Committee).—*Agitation in Ireland*, by R. Staples, jun. (Ridgway).—*and The Commerce and Prospects of England*, by E. G. Man (Ridgway).

LIST OF NEW BOOKS

ENGLISH.

Theology.

Cooper's (T.) *The Atonement, and other Discourses*, 8/6 cl.
Dexter's (H. M.) *The Congregationalism of the Last Three Hundred Years*, roy. 8vo. 3/6 cl.
Haverghill's (F. R.) *My Bible Study, for the Sundays of the Year*, oblong 8vo. 3/6 cl.

Law.

Clark's (E. C.) *Analysis of Criminal Liability*, cr. 8vo. 1/6 cl.

Poetry.

Goethe's *Faust*, translated chiefly in Blank Verse by J. A. Bird, cr. 8vo. 13/6 cl.
Hamilton's (E. Lee) *Odes, Saints, and Men* (Poems), 6/ cl.

History and Biography.

Calendar of State Papers, Domestic Series, Charles I., 1640, edited by W. D. Hamilton, roy. 8vo. 18/ cl.
Christie's (K. C.) *Etienne Dolet, the Martyr of the Renaissance, a Biography*, 8vo. 18/ cl.
Jennings's (G. H.) *Anecdotal History of the British Parliament, from the Earliest Period to the Present Time*, 18/ cl.
Victor Emmanuel II., *Life of*, by G. S. Godkin, cheap edit., cr. 8vo. 6/ cl.

Geography and Travel.

Berry's (O. E.) *The Other Side, how it Struck Us*, cr. 8vo. 9/ cl.

Philology.

Abbott's *Via Latina, a First Latin Book*, cr. 8vo. 3/6 cl.
Euripides' *Bacchæ*, with Critical and Explanatory Notes, &c. by J. E. Sandys, cr. 8vo. 10/6 cl.

Science.

Attwood's (G.) *Practical Blowpipe Assaying*, cr. 8vo. 12/ cl.
Boiler Maker's Assistant, The, by J. Courtney, Revised and Edited by A. K. Clark, 12mo. 3/ cl. 1p. (Wear's series.)
Darling (W.) and Manney's (A. L.) *The Essentials of Anatomy*, 8vo. 12/6 cl.
King's (J. W.) *The War Ships and Navies of the World, 70/*
Spencer's (H.) *Descriptive Sociology*, No. 7, (July 1/1886).
Stokes's (G. G.) *Mathematical and Physical Papers*, Vol. 1, 8vo. 15/ cl.
Thurston's (J. C.) *Physics, Experimental and Mathematical*, cr. 8vo. 7/6 cl.

General Literature.

Beeston's (C.) *In Fair Bruges, a Romance of the Present Day*, cr. 8vo. 10/6 cl.
Bowen's (C. E.) *The House on the Bridge, and other Tales*, illustrated, cr. 8vo. 2/6 cl.
Collins's (W.) *Jessie's Daughter*, cheap edit., cr. 8vo. 3/6 cl.
Cup (The) of Consolation, or Bright Savings for the Sick-tubed by an Invalid, with Introduction by J. E. Macduff, cr. 8vo. 3/6 cl.
Darwin's (A. S.) *A Thousand Thoughts from Various Authors*, cr. 8vo. 7/6 cl.
Doudney's (M.) *Stepping Stones, a Study of our Inner Life*, cr. 8vo. 4/ cl.
Dunsmuir's (A.) *Vida, Study of a Sick-chamber*, 4/ cl.
Ernest Struggles, or Life of a Sick Master, Part 2, 3/6 cl.
Groome's (F. H.) *In Gipsy Tents*, cr. 8vo. 7/6 cl.

Bawthorne's (J.) *Ellice Quentin, and other Stories*, 3 vols. 21.
 Kingston's (W. H. G.) *Dick Cereley, his Adventures and*
Misadventures, imp. 16mo. 7/4 cl.
 Massé's (M. Constant de) *History of Duelling in all Countries*,
 translated from the French, with Introduction, &c., by
 Sir L. O'Trigger, cr. 8vo. 2/6 cl.
 Miller's (O. T.) *Stimpo's Troubles*, cr. 8vo. 3/6 cl.
 Pictorial Treasury of Famous Men and Famous Deeds, 6/ cl.
 The Chase, a Tale of the Southern States, from the French
 of Jules Verne by A. Burgum, cr. 8vo. 2/6 swd.
 (Modern Foreign Library)
 Tuscan Fairy Tales (taken down from the Mouths of the
 People), with 16 Illustrations by J. Stanley, 3/4 cl.
 Variorum History of a Black and Tan Terrier, told by Him-
 self, edited by Lady Lamb, cr. 8vo. 3/ cl.
 Wood's (Mrs. R.) *Jehany Ladlow*, 2nd series, 3 vols. 3/6 cl.

RECENT

Philology.

Fieldner (E.): *Eudamianus u. Egotismus*, 1m. 80.

History and Biography.

Bidinger (Max): *Der Ausgang d. Mediceenischen Hefchen*, 6m. 80.
 Cardanus (H.): *Konrad v. Hostalen*, 1m. 80.
 Haas (M. le Capitaine): *Analyse des Principales Campagnes*
conduites en Europe depuis Louis XIV., 3fr. 50.
 La Polegus et les Habsbourg, 2 fr.

Philology.

Milisch (F.): *Ueber die Mundarten u. die Wanderungen*
der Zigeuner Europas, Pars 13, 3m.

Science.

Claus (Prof. Carl): *Grundzüge der Zoologie*, Vol. 1, Part 2,
 4m. 30.

General Literature.

Dumas (A. St.): *Les Femmes qui tombent et les Femmes qui*
montent, 2fr.
 Miracles de Notre-dame par Personnage, edited from the
 MS. by G. Paris and U. Robert, Vol. 14, 10fr.

AN UNPUBLISHED LETTER FROM PARIS DURING THE REFORMATION

Bottenford Manor, Brigg.

THE following unsigned letter has been transcribed into the Register of Bishop Longland, who occupied the see of Lincoln from March 20th, 1521, to May 7th, 1547. I am indebted to the Rev. A. R. Maddison, F.S.A., for the transcript from which my copy is taken. I have been at some pains to find out whether it has ever been printed or whether other copies of it exist in manuscript. I cannot hear of its existence in any other form. It is a curious picture of one of those scenes which we have reason to believe were not uncommon in Paris when the struggle of the Reformation was at its height. As I think it may be of interest to your French readers and others who are students of the history of France, I forward it to you for publication.

EDWARD PRACOCK.

Such news as we have here in Parrys I have sent you as touchinge suche as of late hadde chaunced emonges us. pleassith itt you to be advertised that nott with standinge the severe iustice which of late hadde been executed upon thise antechristes whiche beynd many erronnyouse opynions soo blasphemously oppugne the mooste blessed sacrament of the sulter. Ther was within thise fewe dayes by the stretes of parrys scatord books which was Intitled Parantiphrasyn scilicet a right prouffitable Intrastie concernynge the Sacrament of the sulter. wherein as they say were scarcely soo many sentences as blasphemyes contrary to the said sacrament wherewith the Kyng was highly offended. And forasmuche as he thought that he hadd doon as muche before as in hym was for the extirpacion of this hereyse, and itt litle hadd prouffited, he thought then noo other refuge butt onely of god to whome princypally this matter appertayned. Whereupon the xxj day of this month of January he commaunded a generall procession to be maade by the hole cite and the unyurtie of parrys. In whiche this was thordre. firste the sheryve of saint Genoveffe, whiche is neuer doone without grette and urgent causes accompanied with dyuers parishes with such reliques as they hadd, brought upon xxj mennys backes bare foted and all naked savinge their shirtes to n're Dames with the Cathedrall church, Thabbott and the monkes folowynge bare foted deuoutely seyng and syngynge. And with them came the Jacobyns to the said church where was gathered togidre the thre other ordres with other religious houses and curates of churches with such reliques as euery man hadd taryng their comyng. Thus

doon they all ther assemblede with canons and with the Cathedrall quere with other reliques as of saint James, philipp marcell, barbara, Genoueva, & went to saint Germainys nere to the Kyngs palice named the lower. Thidre was brought reliques of the Kyng his chappell manely the holy crosse, the crowne of thorne. To the whiche place the Kyng, the quene, the doiffyn with other his sones and daughters, the prynces and nobles of his courte came from thens and soon returned all in ordre to n're dames before named. first was the Cordelyars in nombre to my Judgement v and in the latter ende of them came the quene on home backe accompanied with twoo of the Kynges daughters and lx or above of ladies, decked all after the frenche fashion in mooste goodlieste wise untill they came directly before the churche where the quene alighted and taryed the comyng of the Kyng in a house provided for hir. after the Cordelyars came the Jacobyns as many in nombre as the other. Consequently the Augustynes, Carmel monkes, religious men, curates of parishes, lycentials and doctours, noo other I will reherse here for the nombre is in maner infynite, with tapers euery man in their hands and suche notable reliques as they hadde.

Hereafter folowed the monkes of saint Genoveffe of the con syde of the stretes, and of saint marcells of the other syde. After them came the sheryves of bothe these saintes con aginst a nother carryng as I declared before. after them came the canons and quere of the Kyngs chappell and Cathedrall churche, and after them came the swetts euery man with his Javelynge in his hande. Then folowed them the gentlemen of the courte and after them came v or vi bishoppes iij Cardinals with other grette men of the courte spirituall, beryng also certayne reliques. after whome came ij of the Kynges sones havyng the iij with them whiche caryed the canopy ouer the Sacrament whiche the bishoppes of parrys bare. The Kyng folowynge ymmedately on fote open hedded, with a torche in his hande havyng the Cardynall loreyne on his left hand, syde by syde, and after hym in that parte the prynces and other nobles of the courte. and on the right hande the prymour presydent of the parliament, whome folowed the comissaires of the same with other of other places of Justice and all those in scarlett, and in the myddest of these twoo straites after the Kinge came lx or above of noble men with torches as he didd. The reason wherfore he putt the parliament on his hande was to signifye that he wolde preserve Justice above any creature lyvinge were he neuer soo noble or ders beloved to hym. Then folowed the mayour of the towne with his officers and aldermen, and after them the Kynges garde, and the garde of the towne, with hawberds in their handes and stavis, and as for the multitude of comyns that were there I cannott nombre, and whenne the Kyng came before the churche the quene beynge caryed betwixt iij men in hir chayre with the Kynges daughters folowed hym into the churche where was a solempne masse songe, semblant as it is upon Corpus Christi daye. What highe solemnyte was doon ther itt was nott possible to entre to see, and as the Kyng passed before the chambre that I stode in the people whiche stode in the stretes laudynge the Kyng, as he was mooste worthieste for this noble acte cryed to hym Sir doe good Justice, whome with lavyng countenance he badde to be content as who wolde saye that they shulde nott neede to feare thatt, and that he shortly after declared, for ymmedately after dyner was hadde oute of the Schetelate his pryson vj condemned persons. The receiver off Mans, a grette man and worth above xl crownes, a Counsaillour's sone of Roan and iij other whiche were burned thre att the halye and thre att the crosseylwaye, and with this Receiver was burned thre grette sackes of bookes of hereyse whiche were founde in his house.

This ye may boldly affyrme for itt is nothings butt truthe with muche more whiche for lacke of leasur I have omittted. Moreover after dyner whiche was in the bishoppe of Parrys house the Kyng declared in an Oracion to his nobles and counsaillours his faithfull mynde towards god Reherseyng his benefites, and the long contynuaunce of his roialme in the true faith of christe, mentyonynge also that as his predecessours were not without good cause called mooste christian prynces soo he trusted to employe his endeavour that his name shall nott decaye or be lost by hym. Exhortynge and requyrynge them all bothe spirituall and temporal euery man for his parte to doo the same, addynge furdre that if he founde any to halte in this poynte he shulde suffre extreme iustice alleginge this text "Si oculus tuus scandalizat te erue et proice eum abste."

Sithe con woman was brent and dyverse other remayne in pryson, some condemned, some like to be shortly, and this present day ar bannysed the realme off frunce about lx persones which ar suspecte of hereyse, their goodes all confiscate to the Kynges use. And also I shall desoure you to pardon me because I didd nott write this nowe fayer for the brynger was in suche Importune haste that I coude nott write itt to my purpose &c.

WINTERSTON IN LINCOLNSHIRE.

Sept. 18, 1880.

WINTERSTON: Winterringham :: Briston: Briningham. These Norfolk villages have always appeared to me to be simply the ton of Brin and the ham of Brining (Brin's son). I know a coachman in the county of the name of Bryn. Substitute Winter for Brin. J. VALRY.

Literary Gossip.

WE hear with very great regret, just as we are going to press, of the death of Miss Jewsbury, which took place at ten o'clock on Thursday morning. In our next number we shall give a notice of the deceased lady, who was for very many years a contributor to these columns.

WE hear that Prof. Sayce intends to go to the East in the course of the next winter for archæological investigations. Amongst other places he will visit Cyprus, Tarsus, and Damascus, where he will examine some private collections.

WE are sorry to learn that Dr. Bühler is going to resign his post in India, in consequence of bad health.

WE have reason to believe that Dr. H. Krebs, Librarian of the Taylorian Institution, Oxford, will be appointed as *locum tenens* for the vacant teachership of German at that institution for the next term.

WE understand that Prof. John Rhys, of Jesus College, Oxford, will bring out for the Delegates of the Clarendon Press a revised edition of the 'Mabinogion,' with an English translation, a glossary, and a literary introduction.

MESSRS. KEGAN PAUL & Co.'s list of announcements comprises Mr. Frederick Pollock's 'Life and Philosophy of Spinoza,' 'Selections from the Official Writings of Major-General Sir Thomas Munro, Bart., K.C.B.,' edited by Sir Alexander Arbuthnot, and Mr. Duffield's long-promised translation of 'Don Quixote.' Messrs. W. Addis and T. Arnold are engaged upon a 'Catholic Dictionary,' founded on the work of Wetze and Welte, but adapted to English readers. Mr. Hubert Croft has completed his annotated edition of Sir Thomas Elyot's 'The

Governour.' Mr. Halford Vaughan has a second volume of 'New Readings and Renderings from Shakespeare's Tragedies' nearly ready. Miss Emily J. Carey has made a translation of Stapfer's 'Shakespeare and Classical Antiquity.' Mr. C. Thornton Forster and Mr. F. H. Blackburne Daniell have prefixed a Life to the 'Letters of Ogier Ghieslin de Busbecq,' so often mentioned by Gibbon under the name Busbequius.

THE same publishers are preparing the following books of travel: 'Polar Reconnaissance,' by Capt. A. H. Markham, giving an account of the discovery of Novaya Zemlya; Mr. Hayes's 'New Colorado and the Santa Fé Trail'; and 'The Genoese Republic,' by Theodore Bent.

In poetry the same publishers will shortly issue a collected edition of sonnets by Charles Tennyson Turner, to which the Poet Laureate has prefixed a memorial poem; Miss Toru Dutt's 'Sheaf Gleaned in French Fields,' which was first printed a few years ago in India; 'Mary Magdalene,' by Mrs. Richard Greenough; 'The Cardinal Archbishop: a Spanish Legend,' by Col. Colomb; 'Records and Musings,' by the late Robert Leighton; and 'Dorothy: a Country Story in Elegiacs.' A disciple of Goethe, under the pseudonym of "Loki," has written a 'New Werther.'

Messrs. Sampson Low & Co. announce the following works in general literature for the coming season: 'The Life of Her Majesty the Queen,' by Mrs. Oliphant; a series entitled 'English Philosophers,' including 'Adam Smith,' by J. Farrer, 'Bacon,' by Prof. Fowler, and 'J. S. Mill,' by Miss Helen Taylor; 'The Story of the Zulu Campaign,' by Major Ashe and the late Capt. the Hon. E. V. Wyatt Edgell; 'Primitive Folk-Moots, or Open-Air Assemblies in Britain,' by Laurence Gomme, F.S.A.; 'The Parliamentary History of the Irish Land Question from 1829 to 1869, and the Origin and Results of the Ulster Custom,' by R. Barry O'Brien; and 'The Chaldean Account of Genesis,' by George Smith, new edition, revised and corrected by Prof. Sayce.

Messrs. Sampson Low & Co. will also publish shortly two books of travels: 'New Guinea: What I Did and What I Saw,' by L. M. D'Alberty, Officer of the Order of the Crown of Italy; and 'Seven Years in South Africa,' by Dr. Emil Holub.

Mr. R. D. BLACKMORE's new story will be entitled 'Christowell: a Dartmoor Tale.' It will be published in *Good Words*, and commence in January.

We understand that Lieut.-Col. W. F. Butler is collecting his many interesting papers on Afghans, Zulus, Cyprus, &c., into a volume, with an introductory chapter on our colonial policy which is likely to attract considerable attention. The book will shortly be issued by Mr. Isbister.

We hear of another work by the late Mr. Mortimer Collins, entitled 'Attic Salt; or, Epigrammatic Sayings, Healthful, Humorous, and Wise, in Prose and Verse.' This is a collection from the works of Mortimer Collins made by Mr. Frank Kerslake, which will be brought out early in October by Messrs. B. Robson & Co.

Messrs. HANSARD's Monthly List of Parliamentary Papers for August, 1880,

contains the titles of 62 Reports and Papers, 32 Bills, and 46 Papers by Command. Under the first head we call attention to the Statement of the Net Revenue and Expenditure of India for 1856-57, and for the years 1867-8 to 1879-80; to the Finance Accounts of the United Kingdom for the Year ending March, 1880; to the Report from the Select Committee on the North British Railway (Tay Bridge) Bill; to the Report from the Select Committee on the London Water Supply; and to the Report of the Select Committee on the Sugar Industries, with Minutes of Evidence. Among the Papers by Command interest attaches to the Statistical Abstract for the United Kingdom in each of the last Fifteen Years, 1865-1879 (27th number); to the General Report to the Board of Trade on the Share and Loan Capital, Traffic in Passengers and Goods, Working Expenditure, and Net Profits of the Railways of the United Kingdom for the Year 1879; and to the Reports of the Assistant Commissioners on Farming in the United States of America and in Canada.

One of the forthcoming volumes of Messrs. Sampson Low & Co.'s series entitled "Foreign Countries" will contain 'Russia,' by Mr. W. R. Morfill, of Oriel College, Oxford.

THE same publishers are preparing the following three-volume novels for publication: 'Mary Marston,' by George Mac Donald; 'Sarah de Berenger,' by Jean Ingelow; 'Black Abbey,' by M. Crommelin; and 'A Plot of the Present Day,' by Kate Hope. They also announce some other works of fiction: 'Jack and Jill: a Village Story,' by Louisa M. Alcott; 'The Heir of Kilfinnan,' a new story by the late W. H. G. Kingston; 'The Tribulations of a Chinaman' and 'The Steam House,' by Jules Verne; and 'Under the Punkah,' by Phil. Robinson.

Messrs. HURST & BLACKETT have in the press a work from the pen of the well-known actor Mr. Edmund Leathes, entitled 'An Actor Abroad,' consisting of gossip, dramatic, narrative, and descriptive, from the author's personal recollections of Australia, New Zealand, the Sandwich Islands, California, and other places. The same firm will publish in October a new novel, entitled 'Strictly Tied Up,' in three volumes.

Mr. A. H. BULLEN is performing very satisfactorily the promise made in January last, and announced in the *Athenæum* for January 31st, of reprinting the plays of John Day. The first part, containing the 'Parliament of Bees,' appeared three months ago, and the second part, containing the 'Ile of Gula,' has just been published. A third part is, we believe, in active preparation. At present the editor has confined himself in his notes to a revision of the text, and in that direction, in spite of the apparently hopeless corruption of many passages, Mr. Bullen seems determined to do all that could be desired. While preparing the 'Parliament of Bees' for the press he was fortunate enough to find among the Lansdowne MSS. a transcript of the play in an unrevised state, with which he has collated the printed quarto of 1641, and published the variations in his foot-notes. Students of Elizabethan literature have thus an interesting illustration of the changes which

sixteenth and seventeenth century plays underwent while passing from the stage to the press. In the 'Ile of Gula' some of the emendations have been suggested by Mr. Fleay and Dr. Brinsley Nicholson, both of whom have placed their notes on the comedy at Mr. Bullen's disposal. We look forward with much interest to the part of the series containing Mr. Bullen's promised essay on John Day and his general notes on the plays. The work is being printed at the Chiswick Press.

Mr. DAVID BOQUE will publish in November a new book by Mr. S. Butler, author of 'Erewhon' and 'Life and Habit,' &c., entitled 'Unconscious Memory.' The work will contain translations from the German of Prof. Ewald Hering, of Prague, and Von Hartmann, with a comparison between the views of instinctive and unconscious actions taken by these two writers respectively.

Among the new books announced for the coming season by Messrs. Marcus Ward & Co. is one by Miss Catharine Drew, 'The Lutanate of St. Jacobi's.' It treats of Germany in the seventeenth century, and the state of music and musical instruments; also of lace making, which was then a staple trade in Germany.

'LEFT to Starve, and No One wants the Blame,' by Mrs. E. A. Germains, is the title of a new story to be published early in October by Messrs. Simpkin, Marshall & Co.

In his forthcoming volume on 'Peasant Life in the West of England,' which will be published early next month by Messrs. Sampson Low & Co., Mr. F. G. Heath will give, under the section heading of "English Peasants of To-day," a considerable amount of information concerning the present condition—moral and intellectual as well as material—of the peasant population of Dorset, Wilts, Somerset, and Devon. Among the subjects especially dealt with will be cottages and sanitation, present money earnings, allotments, dress and food; and there will be chapters on "Poor Farming and Depression," and on "Superstition and Folk-lore."

Messrs. C. Kegan Paul & Co.'s list of new theological works is this:—Vol. II. of Mr. Cheyne's 'The Prophecies of Isaiah'; 'A Commentary on the Book of Job,' with a translation by Samuel Cox; 'The Human Race, and other Sermons,' by the late F. W. Robertson; a new volume of sermons by the Rev. Stopford A. Brooke; 'The Gospel of the Divine Life,' by Thomas Griffith; 'The Three Sevens,' by H. T. Adamson, B.D.; 'A Year's Meditations,' by the author of 'Récit d'une Sœur'; a 'Life of Sister Augustine, Superior of the Sisters of Charity at the St. Johannis Hospital at Bonn'; 'A History of the Holy Eucharist in England related from the Catholic Standpoint,' by the Rev. T. E. Bridgett; in the "Pulpit Commentary" new volumes on the First Book of Samuel and on Genesis; and two works aiming at the reconciliation of science and religion, the one entitled 'The New Truth and the Old Faith,' by a Scientific Layman, and the other, by Mr. William Graham, on 'The Faith and Morals of Science.'

THE same firm will also publish 'Jewish Life in the East,' by S. M. Samuel; a book 'About the Jews since Bible Times,' by Mrs. Magnan; and a 'Hebrew Grammar

and Exercise Book,' by Ada S. Ballin and F. L. Ballin.

MESSRS. C. KEGAN PAUL & Co.'s "Education Library" will be commenced, under the editorship of Mr. Philip Magnus, by 'An Introduction to the History of Educational Theories,' by Mr. Oscar Browning, and 'Comenius,' by Prof. Simon Lauris. The "Parchment Library" is to be increased by the addition of a new translation of the 'De Imitatione Christi,' a new edition of Keats's Poems, Prof. Dowden's annotated edition of Shakspeare's Sonnets, and Mr. Mark Pattison's edition of Milton's Sonnets.

THE Corporation of Cardiff, finding the present Free Library inadequate to the wants of the town, have resolved to build a handsome and commodious block, comprising a free library, museum, and art schools, and the Lords Commissioners of the Treasury have been asked to sanction a loan of 10,000*l.* for the new buildings.

The Squire: a Magazine for Country Gentlemen is the title of a new monthly periodical, to be conducted by Mr. Morgan Evans. The first number is announced to appear in November.

THE "Round Table" Annual this year will be entitled 'Four Flirts: their Cards, and how they Played Them,' and will be written by Mr. Ernest Warren.

MESSRS. REMINGTON & Co. will publish, in two volumes, early in October, 'Continental Society and Scenery,' by Helen and Alice Zimmermann. The delineations are taken from the works of twenty-six eminent foreign novelists. Short notices will be added of the lives and writings of the various authors.

MESSRS. CASSELL & Co. will publish next month, in serial form, 'The Child's Life of Christ.' They also announce 'Old and New Edinburgh,' by James Grant, and a book called 'Young Ireland,' dealing with the times of O'Connell and Smith O'Brien, by the Hon. Sir Charles Gavan Duffy, who was in succession the fellow prisoner of each of them, and has since had a remarkable career in Australia.

MESSRS. HODDER & STOUGHTON are about to publish a series of popular biographies, under the general title of "Men worth Remembering." It is proposed to give the lives of William Wilberforce, Richard Baxter, Philip Doddridge, John Wycliffe, Thomas Chalmers, Henry Martyn, and others. Among the contributors will be the Dean of Salisbury, Dr. Stoughton, Dr. Stanford, Canon Fleming, Dr. Donald Fraser, and Canon Bell. The series will be published in America simultaneously with the English edition by Messrs. A. C. Armstrong & Son.

MESSRS. NEWMAN & Co. have in the press a revised second edition of Mr. Samuel Phillips Day's 'Life and Society in America,' which will be ready early next month. The second series of the work will be issued at the same time.

MESSRS. HAUGHTON & Co. are now publishing a new work entitled 'Ecce Veritas,' by the Rev. Dr. Hitchens, of Eccleston Square Church. The object of the book is to show the relationship between modern scepticism and revealed religion.

WE observe that Mr. Elliot Stock announces the close of the subscription list to his fac-simile of Juliana Berners's 'Treatyse

of Fysshynge wyth an Angle' on the last day of this month.

MESSRS. A. & C. BLACK have in the press a biography of the late Principal Candlish by the Rev. Dr. Wilson, with an introduction by Principal Rainy, and a new book by the late Rev. Dr. Raleigh, which will be a companion volume to his 'Quiet Resting-places.'

THE meeting of librarians in Edinburgh, under the auspices of the Library Association, will take place on the 5th, 6th, and 7th of next month. We hear that papers will be read on early printing in Scotland, the law of copyright, the Free Libraries Act, and biographical sketches will be given of distinguished Edinburgh librarians.

THE candidates for the chair of Commercial and Political Economy in the University of Edinburgh, vacant by the death of Prof. Hodgson, include Prof. Leone Levi, Mr. A. J. Wilson (one of the City editors of the *Times*), Mr. H. Dunning Macleod, and Mr. John Macdonell, author of 'A Survey of Political Economy.'

A BAZAAR in aid of a fund for the erection of a statue of Burns has been opened in Dumfries. It contains an exhibition of upwards of one hundred relics of the poet. The proposed statue has been designed by Mrs. D. O. Hill, of Edinburgh.

THE Monday Shakspeare Club, Glasgow, will begin its work for the session 1880-1 with '2 Henry IV.' on October 11th.

THE work of Dr. W. W. Ireland, of the Scottish National Institution at Iarbert, on 'Idiocy and Imbecility,' published in 1877, has recently been translated into the Russian language by Dr. Tomaschewski, with a preface by Prof. Mierzejewski. At the same time the Medico-Psychological Society of St. Petersburg (*Société des Psychiatres*) has conferred on Dr. Ireland the diploma of corresponding member of that body.

MESSRS. TRÜBNER & Co. will shortly publish 'Contributions to the History of the Development of the Human Race,' lectures and dissertations by Lazarus Geiger, translated from the second German edition by Dr. David Asher, of Leipzig.

THE *Modern Review* for October will contain the continuation of Prof. Kuenen's 'Essay on Critical Method,' and Dr. Carpenter supplements his previous paper with a discussion on 'Nature and Law.' Mrs. William Grey contributes an article on the social and religious struggle between the old and the new in modern Italy. The first of Mr. Schutz Wilson's promised studies on 'Faust' also appears in the forthcoming number.

NOT many more than two hundred pages of Dr. Badger's 'English-Arabic Lexicon' remain to be printed. The work will probably be completed by the end of the year. It will be published by Messrs. C. Kegan Paul & Co.

OUR veteran and distinguished Orientalist, Mr. J. W. Redhouse, late Oriental Secretary to the Foreign Office, to whom we referred last week, is about to publish by subscription a metrical translation from the Persian of a portion of a famous work, the Mesnevi poems of Jelâlu'd-din, Er Rumi, of Qonya (Konieh). The book is little known to Europeans, but is venerated in the East

next to the Koran in its relation to the mystic sects. We shall be fortunate to have in English, besides the short sketch by Prof. E. H. Palmer, 'The Song of the Reed,' this larger work of Mr. Redhouse, of which Messrs. Trübner will be the publishers.

A COLLECTED edition of all the recent poems of Dr. Oliver Wendell Holmes will shortly appear, under the title of 'The Iron Gate.'

THE Russian Jesuits, expelled from their domicile in the Rue de Sèvres by the decree of the 29th of March, have published a translation of an article from the *Golos*, 'Les Jésuites Russes et le Musée Slave, Paris, 1880,' as a protest against the way in which they have been treated and the breaking up of their interesting Slavonic Museum, which contained many rarities, including the celebrated Ostrog Bible of 1581.

MRS. MARY STUART SMITH, the wife of Prof. Smith, of the University of Virginia, has translated from the German Dunster's 'Life of Goethe,' and the version will be published shortly in Boston.

MR. HENRY LLEWELLYN WILLIAMS writes to us, under date of September 20th, as follows:—

"In a recent issue of *Truth* remarks were made on the absence of a story of 'The Mysteries of Constantinople,' and, in apparent allusion to a lately published romance, called 'The Mysteries of St. Petersburg,' in English, a French novel under that title was pointed out. To prevent any one, perhaps, travelling over the same ground, it should be known that Messrs. Dicks purchased my 'Mysteries of Constantinople' as far back as the Russo-Turkish war time. As for 'The Mysteries of St. Petersburg,' every line of which has passed under my pen, it has not the slightest relations with any other work in any language."

M. GOLENISCHEFF has returned to St. Petersburg from Egypt and brought with him several objects of the earliest Egyptian period.

SCIENCE

The Birds of Cornwall and the Scilly Islands. By the late Edward Hearle Rodd. Edited by James Edmund Harting. (Trübner & Co.)

THE thanks of all bird lovers, whether scientific or not, are due to both author and editor of this most pleasant book. Readers of the *Zoologist* and of the natural history column of the *Field* know the name of Edward Hearle Rodd as that of a most unwearied and learned collector and recorder of new and rare Cornish birds, and many doubtless read with regret of his death in the early part of the present year. In 1864 Mr. Rodd published 'A List of British Birds as a Guide to the Ornithology of Cornwall,' and he issued a second edition of the same in 1869. At intervals from 1840, and annually from 1850, he also contributed summaries of the ornithological news of the county to the *Journal* of the Royal Institution of Cornwall. At the time of his death he had prepared and revised a few sheets of the present book, in which he intended to combine all his previous ornithological notes. After the death

of the author, Mr. Harting, whose name is a sufficient guarantee for the accuracy of his work, undertook to weld the abundant, if somewhat fragmentary, materials into such a history of the birds of Cornwall as Mr. Rodd had intended, and he has certainly carried out his task most admirably. The various notes contributed to the pages of the *Zoologist* and the *Fidd*, the 'Lists' of 1864 and 1869, and the annual summaries have been recast and rewritten, and now appear in the body of this book, so that, to quote Mr. Harting's own words, "the author is responsible for the facts, the editor for the mode of expression."

But the editor has done much more than this. He has himself written and added, not only a memoir of Mr. Rodd, which, if it has a fault, has the unusual one of being too brief, but also a most interesting introduction, in which he has collected notices of the birds of Cornwall by various writers from William of Worcester to Mr. Rodd's contemporaries.

As regards the memoir, we need only add that we note with satisfaction that Mr. Rodd has bequeathed his splendid collection to his nephew, Mr. F. R. Rodd, of Trebartha Hall, who, being himself an ornithologist, is likely to carry on the good work begun by his uncle.

As to the introduction, we are not sure that it is not the most interesting part of the book. Among the authors quoted are William of Worcester (1468 or 1478); John Leland (wrote about 1600?); Richard Carew of Antonie (1602), of whose book Mr. Harting says, "In this volume we have apparently the first printed account of the birds of Cornwall furnished by a resident in the county"; Camden, the author of 'Britannia' (1607); Francis Willughby (1678), Walter Moyle (1726), and others. The extracts are interesting not only as showing the changes which have taken place in the avifauna of the county and the new species which have constantly been noted in it, but also, and perhaps chiefly, because they afford a curious picture of the growth of ornithological lore in the country generally. Scientific ornithology is of but very recent origin. Of the writers above mentioned Carew gives a quaint classification of Cornish birds:—

"Of tame birds, Cornwall hath Doves, Geese, Ducks, Peacocks, Ginney ducks, China geese, Barbary hennes, and such like. Of wild, Quails, Raile, Partridge, Fesant, Plover, Snipe, Wood dove, Heath cocke, Powte, &c.....Of Hawkes there are Marlions, Sparhawkes, Hobbies, and somewhere Lannards.....Of singing birds they have Lynnets, Goldfinches, Ruddockes, Canaries birds, Blacke-birds, Thrushes, and divers others.Besides these shooting burgeses of the ocean [i.e. fishes] there are also certaine flying citizens of the ayre.....; of who some serve for food to vs, and some but to feed themselves. Among the first sort, we reckon the Dibchicks (so named of his diuing and littleness), Coots, Sanderlings, Sealarke, Oxen and Kine [i.e. Orbirds or Dunlins], Seapies, Puffins, Fewets, Meawes, Murres, Cressers, Curlewes, Teale, Wigeon, Burranets, Shags, Ducke and Mallard, Gull, Wild-geese, Heron, Crano, and Barnacle.....Sea-fowle not eatable, are Ganets, Osprays. Amongst which Jackedaw (the second slaunders of our cuntrye) shall passe for companie, as frequenting their haunt, though not their diet: I meane not the common Daw, but one peculiar to Cornwall, and there termed a Cornish Chough: his bill is sharpe, long, and

rod, his legs of the same colour, his feathers blacke, his condition, when he is kept tame, vngregarious, in filching and hiding of money, and such short ends, somewhat dangerous in carrying stickes of fire."

Carew was, however, apparently not specially a scientific man. But in the work by Walter Moyle there is printed a correspondence between Dr. Tancred Robinson (a well-known traveller and scientific man of his day), Dr. Sherard (the founder of the Oxford professorship of Botany), and Moyle himself. The interest of this correspondence lies in the fact that it shows the efforts of the various scientific writers to determine species then undescribed, but which we now know to be abundant enough. For instance, Dr. Sherard writes of a petrel, in all probability the storm petrel (*Procellaria pelagica*):—

"Tis, I think, of the Larus kind, not much bigger than a Swallow, all over black, the feet webbed, the Bill a little crooked; but, what to me was remarkable, on the middle of it a hollow Prominence (doubtless with a *septum intermedium*), instead of Nostrils on each side of the Bill."

In turning from this introduction by Mr. Harting to Mr. Rodd's notes, which form the body of the book, we may point out that many of the most interesting passages in the latter are also curious in this same way, that is, as illustrating the growth of bird-lore. For instance, Mr. Rodd, writing in 1846, says:—

"A valuable addition to our Fauna was made in March, 1845, by the capture of the fire-crested *Regulus* (*Regulus ignicapillus*). The specimen under notice.....was shot within half a mile of the town of Penzance.....Two other examples of this interesting and rare species were obtained about the same time.....Previous to the detection of the above specimens, only one instance had been recorded of the occurrence of this species in the kingdom, viz., in the neighbourhood of Cambridge."

And again, writing in 1850, he says:— "Since the year 1846 several examples of the fire-crested *Regulus* have been observed near Truro." Since then this bird has, as we all know, been found to be by no means very rare.

But it is time to examine Mr. Rodd's part of this book somewhat more closely. Cornwall, owing to its geographical form and its climate, has more to entice birds to enter its limits than perhaps any other district of equal size in the United Kingdom. Every year it is the first land visited and the last quitted by the innumerable birds which, coming from North-western Africa and South-western Europe, spread themselves throughout England during the summer; and in the winter its comparatively warm climate affords shelter to very many other birds, driven by cold and want of food from various parts of these islands. And most of the advantages thus possessed by Cornwall are possessed in a yet greater degree by the little group of Scilly Islands, lying off the south-western coast of that county. It is, therefore, not surprising that, of the 400 birds generally recognized as British, as many as 290 have been observed in Cornwall, and that of these 290 as many as 173 have been seen in the Scilly Islands, small as they are.

An enthusiastic naturalist, with at least some sympathy with sportsmen, living in

such a county as Cornwall, and with constant communication with the Scilly Islands, Mr. Rodd naturally took rank as the authority on the birds of that county. He was able not only to add many new birds to the Cornish list, but also to record several as new to Britain. The spotted eagle, lesser grey shrike, red-breasted fly-catcher, and the American stint were among the latter. Yet he was far from being a mere list-maker. For much knowledge of the habits, especially of the migratory habits, of British birds we are indebted to him, and countless facts bearing on this subject are permanently recorded in the present work.

But in reading the book we were chiefly interested in certain remarks on the disappearance of some species once common, and the appearance of others previously rare or unknown. Of this sort is the following note on Montagu's harrier (*Circus cinereus*) and the hen harrier (*C. cyaneus*):—

"It is somewhat remarkable, that as one species becomes scarce in a district or county, its place is often supplied by another of its congeners, which from having been rare becomes gradually common. This is the case with Montagu's Harrier, which was at one time very rarely met with in this county, but which is now far commoner than the Hen Harrier, and breeds every year in the Lizard district."

The starlings are said to have changed their habits. In 1873 Mr. Rodd writes:—

"They have been gradually creeping more westward every year during the summer, but they were formerly quite unknown in the western counties, except as winter visitants. I have traced them gradually to Trebartha, to Bodmin, and now to Truro. For some years they have been known at Trebartha as breeding there; first, only a pair or two; but now they are to be seen generally diffused over the lawn and in the large trees all through the spring and summer months."

We have already alluded to Mr. Rodd's observations of the starlings in reviewing Mr. Patterson's 'Birds, Fishes, and Cetacea commonly frequenting Belfast Lough' (*Athenæum*, September 11th).

The green woodpecker also is said to have been quite unknown in the west of the county till about 1873, since which time it has become comparatively common. A similar fact is noted of at least two other birds, the great Northern diver and the Dartford warbler. Of course in some of these cases, especially in the two last mentioned, the apparent increase in number may be due to the increased attention which has been directed to the birds in recent years; but this can hardly be so in the case of the starling or Montagu's harrier. At any rate, the subject is curious and worthy of attention.

If there is anything that we regret in Mr. Rodd's book, it is that it tells of the slaughter of too many rare birds; but of course the fact that it is in most cases impossible to identify birds with certainty except after killing them affords a strong justification. We will also enter a modest protest against the statement on p. 31 that wrens "make several attempts before completing a perfect nest, *apparently for sport and amusement*." Of course the words to which we object are those which we have italicized.

At the end of the book are added a few notes on the birds of the Scilly Islands by Mr. F. R. Rodd, the present owner of our author's

collection, and a curious list of Cornish names of birds and things connected with birds. The former is likely to make the mouths of wild-fowlers water, and the latter, though fragmentary, is philologically interesting.

ASTRONOMICAL NOTES.

HERR PALISA, of Pola, who apparently finds it easier to discover planets than to invent names for them when discovered, found another small planet, No. 218, on the night of the 4th inst.

The following are the places of Faye's comet for next week, from Prof. Axel Moller's ephemeris, adapted to midnight at Berlin, or about 11 o'clock P.M. at London:—

Date.	R.A.	N.P.D.
	h. m. s.	° ' "
Sept. 26	23 52 18	83 59
" 27	23 51 46	84 10
" 28	23 51 17	84 21
" 29	23 50 51	84 32
" 30	23 50 26	84 45
Oct. 1	23 50 3	84 57
Oct. 2	23 49 38	85 9

Schaberle's comet (b, 1880), discovered last April, is now nearly as favourably situated for observation as it will be, and therefore we also give its places for next week, from M. Bigourdan's ephemeris, adapted to midnight at Paris:—

Date.	R.A.	N.P.D.
	h. m. s.	° ' "
Sept. 26	6 43 2	75 41
" 27	6 40 25	76 1
" 28	6 39 45	76 26
" 29	6 38 39	77 3
" 30	6 37 16	77 28
Oct. 1	6 35 57	78 1
" 2	6 34 38	78 30

As the comet will at no time rise much before midnight, intending observers will have to make a morning watch of it. The brightness is now about the same as at the time of discovery on April 6th, and will slightly increase during the next few weeks. The perihelion passage took place on the 2nd of July.

We have received the *Memoirs of the Italian Spectroscopical Society* for May, the principal subject of which is Prof. Tacchini's account of his observations of the sun's prominences, spots, and facule at Rome during January, February, and March, digested according to the heliocentric latitudes at which they were seen. Annexed is a description (first published in *Astronomische Nachrichten*, No. 2309, and here translated from the German into Italian) of a spectro-telescope, contrived by Herr P. Glan, of Berlin, the purpose of which is to enable the observer to survey large portions of the sun's disc at once in homogeneous light.

In the *American Journal of Science* for this month is a paper by Mr. D. F. Todd, M.A., of the American Naval Almanac Office, containing an interesting 'Preliminary Account of a Speculative and Practical Search for a trans-Neptunian Planet.' It has long been thought that indications are not wanting pointing to the existence of some planet exterior to Neptune, but the theory of even Uranus, and still more that of Neptune, are not yet in a state to furnish much in the nature of probable information as to its approximate place; hence Mr. Todd prefers to call the first part of his investigation rather speculative than theoretic. Nothing daunted, however, by the wideness of the range of place within which he thought this distant hypothetical body might be, he obtained permission of Admiral Rodgers and Prof. Hall to use the great refractor (26 inches in aperture) of the Washington Observatory in searching for thirty nights through a portion of a zone nearly 20° in length, hoping to recognize the object of his affections "by contrast of its disc and light with the appearance of an average star of about the thirteenth magnitude," and on any suspicion in this way carefully reobserving the suspected body. This work was done about two years and a half ago; its conclusions, as far as they went, were negative, but a hope, for some time entertained, of being able to resume it and

carry it to a satisfactory conclusion, led Mr. Todd to delay the publication of the paper. But, he remarks, a search of a much more laborious and extended kind will probably have to be made, should any observer in possession of sufficiently powerful telescopic means be inclined to continue it.

The twelfth volume of the *Annals of the Astronomical Observatory of Harvard College*, at Cambridge, U.S., has just been published, containing the observations made with the meridian circle in the years 1874 and 1875, and including valuable catalogues of the places of 334 primary and 284 secondary stars (618 in all) observed in those years as well as in 1871 and 1872.

Science Society.

We are glad to hear that Mrs. Clifford, the widow of Prof. W. K. Clifford, is to receive a pension from the Civil List in recognition of the contributions to science made by her husband.

MR. ALEXANDER GRAHAM BELL, in a lecture delivered before the American Association for the Advancement of Science, described his remarkable experiments on the production and reproduction of sound by means of light. It is found that nearly all metallic substances emit sounds when a vibratory beam of light falls upon them, the pitch of these sounds depending upon the frequency of the vibratory change in the light. Thus, without a conducting wire as in electric telephony, audible sounds can be conveyed from station to station, wherever we can project a beam of light. The sensibility of the metal selenium to the action of the solar spectrum recommends it as the most favourable substance for use in the "photophone," as the new instrument is called. The instrument may be briefly described as a bright plane mirror of flexible material, against the back of which the speaker's voice is directed. The beam of light reflected from this mirror is thus thrown into vibrations corresponding with those produced on the diaphragm. This beam is received at a distant station upon a parabolic reflector, in the focus of which is placed a sensitive selenium cell, connected in a local circuit with a battery and a telephone. Every vibration of the ray of light acting upon the selenium produces a distinctly audible sound. Articulate speech can be thus reproduced by solar light, the oxyhydrogen light, or by the light of a kerosene lamp. The greatest distance through which conversation has been carried on up to this time is about 800 yards.

SIR JONIAN MASON'S Science College is now advertised to be opened on the 1st of October with a lecture by Prof. Huxley. The classes for students commence on October 3rd.

CAPT. EMDALE, R.E., has been appointed Instructor in the Art of Military Ballooning by the War Office, and an entire company of Royal Engineers has been placed under his command.

THE chemical lectures at Bedford College for Ladies only, in York Place, Portman Square, will begin on the 16th of October. The lecturer is Mr. Thomas Elftott.

PROF. HEINEMANN will deliver a course of ten lectures on 'Political Economy and Commercial Geography' at the Young Men's Christian Association, 31, King William Street, City, commencing on October 7th.

MESSES. C. KEGAN PAUL & Co. will shortly issue several scientific works, namely, a translation of Strecker's *Wissenschafts 'Organic Chemistry'*, by Dr. Hodgkinson and Mr. Greenaway, and some new volumes of the "International Scientific Series," of which Prof. Wurtz's book on 'The Atomic Theory' and Prof. Karl Semper's 'Natural Conditions of Existence as they affect Animal Life,' are ready for publication. These will be followed by the late Prof. Clifford's work on 'The First Principles of the Exact Sciences,' and Prof. E. Morrell's treatise entitled 'Suicide: an Essay in Comparative Moral Statistics.' The

essays on 'Physiology for Practical Use,' edited by the late Prof. Hinton, are now to be issued in one volume.

DR. THEEL has arrived in Edinburgh from Gothenburg with two large cases filled with specimens of Holothurids got in the Challenger expedition of 1872. Dr. Theel has sketched all the specimens on plates by hand and numbered each. They are to be lithographed in this country for future assistance. Dr. Theel intends to resume his studies in Edinburgh.

GENERAL ALBERT J. MYER, of the Signal Service of the United States, died in Buffalo on the 24th of August, in the fifty-second year of his age. General Myer, who was commonly known as "Old Probabilities," was for upwards of twenty years the moving spirit of the meteorological service of North America, its extension and excellent organization being mainly due to his unwearying efforts.

DR. ASA GRAY and M. Alphonse de Candolle are, according to the *Gardener's Chronicle*, expected shortly to visit this country.

MR. E. H. HALL, of Johns Hopkins University, has in the *American Journal of Science* for September an article of considerable research 'On the New Action of Magnetism on a Permanent Electrical Current.'

PROF. E. B. ANDREWS, of the Geological Survey of Ohio, died on the 21st of August in his sixtieth year. He was the author of a valuable volume on the geology of Ohio, and he contributed various geological memoirs to the publications of the survey of that state.

MR. A. R. C. SELWYN, Director-General of the Geological Survey of Canada, has returned to Montreal after a visit to the north-west districts of the Dominion. Close attention has been given to the mineral productions of this region, and several bore-holes have been made, passing through, at a depth of 275 feet, a coal seam six feet thick, which promises to be of considerable value.

PINE ARTS

DON'T GREAT WORKS. 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE SHAZEN KEMENT' (the latter just completed, each 25 by 25 feet, with 'Dream of Philip's Wife, Soldiers at the Cross,' 'Night of the Crucifixion,' 'Houses of Churches' at the DORE GALLERY, 25, New Bond Street. Daily, Ten to Six.—*Ed.*

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LIX.—NOSTEL PRIORY, WAKEFIELD.

HAVING described the Italian and English pictures in Mr. Rowland Winn's collection, we proceed to deal with those which represent the remaining continental schools.

By far the most important and interesting of these works is that very large one (about 12 feet by 8 feet) which is ascribed to Holbein, and is entitled 'Sir Thomas More and his Family.' This picture exhibits eleven life-size figures in the foreground, another smaller one in the background, several animals, much furniture, and many architectural details, the accessory elements of a handsomely furnished apartment, in which are the future Chancellor, Sir Thomas himself, aged about fifty years, and his father, Sir John More, the judge, aged about seventy-six. On our right of the picture are Alice, Lady More, second wife of Sir Thomas, aged fifty-seven; Margaret Roper, eldest daughter of Sir Thomas, aged twenty-two, holding open in her hands Seneca's tragedy of 'Edipus' at the chorus, Act iv.; and Cecilia Heron, third daughter of Sir Thomas, aged twenty. On our left are Mrs. Clement (wife of Dr. John Clement), whose birth-name was Gigs, and Elizabeth Dancy, second daughter of Sir Thomas, with a volume of Seneca's 'Epistles' under her arm. Behind are Anne Crasacre, aged fifteen, and John More, to whom she was betrothed, aged nineteen, son of Sir Thomas, and Henry Pattison, Sir Thomas's jester; next to him, with a roll of paper in his hand, is John

Harris, secretary to Sir Thomas, and friend of Mr. Roper, for whom this picture is said to have been painted. In an inner room is a young man reading. The student of the history and character of this highly important picture cannot do better than consult Mr. Wornum's learned, elaborate, and almost exhaustive text, 'Life and Works of H. Holbein,' 1867, p. 231. He admits the probable correctness of the suggestions we offer below.

It is due to Dr. Waagen, who, as we said before, made a careful examination of this picture, to say that on technical grounds, due to the redness of the flesh tints, he gave the period c. 1530 as that of Holbein's practice to which he ascribed this painting. Mr. Winn tells us that "1530" is on the canvas, "but was not discovered till the picture was cleaned by Mr. Holden a few years ago, when, the old varnish and dirt being removed, this date was very distinct, and is so still, although you would not observe it unless your attention had been called to it." Assuming this date to be unchallengeable, it agrees well enough with the ages of the persons represented. It is to the credit of the German critic, who has been most unwarrantably abused on account of his criticisms on Holbein, that the inscription referred to by the present owner of the picture, which escaped our own notice and was unknown in Waagen's time, and the latter's guess at a date coincide closely. It is unfortunate, however, that whereas the critic based his opinion of the painting on technical grounds, i.e., the redness of the flesh tints, he came to the conclusion that "this is nothing more than an early copy" of an original by Holbein, the whereabouts and even the existence of which he did not attempt to demonstrate. It is this discrepancy which we have already ventured to call an absurdity in the expression of Dr. Waagen's opinion, for if he had satisfied himself that the work is "nothing more than an early copy," how could he venture to rely on its technique as a means of establishing the date or period of its execution in the master's career? Dr. Waagen's opinion is given in 'Treasures of Art in Great Britain,' iii. 335, a text which is in a somewhat confused state, and suggests, by the incompleteness of its expressions, that condensation had injuriously affected the account.

When the picture was cleaned, as above stated, that operation was effected with considerable success, and not only was the date in question brought to light, but a portion of the canvas, which, in order doubtless to fit the work to a particular position, had been "turned in," was "turned out" again. This portion comprises the extreme right, and on it is depicted a monkey. It is said that this painting, in what condition we cannot say, was, not long after Holbein's time, in the possession of Andreas Van Loo, and that it was purchased at his death by Mr. Roper, grandson of Sir T. More, of Well Hall, Eltham, the house of that family, whence it passed by marriage to Sir Rowland Winn, grandfather of the present owner, since which transfer it has remained in honourable guardianship at Nostel Priory, of the hall of which house it is the chief and magnificent ornament. This painting was No. 163 in the National Portrait Exhibition of 1866. A drawing by Holbein is in the Beale Museum, and this agrees in respect to the general disposition of the figures with the picture before us. There are differences in some of the details of the drawing and the picture. On this drawing, the authenticity of which is not doubted, the names and ages of the persons represented are inscribed, as quoted above; similar inscriptions are on the picture before us. More sent this drawing, by Holbein's hands, to Erasmus in 1529; it bears inscriptions, attributed to More and Holbein, which, independently of the portraits, have considerable interest. An outline of the drawing was engraved in 1794 by Christian von Mechel. There are other versions of the design, each of which has been said to be

the original picture by Holbein. That this distinction can be allowed to a small painting of 'Sir T. More and his Family,' which has more than once been examined, is, we think, on technical grounds, out of the question. Of all the versions, this before us has, in our opinion, the most of Holbein's handwork. We are not prepared to say that either of the other versions shows traces of the master's skill, and, as noticed below, we believe that a considerable part, or rather number of parts, of Mr. Winn's painting is by Holbein; nevertheless, we should not like to assert that any portion, however admirable it may appear to us, is now intact and in the condition in which Holbein left it. With regard to the names and ages of the figures and other memoranda, as written on the drawing at Beale, their appearance is consonant with the painter's practice, as illustrated by very numerous examples among his drawings, with which we do not include his pictures.

Our opinion of Mr. Winn's picture is that it was begun in the house of Sir Thomas More, probably at Chelsea, about 1529; that, owing to what difficulties we cannot say, it was never carried beyond the general drawing in of the design of the figures on the canvas and the final execution of several portions, hereafter named, of the figures, including certain faces and other parts, without anything more of the background than the general disposition of the lines in perspective and the masses. Holbein's noble pictures proper are such masterpieces of composition and—e.g., his magnificent design for the 'Rehearsal'—are so great as works of art, that no one can for a moment doubt his power to make a fine design or "composition" of figures equal to that at Nostel, admirable as that is. The drawing at Beale proves so much as this and leaves no doubt on the point, although the composition before us surpasses that at Beale in most respects of quality, but not more than might be expected to occur when a great artist was set to carry out his original ideas on a larger scale than that of their inception. We know that it was Holbein's practice to make large drawings, i.e., cartoons or portraits in chalk, of his sitters, and either paint on the paper direct, or transfer the outlines to panel or canvas by "pouncing" or tracing. This mode of practice is consonant with our idea of the execution of this painting. Seven such drawings of the More family are at Windsor. We suppose the whole of the figures and faces were drawn on the canvas in a general way and left subject to corrections as the painter proceeded from one to another of these elements, finishing, or intending to finish, each as he proceeded, and we imagine that Holbein actually completed certain portions of the whole from the cartoons which had been previously prepared for the heads, hands, &c., which alone are worthy of him in Mr. Winn's picture. It is true that Van Mander described a canvas, painted in water colours, with life-size, whole-length figures of More and his family, in the possession of A. van Loo. There are questionable elements in this statement which do not, however, affect our suggestion as to the character of this picture.

It is our opinion that Holbein proceeded so far and was interrupted, that the painting remained thus until after his death, and was then carried on by different and very inferior hands in the lines the master had laid down—hands which were incompetent to correct the very obvious disproportions of the original in its rudimentary state, unable to introduce the generalising and systematic light and shade which Holbein intended for his work, or even to transfer to the canvas the animated portraiture and other high qualities of the cartoons which were available for that purpose; still less competent may such hands have been to vivify, as Holbein would have done, the heads, as they may have been sketched in a rudimentary fashion. Our supposition seems to account for numerous inequalities and imperfections of what is, at any rate, a very

noble painting. The striking design, the admirable composition, the absence of "effect," the crude chiaroscuro, the keen perception of character displayed in nearly all the heads, the extreme merit of the execution of some of these elements, the great inferiority of many more of the like, are in this, but in no other, manner to be accounted for. We may safely say that no artist but Holbein then living was likely to paint the More family at the date in question, and in any fashion which at all resembles that of the work before us. We now know enough of Ströter, Giulamo da Treviso, and Luke Hornebaud, Holbein's contemporaries in this country, to be able to say, on technical grounds alone, and apart from other considerations of persons, time, and place, that this picture is not due to one of them. All these circumstances point to Holbein as the author of this example.

The chief difficulties presented by the state of the work as now existing are thus got over. These difficulties appear, in the first instance, in the impossibility of supposing that Holbein himself drew, or at least intended to leave as finished, figures of such extreme disproportion as those before us, of which nearly all the heads are much too large for the bodies to which they belong, while the bodies are again too large for the lower limbs of each respectively, and the upper limbs are too large for their lower fellows severally in pairs. It is not, however, to be forgotten that there are pictures by Holbein—noticeably of which category is 'The Two Ambassadors' of Longford Castle, which was lately at the Royal Academy—containing figures of life size like those before us, which are by no means beyond challenge as to the proportions of their limbs, heads, and torsos. No work of Holbein's approaches that in question in regard to these defects, and therefore we are disposed to imagine that he did not complete the drawing of the figures on the canvas. In the second instance, the awkwardness of the actions of some of the women on our extreme left, the "dumplingness" of the figure of Judge More, and the want of animation and intelligence in the expression of many of the heads—of which, however, the personal characters and characteristics have been acutely discriminated the one from the others—are all points in favour of a suggestion such as the above. The completely insane action of the hands of a woman seated on our left is not due to Holbein, whose drawing of hands is always admirable. This defective action is of a different nature altogether from that apparent in the figures of More's daughters, who sit with the elderly woman on our right of the composition. This group of three females is, apart from certain disproportions, in every respect worthy of Holbein, who produced so many noble compositions and grouped figures so admirably in many serious works. The figures to which we refer are thoroughly fine, spontaneous, and self-sustained, because their designs, expressions, and actions are quite in accord the one with the others.

In the third instance, the defective portions, heads and the like, of this great work do not accord with the pathos of the profound and almost solemn expression of the face of More himself, which seems to us a marvellous rendering of insight into human character, reproducing with extreme subtlety the utmost energy of thoughtfulness as marked on a visage where a far-seeing, vigorous soul has, so to say, written itself in every line and feature, and manifested itself in those penetrative yet meditating eyes, those fine, thin lips, and affected the sedate reserve of every lineament. In addition, let us remark that the local colour of the picture is unequal. More's sleeves, his body clothing, the red dress of his father, are, allowing for the injuries of time and meddling hands, extremely luminous and well employed in regard to the chiaroscuro of the picture, but these features are quite out of keeping with others of the same kind which accompany them here. We diam-

altogether the dogs and some minor accessories of the work as plainly inferior to all the rest of the painting. In fact, we consider the dogs, as they now appear, to be due to an artist of another and much later school than Holbein's; these creatures are, in short, absurdities.

To sum up our ideas of the execution of the painting—of its design and composition enough has already been said—we think that the great master did little more than design the heads of the women on our left and the subordinate heads on our right. It seems to us that he had not much more than this to do with the figures of the son on one side and the women on the other side of Sir Thomas himself. We surmise that his share is considerable in the heads and certain other parts, as they now exist, of the three women on our right (see above), and most of all in the portraits, heads, and figures of the great Chancellor and his father the judge. We have little doubt that Holbein, with more or less distinctness, drew the whole of the design on the canvas, and proposed abundant revision as he proceeded. Thus, as it seems to us, he left the picture with one head, that of Sir Thomas More, nearly finished, while three other heads had been far advanced in execution, two more heads were less so, and the rest of the work was in outline, or but slightly "carried further" in any portion, and not at all defined in most of the remaining elements. We cannot omit to remark that Holbein's manner of painting would allow such a state of things as we suggest to have occurred in this case. That he finished more than we have named is inconceivable. Probably some contemporary, or nearly contemporary, painter completed the picture, or rather covered the canvas as well as he could, but was not able or did not venture to correct the disproportions of the sketched figures, nor to give to those carnations which were most advanced the intense luminosity of the master's mode. What may be called a small library has been written about this extraordinarily important and much disputed painting. Our observations have been founded on careful comparisons and opportunities granted by Mr. Rowland Winn.

By Teniers we noticed a 'Dance of Boors' in a landscape, with a château on our left. The design has interest because it shows how closely the respective classes of the people were inter-mixed while they disported themselves on such occasions as that here represented; gentlemen and ladies, tradesmen and artificers, labourers, men, women, and children, are all together, and more or less deeply concerned in the clumsy gambols the painter has depicted with characteristic spontaneity. It is an unusually sunny, pure, and warm example of Teniers's best time, very crisp in touch, and neatly finished. In an upper room at Nostel is a large, very remarkable, and extremely quaint picture of the old Dutch school, of the class generally associated with the name of Old Teniers, and representing in numerous detached groups the 'Approach to Calvary,' as comprised in a broken and highly picturesque landscape of a sandy and rocky undulating country. Calvary is a hillock. Christ appears among a numerous crowd of figures, each of which is a carefully discriminated study of character in expression and action and well composed with its neighbours. This is the case in every group, separated as it is throughout the picture, which may therefore not unfairly be styled a panorama of actions and incidents of the category familiar to us in the works of J. Breughel and other members of the school in question here. Christ and his attendants follow a troop of men-at-arms, clad in full armour of the fifteenth century or a little later, who are riding up a rocky pass towards the hill of sacrifice. Christ, having fallen under the weight of the cross, is haled on his way by rough boors and armed foot-soldiers, who handle him in a barbarously quaint fashion. A boy is about to strike him with a stick; the

men shout loudly to those who go before them on the way, bidding them wait till the fallen victim shall rise again. Veronica, with her sudarium carefully displayed, kneels close to the Saviour. On our left the Virgin, unheeded by the people, rubs her eyes grotesquely with the knuckles of both hands; a dolorous Magdalene, having the pot of ointment at her side, kneels near the mother of Christ, while the other Mary, her face all red and swollen, sits with folded arms and contemplates the passage of the cross, as if its pangs involved griefs which were past weeping for. A scholar, probably intended for St. John, with a book in his hand and an ink-horn at his girdle, looks at the procession pityingly. The standard borne by the troops displays in black and gold that "grim two-necked Austrian eagle" which doubtless did duty in the mind of the painter for the antique Roman imperial banner. There is a pilgrim in mediæval costume, wearing his cockle, hat, and shoon, and carrying his bottle and staff, a queer anachronism, which does not startle the observer of many oddities in this very curious, highly meritorious, and wonderfully ugly painting. For Jerusalem we have the outskirts of a Dutch or Friesland town, for Jews we have crowds of citizens and boors. There must be more than one version of this rendering of the subject in the old Dutch manner. Not long after our visit to Nostel we saw in Piccadilly a picture, somewhat smaller than that in question, which closely resembled it in many of the incidents represented; the details and the actions of the figures also being very much alike in both cases, the treatment and style the same.

Five-Fit Gossip.

THE works of restoration in the south transept of York Minster, which have been in the charge of Mr. Street during about nine years, are now complete.

THE "Arab Hall," which has been erected from designs by Mr. G. Aitchison in the house of Sir Frederick Leighton at Kensington, and includes many beautiful shafts, sculptures, and mosaic enrichments, with a large collection of Damascus tiles, is now complete, and presents a most superb appearance; it is distinguished by great elegance of taste in the design, colour, and decorations. Our readers will remember Mr. Aitchison's drawings for this work at the last Royal Academy Exhibition. We noticed these drawings in our review of that gathering. We may as well say that, as a matter of course, the "Arab Hall," being part of the P.R.A.'s private house, is not shown to the public on any pretext.

MR. FORD MADOX BROWN has just finished his second mural painting, which is the first in decorative and chronological order of the series intended to decorate the Great Hall of the Town Hall at Manchester. The subject of this work is 'The Romans building a Fort at Mancunian'; we described the design at some length many months ago. We likewise described the design of the second picture of the series, the first to be executed, which represents the baptism of the King of Northumbria. Our readers are in possession of details of the design of the third picture of the same class, to be painted by Mr. Brown in the same Town Hall, the subject of which is the expulsion of the Danes from Manchester. These pictures, being permanent, although produced in a mode equally valuable, are not frescoes proper.

THE fund being raised for the proposed Art Gallery at Birmingham amounts now, we hear, to about 14,000.

THE seventh annual exhibition of works of art in the Pavilion at Brighton is now open.

M. TISSOT is engaged on a very popular work. This is a translation into modern terms of the story of the Prodigal Son. M. Tissot's Prodigal is not at all heroic. His history is told in four

compositions. In the first the scene is an old-fashioned room, with charts and maps upon the walls and a great bow window giving on to the Thames. To the right are the Prodigal and his father; they are speaking, and the elder man is handing to the younger a cheque. To the left, displeased and sulky, are the Prodigal's brother and a young lady seated at a table. In the second of the series, which will probably prove the most popular of the four, the scene has shifted to Japan, where, in a teahouse on the water, lighted with crimson lanterns, the Prodigal is watching a bevy of Japanese dancers. In the third, on a London wharf, the Prodigal, in rage, is kneeling before his father. Behind them are the discontented brother and the young lady of the first picture. In the fourth the fattest calf has been killed and is being eaten. The background is a June landscape. To the left, in an arbour commanding the river, the Prodigal and his family are at table.

MESSRS. C. Kegan Paul & Co. have in the press a work by Robert Edis, entitled 'Decoration and Furniture of Town Houses.' It is virtually an amplification of the Cantor Lectures delivered a few months since, and will be illustrated by numerous designs and examples of decoration and furniture. The same publishers will issue immediately the first volume of Woltmann and Woermann's 'History of Painting,' which treats of painting in antiquity and the middle ages. The translation has been prepared under the supervision of Prof. Sidney Colvin, and the illustrations are numerous.

MESSRS. SAMPSON LOW & Co. announce a new edition de luxe of Washington Irving's 'Little Britain,' 'The Spectre Bridegroom,' and 'A Legend of Sleepy Hollow,' with engravings on wood from designs by C. O. Murray; 'A Treatise on Etching,' text and plates by Maxime Lalanne, translated by S. R. Koehler, with notes; two new volumes of Mr. Poynter's series of 'Text-Books of Art Education,' namely, 'German, Flemish, and Dutch Painting,' by H. Wilmot Buxton and E. J. Poynter, R.A., and 'Ancient Sculpture, Egyptian and Greek,' by G. Redford; and the following additions to the series of 'Illustrated Biographies of the Great Artists,' namely, 'Fra Angelico and Masaccio,' by Catherine Mary Phillimore; 'Fra Bartolommeo and Andrea del Sarto,' by Leader Scott; 'Sir David Wilkie,' by J. W. Mollett, M.A.; and 'Gainsborough and Constable,' by G. M. Brock-Arnold.

MESSRS. PILGROW & LEFÈVRE, the well-known art publishers, have dissolved partnership, and the business will in future be carried on by Mr. L. H. Lefèvre alone.

THE French journals announce the death of M. C. Jules Labarte, member of the Academy, and author of several well-known archaeological works, including 'L'Histoire des Arts Industriels au Moyen Age,' &c., and 'La Peinture sur Email,' &c. M. Labarte was in his eighty-fourth year. He succeeded M. C. Texier in the Academy in 1871.

WE have received from the bureaux of the *Moniteur des Arts*, Rue de Médecin, Paris, the sixth annual volume of the 'Dictionnaire Vêron, Séction des Beaux-Arts,' a stout little tome of 766 pages, which contains, in the alphabetical order of the artists' names, brief descriptions and criticisms of works of art in the last Salon. These comments are somewhat emotional, but they are marked by good feeling and good taste so far as they go. The book will be useful for reference.

THE *Builder* says that, under the auspices of the Donatello Society of Florence, an exhibition of modern pictures from many countries is now open in the palace of Count Serristori, who generously lent a gallery for the occasion. These works are gathered with the intention of exciting emulation in the minds of the painters of the city, and educating the Florentine public by means of the finest examples of current art.

which can be procured. The greater number of the pictures which have been already hung are French, and include some examples from the last Salon. Pictures by M. Meissonier and others who do not contribute to the Salon are on their way to Florence, as well as some English paintings. A collection of old tapestries and other articles will be opened next month in the Refectory of the Cloisters of Santa Croce, Florence. Another exhibition, comprising instances of art applied to industry, will be added to the above gatherings in the same month.

By an oversight in the use of notes describing pictures belonging to the Earl of Faversham at Duncombe Park (see *Athen.*, "The Private Collections of England," No. LVII, p. 344, col. 1), we included among existing works of art in that gallery Hoppner's portraits of Mr. and Lady C. Duncombe, and two landscapes by Wootton. These examples were burned in the late fire at Duncombe Park. The remaining forty-three paintings we mentioned were saved.

MUSIC

Beethoven. By Richard Wagner. With a Supplement from the Philosophical Works of Arthur Schopenhauer. Translated by Edward Dannreuther. (Reeves.)

FROM Wagner's preface to the present volume, which was published in Germany in 1870, we learn that it was written as the author's contribution to the celebration of the centenary of Beethoven's birth. Its object is stated by Wagner as being "to offer a written exposition of his thoughts on the significance of Beethoven's music." That such a work should not have been sooner translated into English will furnish small cause for surprise to those who know the original. In the first place, it is more a philosophical than a strictly musical treatise, and from its method of dealing with the subject would appeal to only a minority of musicians. Moreover, those who are acquainted with Wagner's writings know that he has a very distinct style, his literary compositions being hardly less individual than his music; and an adequate translation of one of his works into another tongue is a task of no average difficulty. The present book is assuredly one of his hardest to render into English, and there are few among us who would have the requisite time, knowledge, and enthusiasm for the subject to do it full justice. Our first duty, therefore, is warmly to congratulate Mr. Dannreuther on the admirable manner in which he has acquitted himself of his self-imposed labour. His translation is most faithful to the original, while he has not hesitated at times to modify somewhat the merely external form of his author's sentences. The genius of the German language is so different from that of our own that too slavish an adherence to fidelity in details would produce a result which would be clumsy and cumbrous, if not absolutely unreadable. In a few cases where Mr. Dannreuther appears to have felt that the English version failed to give the precise significance of the German, the latter is added at the foot of the page. We can give no higher praise than to say that the book reads more like an original work than a translation.

Wagner commences his book with the remark that it is difficult to give a satisfactory account of the relation a great artist

bears towards his nation, and that this difficulty is far greater in the case of a musician than in that of a poet or plastic artist. A poet's ideas will to some extent be modified by the language in which he writes, and the productions of a painter will be influenced by his country and his people. But as music is a universal language, and conveys no picture of any actual objects, the composer cannot be connected with his nation by any analogous means. Wagner says that the entire difference between the poet and the musician depends on the manner of the intuition of the Idea; and this brings him naturally to an exposition of Schopenhauer's theory on the nature of music, as set forth in his great work 'Die Welt als Wille und Vorstellung.' He says (p. 8):—

"Schopenhauer was the first to perceive and point out with philosophical clearness the proper position of music with reference to the other fine arts, inasmuch as he awards to music a nature entirely different from that of poetic or plastic art. He starts from the surprise we all feel that music speaks a language immediately intelligible to each of us without the mediation of intellectual conceptions, in which respect it differs entirely from poetry, the sole materials of which are concepts serving to transmit the idea. According to the philosopher's lucid and convincing definition, the Ideas of the world and its essential phenomena are in a Platonic sense the object of the fine arts in general; whilst the poet brings these Ideas home to our consciousness by the use of national concepts in a manner peculiar to his art. Schopenhauer believes it imperative to recognize in music itself an Idea of the world, since whoever could completely elucidate music, or rather translate it into rational concepts, would at the same time have produced a philosophy explaining the world."

It is almost impossible to condense within the limits of a review the close chain of reasoning which Wagner pursues, in which he carries out and applies the views enunciated in the above extract. We must content ourselves with a brief summary of the conclusions at which he arrives. A short quotation will help us to place ourselves at the author's point of view:—

"We are likely to attain some insight into the essential nature of music as an art by watching the inspired musician's mode of production. Such production must, in many respects, be thoroughly different from that of other artists. In the case of plastic artists we saw that production was preceded by pure perception of objects, free from any influence of the Will, a mode of perception which is to be reproduced in the spectator's mind by the effect of the work brought forth. But no such objects, which with the aid of pure perception may be elevated to the Idea, are ever beheld by a musician, for his music is itself an Idea of the world, wherein the world immediately exhibits its essential nature, while in the plastic arts that nature is exhibited through the mediation of cognition."—P. 19.

In coming to speak of the special development of Beethoven's genius, Wagner correctly describes him as a composer of sonatas, because in by far the greater number of his best works "the outline of the sonata-form was the veil-like tissue through which he gazed into the realm of sounds." Instead of overthrowing the established forms he ennobled them, and gave a deeper significance to their contents:—

"For inasmuch as he again raised music, that had been degraded to a merely diverting art, to the height of its sublime calling, he has led us to understand the nature of that art from which

the world explains itself to every consciousness as distinctly as the most profound philosophy could explain it to a thinker well versed in abstract conceptions. And the relation of the great Beethoven to the German nation is based upon this alone."—P. 41.

It is by no means easy to understand what Wagner means by saying, on the very next page, that if Beethoven "had consciously transformed or overthrown the external forms of music he found extant, that would have been acting according to reason." This appears to us to imply the paradox that while the composer "raised the art to the height of its sublime calling," he was still acting contrary to reason. Surely so extraordinary a statement as this requires some proof, or at least some arguments to support it; but Wagner merely makes the statement and passes on, saying:—

"Here again is apparent the peculiarity of the German nature, which is inwardly so richly and deeply endowed that it leaves its impress upon every form, remodels the form from within, and thus escapes the necessity of externally overthrowing it. So Germans are not revolutionaries, but reformers; and thus they are enabled to retain a richer variety of forms for the manifestation of their inner nature than other nations."—P. 43.

The comparison which Wagner makes between the music of Beethoven and that of his immediate predecessors, Mozart and Haydn, is interesting, though it is not surprising to find that the author is disposed, in our opinion, to undervalue the works of the earlier masters. In speaking of the Ninth Symphony, of the importance of which work in relation to our author's art theories our readers will probably be well aware, Wagner appears to give the rein to his imagination, for he speaks much of Beethoven's Idea of the Good Man, and describes the well known subject of the Ode to Joy as "the melody proper to this Good Man." We can imagine how this would have astonished the composer. Many of Wagner's remarks on this symphony are both true and eloquent; how far any of the ideas suggested themselves to Beethoven is another question.

The remarks on the progress made by music through the influence of Beethoven are worth quoting in *artemio*:—

"If we survey the progress which music has made under Beethoven from an historical point of view, we may briefly describe it as the attainment of a faculty which had previously been denied to it; by virtue of this faculty music, from the confines of æsthetic beauty, strides into the sphere of the Sublime; and in this sphere it has been released from all constraint of traditional or conventional forms, and it completely penetrates and animates these forms with its proper spirit. And this achievement appears evident to every human heart and mind by the character Beethoven has imparted to the chief form of all music, Melody; for melody has now regained the highest natural simplicity, as the source from which it can be renewed and invigorated at any time, and for any requirement, and expanded to the highest, richest variety. And we may group all this under one head, intelligible to every one. Melody, through Beethoven, has become emancipated from the influence of fashion and fluctuating taste, and elevated to an ever valid, purely human type. Beethoven's music will be understood at any time, whilst the music of his predecessors will, for the most part, remain intelligible only through the medium of light thrown upon it by the history of art."—Pp. 71, 72.

Though we certainly demur to the last sentence of this extract, the remainder of the passage is both just and forcibly expressed. Wagner then speaks of the other great advance made by Beethoven—his giving a new significance to vocal music in its relation to purely instrumental. This we find in the Choral Symphony and the great *Mass* in D, and it leads to the discussion of the general question of the relation of poetry and music to each other. Into this we are unable to enter here, as it is impossible to compress Wagner's arguments within reasonable limits. For them we must refer our readers to the volume itself. The conclusion at which our author arrives will be anticipated by those familiar with his writings. He says that what Shakspeare is to the drama, Beethoven is to music, and that the most perfect work of art would be found in the combining of the sister arts in one. This, as is well known, is what Wagner has attempted in his later works, especially in his 'Tristan und Isolde' and the 'Ring des Nibelungen,' with a very large measure of success; and the present volume, while most interesting as a tribute of one great genius to another, is also significant as being undoubtedly intended, at least in part, as a defence and justification of the art theories of the author.

As an appendix to the volume two translations from Schopenhauer's philosophical works are given, which will prove of considerable assistance to the reader in following Wagner's chain of argument in the first part of the book. The whole work cannot certainly be called light reading, but it will repay the attention of the student who is interested in musical philosophy.

Musical Society.

THE season of Promenade Concerts at Covent Garden which ends to-night has been noteworthy for the persistent efforts of Mr. F. H. Cowen, the conductor, to give genuine musical interest to the nightly programmes, and to avoid every concession to debased and vulgar tastes. By the adoption of this policy Mr. Cowen has shown himself to be an earnest and conscientious musician. He will have a better opportunity of displaying his qualifications as a conductor at the series of concerts he intends to give at St. James's Hall in November and December next; but it is only fair to say that the performances of classical works under his baton at Covent Garden have been of higher excellence latterly than at the commencement of the season.

Messrs. SAMPTON Low & Co. are about to publish a series of biographies of the great musicians. The following volumes of the series, which will be edited by Dr. F. Hueffer, are announced: 'Wagner,' by the editor, and 'Weber,' by Sir Julius Benedict.

Messrs. HORN & SON, of Croydon, have shown us their improved regulating Digitorium. By the simplest possible mechanical contrivance, the depth to which the keys sink under the touch and the force of their resistance can be regulated, the pressure being indicated on a scale. The least resistance is less than that of the keys of an ordinary piano, the greatest more than that of an organ with all the manuals coupled. Besides its use to the player on the pianoforte, harmonium, or organ, the instrument has been tried and found to be of service in cases of paralysis of the fingers. A rest for the wrist can be fitted to the sides of the case, and by exercising the fingers upon the keys the power of stiff joints has been increased. The

instrument has been thus used at the National Hospital for the Paralyzed and Epileptic in Queen Square. Messrs. Horn & Son have also invented a new construction of lever for the keys of the pianoforte.

MR. GEORGE RISKLEY's new series of Orchestral Concerts, at the Colston Hall, Bristol, commenced last Monday evening.

THE preliminary announcement has been issued of the forthcoming season of the Brixton Choral Society, under the direction of Mr. William Lemare. Four concerts will be given, of which the dates are not yet fixed, at the Angell Town Institution, and the following works will be performed: Weber's 'Preciosa,' Hiller's 'Song of Victory,' Mendelssohn's 'Loreley,' Handel's 'Samson,' Haydn's 'Creation,' Rossini's 'Stabat Mater,' and Sullivan's 'The Prodigal Son.'

DURING his next concert tour Anton Rubinstein, it is said, intends to visit Spain for the first time.

HEAR UNGER, the tenor who sang Siegfried at the Bayreuth performances of 1876, has been engaged for the Opera at Strasbourg during the coming season.

THE first of the Gewandhaus Concerts at Leipzig for the coming season will take place on October 7th.

UNDER the direction of Dr. Hans von Bülow a series of subscription concerts is to be given in the Hoftheater at Meiningen during the months of November and December, the programmes of which will consist exclusively of compositions by Beethoven, the complete series of whose symphonies is to be given. At the last concert, which is not included in the subscription, the Ninth Symphony is to be performed twice, an experiment which was projected for last season, but not carried out.

HERN IGNAZ BRÜLL has written a violin concerto, which Herr Lantersbach, of Dresden, will produce during the coming season.

SIGNOR FRANCESCO FLORINO, Archivist of the Conservatory at Naples, is preparing for publication the correspondence of Bellini, who was a personal friend of his.

SOME two years since the Russian Government sent two musicians to Siberia to collect and write down the national melodies. By travelling from village to village, and attending the various festivities of the peasants, they have obtained a large number of tunes, including about thirty which were previously unknown. The collection is to be published during the coming winter, and is looked for with much curiosity in Russian musical circles.

DRAMA

LYCEUM.—The CORNICAN BROTHERS, to-night at 8.30.—The CORNICAN BROTHERS having been received with distinguished favour Mr. Irving begs to announce to the public that this drama will be performed Every Evening and Full Dress. LOTUS and FASHION THE FRANCHIERS MR. IRVING CHATEAU HENRI MR. TEARSON. EMILIE DE LEMARQUE MISS FOWLER.—7.30, new Comedy in One Act, by A. W. Pinero, BYGONES.

THE WEEK.

LYCEUM.—Revival of 'The Corsican Brothers.' Adapted by Dion Boucicault.—Production of 'Bygones,' a Comedy in One Act, by A. W. Pinero.
HAYMARKET.—Revival of 'Leap Year,' a Comedy in Two Acts, by J. B. Buckstone, and 'A Widow Hunt,' a Comedy in Three Acts, by J. Stirling Coyne.
BADLER'S WALLS.—Othello.

THAT the rôle of the brothers Dei Franchi is within Mr. Irving's reach needs scarcely to be stated. So limited is the scope for acting it offers, some cause for wonder is afforded that successive actors have regarded it with favour. No room is there for such striking contrast between two natures wholly different, united, as it appears, in one individuality, as is seen in the dual rôle of Lesurques and Dubosc in 'The Courier of Lyons.' The utmost that can be done by a

competent executant is to mark the difference, but faintly indicated in the text, between the peaceful and amorous resident in cities and the stern and warlike huntsman of the mountains, and to stamp upon the aspect and bearing of one of the brothers the kind of fatefulness to be expected in the case of one whom the superior powers have chosen as their ministrant or their tool. To do this may task too heavily the powers of an inferior artist, but can scarcely be much of a trial to Mr. Irving. The performance accordingly inspired the utmost delight in the general audience, and won the favourable recognition of those who did not, like the great majority of those present, come with a resolution to be pleased *quand même*.

That portions of the representation seem heavy is attributable to two facts: first, that the time in which the whole is taken is too slow, and next, that the play itself, having in it no element of dramatic intensity, commences already to be out of date. The original story, with all the advantage it can derive from the dialogue of Dumas, is old-fashioned and improbable, and the play, which has no literary pretensions, appears even more out of date. In the novel Dumas himself fills the rôle assigned in the drama to Meynard, and is a witness of and participant in the events described. His personal narration gives the whole a vivacity which cannot be preserved in the play. Few as are the additions, their effect is damaging. A woman who, though happily married, ventures at midnight, in the hope of securing compromising letters, into a *bal d'opéra*, and in the same foolish quest accepts four hours later the escort, to an unnamed locality, of the very man to whom the letters are addressed, is a character in which the modern playgoer has little faith. So little faith has he that 'The Corsican Brothers' is practically without feminine interest and is little more than a fairly clever arrangement of ghost tableaux.

With so much care have these been arranged, the only fault to be found is that the whole goes, as has been said, too slowly. Frequently as 'The Corsican Brothers' has been mounted, it has never received a *miss en scène* such as is now accorded it. The presentation of the *bal d'opéra* is a marvel of scenic decoration and arrangement, and the successive tableaux in which the action is set are one and all excellent. In respect of costume artistic effect has been sacrificed to accuracy. In the picturesque Corsican dress of the first act, for which he has the warranty of the author, Mr. Irving looks exceedingly well. For the kind of Comte D'Orsay-like *négligé* which he wears as Meynard, Mr. Pinero might with advantage have substituted the black velvet *just-au-corps*, the slashed sleeves, the striped silk shirt, the Spanish gaiters, and the felt hat which Dumas is at the trouble to describe as his own equipment. It was difficult, moreover, for the spectator contemplating the costumes of some of the personages to discard the associations with Alfred Jingle, and other characters in the early novels of Dickens, which they were calculated to suggest.

Mr. Irving's own performance is full of colour. The idea of suppressed passion and emotion is conveyed, and the fate:

element is well shown. Of those who act with him, Mr. Terriss as Château-Renaud and Miss Fowler as Émilie de Lesparre alone pass mediocrity. The former plays well, and the latter makes as much of the character assigned her as can reasonably be expected.

An opening comedietta by Mr. A. W. Pinero, entitled 'Bygone,' is inferior to previous works of the same author. Its motive is fresh and truthful, but the treatment is conventional, and the characters need further elaboration than is supplied. The principal character, played by the author, is wholly unsuited to its exponent. Mr. Pinero's line is eccentric comedy, and the part he assumes demands pathos—a quality in which apparently he is wholly deficient. With the exception of a pleasant piece of acting by Miss Alma Murray as the heroine, the whole performance may be classed as indifferent. Both plays, the novelty and the revival, were received with warm favour. The greeting accorded Mr. Irving may, indeed, be described as tumultuous.

'Leap Year,' which has been revived at the Haymarket, has not been seen in London for more than a quarter of a century. It is a late comedy of Buckstone, and, unlike most works of that prolific dramatist, it is so far original that no previous play or novel, French or English, has supplied its plot and characters. Brisk, clever, and bustling, if wholly farcical and preposterous, it may be seen with certainty of amusement. To fit it to modern tastes considerable alterations have been made in the plot. The number of the acts has been reduced from three to two. Sir Solomon Solus, a character created by Keeley, with two or three others of the *dramatis personæ*, has been omitted, and some change has been made in the dialogue and the business. More than one of these alterations is the reverse of judicious. A comic scene in which an inventory is taken of the furniture, while needlessly complicating the action, introduces an element of added improbability; and the omission of some dialogue assigned to Miss O'Leary renders wholly unintelligible the appearance of Dimple, the central character, in a preposterous attire of parchments. It is possible that this omission and one or two other errors are attributable to want of preparation, the performance generally displaying an amount of unreadiness highly condemnable when, as in the present case, adequate time is known to have been afforded for rehearsal.

Thanks to a good cast and to the intrinsic vitality of the play, a conquest was effected over those difficulties, and the performance was a success. Mr. J. S. Clarke assumed the rôle of Dimple, which Buckstone wrote for himself, and gave it with remarkable drollery. In itself the part is little. Smug, smirking self-satisfaction is all for which it affords room, though there is one of those scenes of drunkenness to which, considering how frequent they are, actors attach unnecessary and exaggerated importance. Into this rôle, which in New York was played by Burton, an excellent comedian, Mr. Clarke infuses an amusing amount of spirit. Alternately coaxing and arrogant in his behaviour, he preserves through all the simper of intellectual feebleness and the stolidity of ineffable self-conceit. With

how much drollery Mr. Clarke can charge his gait, his look, his wink, lovers of mirth are aware. The value of his method is in this case thoroughly evident, and the entire representation is in the highest degree exhilarating. The rôle of Sir William Willoughby, who, in order to win the hand of Lady Flora Flowerdew, a widow, dresses himself as a footman, and enters her service, was taken by Mr. Conway, who, in assuming a part created by Charles Kean, showed his capacity for a line of business outside his ordinary walk. Mr. Kemble assumed Charles Selby's part of Capt. Mouser; Mrs. John Wood, succeeding Mrs. Fitzwilliam, played in her brilliantly comic style Miss O'Leary, but seemed ill at ease with the brogue; and Miss Linda Dietz, replacing Mrs. Charles Kean, acted with singular moderation and taste in the very difficult rôle of the heroine.

With this curious specimen of an old-fashioned play, the original production of which dates back to 1850, is given Stirling Coyne's three-act comedy of 'A Widow Hunt.' In this Mr. Clarke reappears as Major Wellington de Boots, probably the most comic of his many comic impersonations. In no other part is the full drollery of the most inimitable grimacer and most diverting low comedian since Liston seen to equal advantage. The bellicose pretensions, the martial swagger, and the uneasy consciousness of innate cowardice are presented with unsurpassable skill, and the whole is a masterpiece of extravagant humour. Mr. Conway is less at ease as Felix Featherley than he was as Willoughby, but his briskness of style and distinction of appearance are of use. Miss Gerard was Mrs. Featherley, Miss Linda Dietz Mrs. Swandown, and Mr. Kemble Leebrook. Both pieces were received with marked demonstrations of favour.

'Othello' has been mounted at Sadler's Wells with much taste, and has been produced with a carefully selected cast. The feature of most interest in the revival is the assumption by Mr. Charles Warner of the part of Othello. In this Mr. Warner shows his command of great resources and displays much force. In emotional power and in poetic insight he has as yet great progress to make before he is entitled to stand forth as an interpreter of Shakspeare's greatest creations. Meantime his effort is not wanting in promise. Mr. Vezin repeats his performance of Iago—a thoroughly ripe, sustained, and intellectual piece of acting, on the whole the best rendering of Iago the modern playgoer has seen. The dresses, prepared under the direction of Mr. E. W. Godwin, and the decorations generally, are creditable to a management which is doing much to bring back the ancient reputation of Sadler's Wells.

Dramatic Gossip.

'FORGER-ME-NOT,' with which the Prince of Wales's Theatre reopens this evening, can only be played for a few days, in consequence of the forthcoming production of 'Anne-Mie.' It is prefaced by a new comedietta of Mr. Sydney Grundy, entitled 'A Debt of Honour.'

At the Gaiety Matinees a miscellaneous entertainment, called 'The Brook,' is now given by five American actors. It consists of songs,

dances, and recitations, which are supposed to be exhibited on the occasion of a picnic.

THE Palais Royal has reopened with 'Les Diables Roses' of MM. Grangé and Lambert-Thiboust, and 'Deux Chambres,' a one-act comedietta of M. Ordonneau. Between the two pieces a poetical prologue, by M. Théodore de Banville, was spoken by Mdlle. Legault. The decorations of the theatre, which are in the style of the Régence, are pretty and tasteful, and wholly suited to the character of the entertainments supplied at the theatre. Among the most noteworthy designs are a nymph carried off by a satyr, which forms the central figure of the drop scene, and two large figures, representing respectively La Comédie and La Folie, supporting the central decoration, upon which are traced two lines of Rabelais:—

Mieux est de ris que de larmes secrete.
Pour ce que rira est le propre de l'homme.

'LES PARENTS D'ALICE,' with which the Odéon has reopened, is a four-act prose comedy of M. Charles Garand, dealing with a question not unlike that which underlies the new comedietta of Mr. Pinero at the Lyceum. As the supposed daughter of a physician, Alice is about to marry Maurice, Comte de Chateau. La Marquise de Chateau, aunt to the count, anxious to secure his hand for her daughter, tells the girl she is the offspring of Bohemian parents, and has been adopted by the count. Alice then refuses to bring disgrace to the family of her lover. An unexpected change is, however, brought about when the physician reveals that, instead of being the child of the disreputable couple in question, she is an illegitimate daughter of the marquise herself. 'La Peau de l'Archonte' of M. Liquier is a pleasant sketch in verse of Athenian manners. A marriage has been arranged between the children of two Athenian bourgeois, when news is received of the death of the Archon Clytus. Each of the bourgeois aspires to be his successor, and a rupture of the nuptial arrangements in progress is the result of the quarrel thus begotten. Fortunately for the young folk, Clytus proves to be alive and well, and the suspended negotiations are resumed. A prologue by M. Théodore de Banville was spoken by M. Porel.

'NOS DÉRUTÉS EN ROSES DE CHAMBRE,' with which the Vaudeville has reopened, is prefaced by 'L'Heure du Pâtissier,' a one-act sketch of M. Paul Ferrier. The plot of this trifle shows the kind of flirtation which in Paris is carried on at the pastrycooks' under the guise of the consumption of cakes, and discloses a language of *galanterie* not less complete and significant if more substantial than that of flowers.

MISS ROSE EYTINGE is to appear at the Park Theatre, New York, in October, in an adaptation from a novel by Mr. Townsend Percy. The scene is laid in Florence, and Miss Eytinge will personate a passionate, unscrupulous, revengeful, but fascinating woman—a creature with all the vicious propensities of medieval times concealed beneath the gloss of modern culture.

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Printed by R. S. Francis, Athenæum Press, Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 20, Wellington-street, Strand, W.C.
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CONTENTS.

HOWORTH'S HISTORY OF THE MONGOLS	425
THE PRIVATE LIFE OF HAIR	427
POOLE'S HISTORY OF THE HUGUENOTS	428
BYRON'S NEW POEMS	429
POLEY'S RECORDS OF THE SOCIETY OF JESUS IN ENGLAND	430
BOOKS ON THE MARCHES	431
NOVELS OF THE WEEK	431
EDUCATIONAL BOOKS	432
LIBRARY TABLE—LIST OF NEW BOOKS	432
GERALDINE JEWELLER, 'THE CAVE TEMPLES OF INDIA'	432
THE LIBRARY ASSOCIATION: ANOTHER IMAGINARY EDITION, "BIBL." THE SO-CALLED WILL OF THE EARL OF PEMBROKE	434-435
LITERARY Gossip	435
SCIENCE—NICHOLSON'S MANUAL OF PALEONTOLOGY, ASTRONOMICAL NOTES, GEOGRAPHICAL NOTES, SOCIETIES, MEETINGS, Gossip	437-438
FINE ARTS—LIBRARY TABLE; THE PRIVATE COLLECTIONS OF ENGLAND; Gossip	439-441
MUSIC—Gossip	441
DRAMA—MILNICH'S FRENCH TRANSLATION OF HAMLET, THE WALK, Gossip	441-442

LITERATURE

History of the Mongols from the Ninth to the Nineteenth Century.—Part II. The so-called Tartars of Russia and Central Asia. Divisions I. and II. By Henry H. Howorth, F.S.A. (Longmans & Co.)

THIS book grew, as we said on a former occasion, out of the interest with which Mr. Howorth had long regarded and studied the ethnology of Northern Asia.

"The aim and scope of our work," he writes, "are to integrate a large part of the broken history of the Asiatic nomades around that of the famous imperial race which claimed descent from Jingsis Khan."

In other words, the history of that portentous phenomenon of mediæval history and of his house afforded a nucleus round which to agglomerate in something like organic order the amorphous mass of ethnological fact; for, as Mr. Howorth says in another passage, speaking of the dominion of the Golden Horde (and the words might be extended more widely still),

"with the exception of three or four comparatively unimportant links, we are able to trace out the genealogies of the many princes who have ruled over this area and its sections back to their great progenitor Jingsis Khan, and thus to give unity and completeness to a vast mass of details which almost evade logical treatment from their sporadic and dislocated nature."

We hardly succeed in following the author in the passage which ensues:—

"We by this means, as it were, thrust our hand into a vast complicated and knotted skein of cords, and by seizing one knot, the key of the whole, drag out a portion and arrange its threads in symmetrical order."

We should prefer to compare the lines of dynastic history radiating from Jingsis (or Chinghis) to the threads used in the old Indian process of making sugar-candy, which are hung in the cooling sirup, and gather round them the crystals as they form.

The rise of the Mongol power was treated by Mr. Howorth in the first part of his work, published four years ago, which extended to nearly 800 unusually large and close octavo pages. He now gives us another instalment in two divisions, extending together to 1,100 pages more. The work, in fact, so far (and the author's project is by no means complete) consists of three massive volumes, though Mr. Howorth from some idiosyncrasy eschews the latter word.

In reviewing the first part of this great undertaking (*Athen.* No. 2560) we spoke freely of its defects, as they appeared to us, urging that "if on some accounts we need language not laudatory, it was because we expected the author yet to do much good work, and he had need to take to heart such animadversions as ours." We cannot, however, flatter ourselves that he has taken them greatly to heart. He still declines to bestow on us indexes or tables of contents, or running dates, or other helps to guide and break the journeys of feeble mortals across the vast steppes of nomad history. We have still occasionally those wilful indulgences in what he calls "graphic colloquial phrases," but which to us are irritating bathos, exemplified by his speaking of the Russians as "stewing in their own gravy" (p. xviii), or by his describing the princes of Eastern Europe at the time of the Mongol invasion as engaged too often "in paddling their own canoes." We have still strange misspellings, like "Kaizar" (p. 53), and occasionally strange English, like that which (p. 150) speaks of "Mongol skill in monetary matters," meaning apparently sharpness in cash transactions.

Mr. Howorth might not unfairly urge that one who has felt himself called on to take up so vast a burden, as he labours on towards the end which he alone sees definitely, is in no condition or mood to shift his load at the bidding of critics. But there are two directions in which one respectively hopes and deprecates the result of critical animadversion. That for which one hopes is, of course, amendment; that which one deprecates is resentment. But in Mr. Howorth's case there is less indication of the last than even of the first. Who could deal uncandidly or harshly with a writer who himself is so candid?—

"It has been as much as patience and vigilance could secure that the narrative should be intelligible, and in many places where the pen would willingly have run riot, where a little poetry might have been scattered among the phrases, the temptation has had to be sternly resisted, for fear the facts should be distorted. The facts I have tried to make clear and accurate. In many places I know I have failed, sometimes through the frailty which all suffer from occasionally, sometimes when ill health has made the task of revision irksome and difficult, sometimes when new material has reached me after the story was irrevocably printed. I am conscious, therefore, that the following pages are full of faults; but I would ask the more caustic of my critics, before they tie my scalp to their girdle, to at least look at my too ample table of errata and additions. The book has had to be both written and printed under considerable difficulties, while the resources of the author, upon whom the burden and cost of such a work naturally fall, have been too small to allow him to have an unlimited number of proofs for correction. If some blunder, therefore, seems more than usually stupid, do me the favour, most benevolent critic, who would be nothing if not frank, to turn to the calendar of sins at the end, where I have committed 'the happy despatch,' and saved you the trouble of running your steel into me."—Pp. vi-vii.

Mr. Howorth thinks it possible that fault may be found with the number and iteration of his references. But no reasonable person will find such fault. There is one kind of reference, indeed, that we would beg him to abjure, but that is in the direction of more, and not less, explicit citation. It is

to get rid of the tantalizing and time-wasting "*Op. cit.*" and "*Id.*," which send one hunting back, perhaps through a score of pages, and after all often in vain.

He declines, as we have already said, to give us a table of contents. We feel sure that it must be on principle. "Read, and you will know," he would say. "I am not going to help you to pick and choose, nay, mayhap to skip." He does, indeed, in his preface, "condense briefly a syllabus of the contents of the following pages." But a syllabus, we must still allege, is not a synopsis; it is much as if we wanted a street directory and were offered a copy of Peter Cunningham's 'London.' It is hard on these terms to review a book of some 2,000 pages actual, and 3,000 potential; so we have been fain to make a table of contents for ourselves now, as we did with his first volume. We can hardly do better than exhibit this table, with such few extracts as our space allows by the way.

The eldest son of Chinghis was Juchi, to whom were assigned the tribes occupying the great steppes north of the Jaxartes and the Caspian, which the Mongols called Toghmak, and Western Asiatics the *Desht*, or *Steppe*, of Kipchak. Some twelve years after the death of Chinghis, Batu, a younger son of Juchi, undertook that expedition to the West of which the culmination was the battle of Liegnitz in Silesia (1241). The eventual limit of the empire which Batu founded lay far within this, but it spread its dark shadow over the Russian principalities, and reached to the Lithuanian border, to the Carpathian hills, and to the Lower Danube, whilst his standing camp upon the Volga gradually became a great city, not far above Astrakhan, under the name of Serai, or "The Palace," a name retained when it was transferred under his successors some 130 miles further up the great river. The dominion of the Mongol chiefs was originally over tribes rather than territories, and though this underwent modification as they became lords of cities and agricultural races, it always remained true in a measure. To a brother of Batu's, Shaibân, had been assigned the tribes occupying the plains to the north and north-east of the Caspian, more recently known as the Steppe of the Kirghiz Kazaks. Another descendant of Juchi, Nogai by name, had received those tribes of Turks whose pastures lay between the Sea of Azov and the Caspian, once known as Pechenegs (*Παγί-ναξίται* of the Byzantines), and in later days, after the fashion of eponymy so prevalent among Asiatic nomads, as Nogais or Nogai Tartars. With later accessions from the East,

"these various tribes and peoples were subjected to a hierarchy of chiefs, all owing more or less supreme allegiance to the ruler whose metropolis was Serai, and the whole are comprised in the phrase 'The Golden Horde.'"

The origin of this term seems to have been the designation of the Khan's royal encampment, *Sir orde*, the Golden *Orde* or Camp, a word whence we borrow *horde*, which we apply to any (literal or metaphorical) host of barbarians, and from which also the Urdu language of Hindustan (*Zabân-i-urdu*, the language of the camp) got its name:—

"The name is applied by Carpini and Benedict of Poland to the great tent tenanted by Kuyuk

Khan. "Tentorium præparatum quod apud ipsoe Orda Aurea appellatur.....," says the former. "Invenerunt imperatorem apud tentorium magnum quod vocatur Syra Orda," says the latter. The name was apparently similarly applied to Batu's chief tent, whence it came about that eventually the whole nation [say rather the dynasty ruling it] was known as the Golden Horde."

We now proceed to our table of contents:—

Chap. I. *The Ethnography of the Kipchak Steppes*.—The Nogais. Identity with the Pechenegs. Karakalpaks or Blackcaps. Kazaks. This term not ethnic. The Little, Middle, and Great Hordes. The Uzbeks. The name probably that of a confederacy taken from Uzbek Khan. Details of Uzbek branches and tribes. After giving comparative lists of Uzbek and Kazak tribal names the writer says, with much judgment:—

"These lists will show that the confederacies were composed largely of common elements, but we must not exaggerate this fact too much, and mistake a result due to the disintegrating and rewedding process which went on during the Mongol dominion for an initial identity. When we examine the tribal names of the two confederacies closely, we shall find not only that they consist of very heterogeneous elements, but that these elements are separable into two main branches; those which inhabited the Kipchak plain before the Mongol invasion, and those who migrated thither in consequence of it."—P. 13.

Notices of the Kipchaks; the Kankalis. Present condition of Tartar hordes.

Chap. II. *History of Juchi, Eldest Son of Chinghis, and his Son Batu*.—Recapitulation of Chinghis's invasion of Western Asia. Juchi despatched against the cities on the Jaxartes; against Khwarizm; his death (1224). His appanage. Batu Khan's advance towards Europe. Composition of his host. Previous invasions. The great invasion (1238) already described. Sundry traditions in Moravia, &c. Details of invasion of Hungary, and additional reasons for Tartar successes in Europe. Some results of the Tartar sway in Eastern Europe. Tartar war principles:—

"During the war the very spirit of destruction seems to have accompanied him [Batu]; after it was over this policy ceased. Tribute and homage were exacted, and also obedience, but otherwise the victims were treated with comparative leniency, and seldom disturbed at home. This was quite in character with the precepts of Jingis, 'In war tigers, in peace doves.' War with the tigers was no play time. It meant, as it logically means, the destruction of the enemy and all that belongs to him. Rather than leave a population behind which might grow into an army, everybody who could embarrass the communications or the retreat of the army was destroyed. Rather than keep a mass of prisoners, who must be fed and clothed, and who would hamper the movements as well as the commissariat of the army, their throats were cut. With your enemy at your throat, every treacherous method was deemed honest, every cruel expedient justifiable. The issue is no doubt awful, but is at least logical, and is certainly contrasted with that decrepit philanthropy which, when two combatants are determined to fight it out, supplies plaster and medicine to enable them to continue the struggle longer. When the war was over, then the necessity for such measures ceased also. So long as the victors had plenty of broad lands for pasture, and an occasional opportunity of replenishing their harems and houses with wives and trinkets by

a plundering raid, they left their neighbours alone, and eventually became demoralized by contact with them and by the enervating effects of luxury and ease, while their former victims were knitting their strength together until they overwhelmed them—a process which we shall follow in the succeeding pages."—Pp. 63-64.

Loyal observance by the Tartars of their own constitutional rules. Batu's selection of a settlement. Christian intercourse with the Tartars. Journeys of John of Plano Carpini; William of Rubrouck; Haithon, K. of Little Armenia. Death of Batu (1255-56). Sertak, son of Batu, his speedy death.

Notes.—1. Journey of the Dominican friar Julian. 2. The Moxel or Mokahas. 3. Passages regarding the Tartars from a contemporary poem. 4. Residences of Batu; the two Serais.

Chap. III. *Bereke (Berke) Khan and the Descendants of Batu*.—Bereke, brother of Batu, succeeds; the first great Mongol prince to adopt Islam. Renewed invasions of Central Europe (1258, 1264). Wars with Khulagu (Hulaku), Khan of Persia. Friendly intercourse with Sultan of Egypt. The elder Polos visit the Court of Bereke. His death (1265). Effects of the introduction of Islam. Mangu-Timur Khan. Relations with the Russians. Genoese trade and factories in the Crimea. Tuda-Mangu Khan and Tula-bugha. Invasion of Hungary (1285) and of Poland (1286-7). War with Khan of Persia; Tula-bugha put to death. Toktagu or Toktu Khan. Symbolical presents. Intermarriage of khans with illegitimate daughters of Byzantine emperors. Toktu reverts to old faith. Accession of Uzbek (1313). Intercourse with Egypt. The Grand Prince Michael summoned and put to death (1319). Uzbek's mildness to the Christian churches. The traveller Ibn Batuta. Ivan Grand Prince of Russia; extension of his power. Death of Uzbek (1340). His intercourse with the Pope and with the Great Khan in China. Tanibeg and Janibeg, sons of Uzbek. Black Death. Treaty with Venetians. Coinage of Janibeg, with whom ends the flourishing period of the Golden Horde. Minor reigns; and end of Batu's dynasty.

Notes.—1. Catholic missions to the territory of the Golden Horde. 2. Further particulars of the two Serais; city of Majar, and other mint cities of the dynasty.

We have no space, however, to complete our table on this scale, and we must give the rest in mere abstract:—

Chap. IV. *Royal Families in Kipchak*.—This chapter embraces the two great expeditions of Timur against Kipchak and its lord, Toktamish, the last figure of any importance in the Golden Horde. The first expedition (1391) was made from the side of (the modern) Orenburg; the second (1395) by Derbend and the Terek river.

Notes.—1. The country of the White Horde and its geography. 2. Genealogy of the descendants of Kubinji, founder of the White Horde (the Conchi of Marco Polo).

Chap. V. *The later Khans of the Golden Horde and the Khans of Astrakhan*.—The later khans are mere ghosts. The essential part of this chapter is the awaking of the Muscovite giant; the breaking of the Tartar yoke and the absorption of Russian states

by Ivan III. Shaikh Ahmed, representing the last shadow of the Golden Horde, becomes a captive of the Polos (1502-3). The author takes occasion to glance briefly at "some of the effects which the long servitude of Russia to the Tartars had produced, and at the influence which the Tartars had on Russian institutions" (pp. 347-8). There follows the history of the khans of Astrakhan, the residuary heirs of the Golden Horde, terminating with the Russian capture of the city (1554).

Notes.—1. On the cities of Astrakhan. 2. On the Lithuanian King Vitut. 3. List of Russian families of Tartar descent (after Hammar).

Chap. VI. *On the Khans of Kazan and Kozimoff*.—Kazan took the place of the older Bolghari on the Volga, the Bolgar of Marco Polo—the province which gave a name (*bulgar*) to Russian leather, which it still retains over Asia. The Russians often directed their arms against Kazan. The final siege and capture by Ivan IV. (1552) form one of the most interesting pieces of narrative in the book:—

"The old town was rebuilt by order of Ivan. Its commerce soon began to flourish anew, the traces of desolation and ravage gradually disappeared, and in a few years Kazan, so late the scene of war and bloodshed, presented the appearance of a rich and flourishing city. In this state it remained, gradually increasing in size and importance, till a fresh enemy—fire—in a series of most terrible conflagrations, reduced it on several occasions to ruins. Kazan each time seems to have risen from its ashes more beautiful and imposing than before; on each occasion it was quickly rebuilt on a new and improved plan, so that at the present moment Kazan is certainly one of the finest towns in the empire. As regards the number of its inhabitants, its riches and splendour, it only yields the palm to the two Russian capitals, St. Petersburg and Moscow."—P. 423.

Kazimoff was a Tartar principality under Russian protection, which was founded about 1460, and endured for nearly two centuries.

Notes.—1. On the cities of Bolghari, Kazan, and Bulmer. 2. The crowns of Kazan and Astrakhan. 3. Absence of Kazan coinage.

Chap. VII. *The Khans of Krim*.—With the ceasing of the Crimea and the Kuban (1783) "passed away the last fragment of the empire which had been founded by Jingis Khan, and which had existed so long" (p. 603). Among all the details given as to the khans of the Ghirai family, Mr. Howorth might have felt interested in knowing and telling his readers that one of their descendants, a titular Sultan, Krim Ghirai Katti Ghirai, some fifty or sixty years ago, married a Scotch lady in Edinburgh, Miss Neilson by name (if we remember rightly), whereby the blood of Chinghis Khan mingled with a decent Presbyterian stock.

Chap. VIII. *The White Horde and the Kirghiz Kazaks*.—Notes: 1. On the (old Russian) "Great Map." 2. Old notices of the Kazaks. 3. White Horde genealogies.

Chap. IX. *The Uzbeks*.—This is a vast chapter of 190 pages, embracing the story of Shaihani Khan, and the whole chronicle of Bokhara, Khokand, and the minor Uzbek states. Perhaps the most interesting pages are those relating to the captivity of Stoddart and Conolly. But Stoddart is represented, with implicit reliance on Ferrier's

authority, as behaving like a madman. Far other was the man who wrote, with a spirit no Roman ever surpassed, in the middle of his loathsome imprisonment:—

"I beg sincerely that no one will regret any sacrifice of me, for it is nothing at all. It may not yet be requisite; but if it be, I regard the probable result, from the action of Government in doing justice to others, and bringing all these countries to reasonable conduct, as fully compensating a much greater sacrifice than that of such an humble individual as I am."

Mr. Howorth seems to have overlooked Kaye's well-known book, from which we extract this, and the deeply interesting letters and fragments of prison diary, so marvellously preserved, of Arthur Conolly, given by that writer.

Chaps. X., XI., and XII. deal respectively with Khiva, with the Siberian khans, and with the Nogais. These end the present volumes. When we say that the author has yet to treat of the khanate of Chaghatai in both of its divisions (Samarkand and Kashgar), of the empire founded by Hulaku in Persia, of the great Timur and his immediate successors, as well as of Baber and the "Moghul" house of Delhi, and to add (as he promises) an index to the whole, it is obvious that the thousand additional pages which we have anticipated may easily be exceeded. May the kindly and indefatigable author live to crown his work!

We have room for but few words more. The longer chapters are enlivened by liberal extracts from such writers as Barbaro, Contarini, and Herberstein, and in later days from that most amusing traveller Baron de Tott. We miss among the author's quotations, however, the once famous work of Ed. Daniel Clark. An author Mr. Howorth frequently quotes is "Tracy Tornipelli," but we do not know why he should write thus a name with which we were all very familiar two years ago in another orthography.

Ricordi della Vita Intima di Enrico Heine.
Per sua Nipote, Maria Embden Heine,
Principessa Della Rocca. (Florence,
Barbèra.)

THE Principessa Della Rocca is the daughter of Moritz Embden and of Heine's well-beloved sister Lotchen—the sister who inspired more than one of his most charming verses, the sister to whom he addressed, "artig und liebevoll," his 'Neuer Frühling,' with the famous "Fichtenbaum" prefixed to it by way of dedicatory epistle. In the little volume of 'Ricordi' at present under notice she has collected a good deal of family gossip and a good deal that will be, in one way or another, of interest to admirers of her uncle. Apart, however, from its subject and the nature of a portion of its contents, the book is one of no particular merit. It is flowingly and somewhat gushingly written; it contains some fine examples of the art of making mountains out of molehills; it is correct, polite, conventional, and a little feeble; it is, in fact, the kind of work which the admiring relatives of great men feel it incumbent on them to produce, and do produce accordingly in large quantities. What the subject of it would have said about the book had it come in his way is a question that had better not be asked.

The Principessa is most useful when she sets herself to the work of contradiction. It is interesting to note that she does not believe in the famous 'Memoirs,' of which, as purchased and suppressed by Gustav Heine, the poet's brother, we have heard of late, and which are said to be lying under lock and key in the custody of the Austrian Government. They are not, she affirms, nor have they ever been. She admits it as possible, and even probable, that her uncle may have talked of 'Memoirs' to his friends. And she goes on to acknowledge that Heine—at the moment when he was in debate with his cousin Charles over the annuity which he had had from his uncle Solomon, and which, as Solomon had forgotten to mention it in his will, and had contented himself with a bequest to his nephew of a lump sum of 8,000 marks, Charles refused to continue—did actually produce some pages of manuscript which he called his 'Memoirs,' and which he gave to his wife, bidding her keep them safely, and threaten their publication if ever her own annuity was endangered. But the author insists that these were only 'Memoirs' *pour rire*; she quotes the declaration of her brother, Charles Embden, the poet's literary executor, to prove that the papers bequeathed to him were absolutely uninteresting; and putting the case that the Vienna MS. should ever be published, she warns her readers that she condemns it in advance as spurious, even though it be issued from the Austrian Record Office. Whether the notorious 'Memoirs' are altogether disposed of by this statement from the Principessa remains to be seen. If they really exist, in Vienna or elsewhere, it is a pity that they are kept back from the world. If they were really forged—and it would not be difficult to decide that question, for Heine's is a hand not easily counterfeited—they would sink into oblivion forthwith, and none would be hurt or helped by them. If, on the other hand, they are genuine, they could, however cynical their tone and however anarchistic their tendencies, prove fatal neither to their author's reputation nor to the existing order, both of which are largely and solidly established, and may very safely be left to time. It may be noted that the rumour of their existence *en secret* is, on the face of it, uncommonly credible. Heine, a rare artist in speech, had in him even more of the professional swordsman than of the professional sentimentalist. He was the boldest and keenest of political and social critics; he was a rebel by nature and habit, and a rebel on the side of right and in the cause of the future; he was extraordinarily far-sighted, and he sat in judgment upon what he saw with rare wisdom and liberality; and the tone of his writings—true "Ritter von dem heiligen Geist" that he was—was as obnoxious and startling to certain of the chiefs of his house, whose bent and ideal were decently and quietly conservative, as to the representatives of authority all the world over. The Heines were Hebrew-minded as well as Hebrew-born; the family name and tradition were too dear to them to be imperilled by such wild and desperate words as Heinrich's; it was their duty and their pride to save the house from itself. We have it on record that Charles Heine began the debate

already referred to by refusing to pay the rebel poet's annuity unless he undertook to submit his unpublished work to the censure of a family council. The story of the 'Memoirs,' therefore, has every appearance of verisimilitude. This was the spirit in which the Heines regarded the author of the family glory while he was yet alive. It is easy to believe of Gustav Heine, the founder of the *Fremdenblatt* and a resolute reactionary, that he would have no scruples when Heinrich was in his grave and incapable of further resistance, and that he would no more shrink from suppressing the 'Memoirs' than he had shrunk from assisting the dying Max to get rid of Heinrich's letters.

Another of the legends contradicted by the Principessa is that one which tells, after Gerard de Nerval, of Heine as miserably and perdurably enamoured of his cousin, and thus accounts at once for his quality of *Weltschmerz* and one of the most charming and pathetic of his songs, the "Ein Jungling liebt ein Mädchen." True it is, she says, that Heine had a kindness for his cousin, and that he would willingly have mated with her "if his uncertain position and the far from prosperous state of his fortunes had permitted." But that is all. Heine's list of fancies was as long and as fully crowded as Leporello's, and the cousin was only one of many. If Heine had not been a poet, and withal a *gosseur* and a sentimentalist, the affair would have been no more suspicious or notable than Don Juan's "mille et ré." It is pleasant to pass from the consideration of Heine's hypocrisies to that of Heine's verities, and to turn from the cousin whom he only liked a little to the sister whom he loved much. It was through her brother that Charlotte Heine knew Moritz Embden. He was a trader, but he loved the arts. As he was a poet in a small way, Heine advised his sister always to make much of her husband's verses, in the interest of their common felicity, a counsel whose wisdom he justifies in one of his songs:—

Und lobst du meine Verse nicht,
Lass ich mich von dir scheiden.

Charlotte Embden is still alive, and at seventy-seven does not look any more than fifty. She resides at Hamburg, and is the object of a great deal of attention on the part of her brother's worshippers. His letters have been imparted to so many admiring visitors that they have fallen all to tatters, and have to be accompanied by a signed and sealed certificate of authenticity. The Principessa affords us, too, a pleasant glimpse of her grandmother, *née* Elizabeth von Geldern, the wife of Sampson Heine, with her fair white hands, her dark-chestnut hair, her bright keen eyes, sitting on the sofa by the window, in front of a table loaded with literature—books, pamphlets, journals—having reference to her famous and beloved son.

Of that son's wife the Principessa appears to have a very poor opinion. The tone she adopts in speaking of Mathilde Heine is, to say the least of it, disparaging. Madame Heine, as represented in her pages, is a person with a parrot; and she is no more. Of course the Principessa (a Heine though she be) is far too well bred to descend to the use of personalities. But

it is evident that Madame Heine finds no favour in her eyes, and did nothing that is not questionable. She was wrong in everything: even in forbidding Gustav Heine to erect over the poet's ashes in Montmartre cemetery that sumptuous monument for the construction of which, directly after the poet's death, he hastened to commission an eminent architect. Poor Mathilde's plain marble, inscribed "Heinrich Heine," is surely monument enough, and in its splendid severity a thousand times more to the purpose than the most sumptuous edifice that Gustav's eminent architect could have devised.

A History of the Huguenots of the Dispersion at the Revocation of the Edict of Nantes. By Reginald Lane Poole. (Macmillan & Co.)

THE records of persecution are occasionally a necessary, but not often a pleasant or wholesome, kind of reading. Hostile sects have a natural partiality for them for purposes of mutual aggression. A graphic story of cruelty, though it happened centuries ago, is well fitted to rouse the passions for polemical objects of the present day, and the device is rarely neglected in the coarser style of controversy. But to the plain student of history and culture periods of persecution are distasteful. Violence and injustice practised in the name of religion are not more profitable than other crimes to brood over. No guiding thread for our course in the present or the future is seized by dwelling on the iniquities of the past.

The Revocation of the Edict of Nantes and the dispersion of the Huguenots which it occasioned have always been, for obvious reasons, favourite themes in Protestant countries. The story is, moreover, touching in itself in an exceptional degree. It has all the elements of pathos, innocence on the part of the victims, unprovoked cruelty on the part of the oppressor, and, we may add, the prompt and gratifying visitation of retributive justice on the wrongdoer. Every generous mind must sympathize with unmerited persecution, even when the sufferers are not blameless of misdeeds of their own. Most of the religious sects which passed through the ordeal of persecution in the sixteenth and seventeenth centuries failed to show hands pure from the stain of blood contracted in the evil days of a too confident prosperity. But the inferior position and numbers of the Huguenots preserved them as a body nearly spotless from the opportunity of evil. The ferocities of the civil wars cannot in equity be laid at their door; and after the promulgation of the Edict of Nantes the worst charge made against them is that they were somewhat turbulent subjects in an absolute monarchy. After the reduction of La Rochelle and the defection of their least worthy members, the self-seeking Huguenot nobles, their conduct was, by the admission of the Government, not only innocent, but loyal and praiseworthy. "I have no complaint to make of the little flock," said Cardinal Mazarin; "if it chooses evil pastures, at least it does not go astray"; and Louis XIV. himself admitted as much or more. But irrespective of this consideration, their position in the social scale, their intellectual culture, their industrial

pre-eminence, their value as working bees in the French hive, constitute their persecution one of the most singular instances of self-mutilation which a government ever perpetrated. The early Christians, the Moriscos, the Dutch martyrs of Alva, the Irish Papists, were all, in different degrees, costly sacrifices of valuable elements of the respective populations. But none could be compared to the Huguenots. Wherever they went in their dispersion they were a wave bearing knowledge, refinement, sobriety, and industry. It is usual to dwell on the pecuniary and commercial loss to France by their exodus. The moral and intellectual loss was far greater, and has never been repaired.

Mr. Reginald Lane Poole has given us a short treatise on this interesting subject, which is distinguished by a fulness of knowledge and individuality of style not customary in a prize essay, and which might lead one to suppose that he had read and meditated on the topic before it came before him as an academical exercise. To extensive acquaintance with English, French, and German authorities Mr. Poole adds the not common accomplishment of a knowledge of Dutch. His tone, on the whole, is very judicious and calm; gravely sympathetic with the victims of royal oppression, but pleasantly free from heat and excitement and that particular bane to historical writing, eloquence. He is evidently aware that the impressiveness of a narrative should result from its orderly presentation of facts, which, when properly selected and co-ordinated, are more moving than all the rhetoric in the world. His style, though not free from either obscurities or inaccuracies, has the merit of being un-borrowed. It is not very easy or graceful, but neither is it commonplace nor marked with that special seal of mediocrity, a limp and feeble fluency.

Considering the extremely fragmentary nature of his subject, Mr. Poole has succeeded in a commendable degree in giving it order and lucidity. England, Holland, Brandenburg, Switzerland, America, and even Russia, received in various degrees of number and rapidity successive flights of exiles, without connexion or order, dribbles of fugitives who had squeezed through the meshes of the net cast around them, as time and opportunity served them to find their way. Each batch, nearly each individual, had his story of anguish and hairbreadth escape, of suffering and betrayal; and it is not difficult to conceive how, when the burning recital was poured into the ears of co-religionists by the careworn victims, a spasm of sympathy shot through Protestant Europe the memory of which thrills to this day. But the subject, taken as a whole, does not admit of regular historical treatment. Individual narratives, such as the pathetic *Mémoires d'un Protestant* which Michelet rescued from oblivion, are the best means of bringing the terrible reality home to the minds of modern readers; but estimates of the probable numbers of Huguenots who succeeded in finding safe asylums in England, Holland, Switzerland, or Germany are neither interesting nor instructive. Our attention becomes even more languid when they settle down in their new homes, and become prosperous citizens, driving a brisk trade in

silks, hats, and other commodities. Their wealth and industry were well deserved, were very honourable to them, and very beneficial to the countries which sheltered them; but statistics of money-making are not particularly attractive reading.

Mr. Poole has pretty closely followed in his treatment of his subject the same plan as M. Weiss in his well-known *Histoire des Réfugiés de France*, and he could not have chosen a better model. There is, indeed, not much freedom of choice in the matter. Some account of the condition of the Huguenots in France before the Revocation must be given as a matter of course, and then the fortunes of their scattered flight to the Protestant lands likely to give them welcome. The order in which these narratives, if they can be called such, are arranged is not of much importance. They were practically contemporaneous. Perhaps the best method to impart some slight measure of coherence to the disconnected subject would be to deal with the industrial emigration by itself; and there is no reason why a few graphic narratives of individual suffering and trial (such as Michelet has given in his fifteenth volume) should not be interspersed. After this would follow a general review of the moral and intellectual side of the movement, the contributions of the Huguenots to the thought and literature of Europe; not given in lists of names of distinguished men who "flourished" at such and such a date, and were eminent in this or that department, but in vivid criticism of individual works united with a comprehensive survey of the whole field. Both M. Weiss and Mr. Poole have preferred treating the literature of the Huguenots in connexion with each country successively, thus relinquishing the small degree of unity which the subject affords.

Mr. Poole's work in collecting materials is highly creditable to his industry. His fulness of reference is almost excessive. He can hardly make a remark in his text without supporting it by a foot-note. He says in his preface that it was left to him "to assume the systematic habit of the bibliographer." If this is so, he has neglected his opportunity, for nothing less systematic than his notes, or apparently than his reading, can well be conceived. He seems to estimate the value of authorities more by their quantity than their quality, and if he can base a statement, however unimportant, by reference to a French or German writer, he rarely fails to do so. He also seems to be insufficiently aware of the difference between first-hand authorities and second or third rate writers or even compilers. Was it necessary, for instance, to corroborate so obvious a remark as that Voltaire derived much of his knowledge and doctrine from Bayle by a solid quotation from M. Capefigue?

A monograph of this kind, which by its scope and limits cannot be a repertory of facts or a storehouse of knowledge, can only claim serious attention by suggestiveness of thought, by *œuvres d'ensemble*, placing the subject in its relative position to the general politics and thought of the age. These qualities are hardly to be expected in a prize essay. But Mr. Poole is not a commonplace essayist, and must know that the mere laborious "getting up" of a subject is a

very insufficient preparation for writing worthily upon it. Viewiness is bad, no doubt, but it is still worse to be without views. It is the historian's business to master his subject with the utmost thoroughness, to read and digest all pertinent authorities and literature about it. But having done this, it is his further, and much harder, task to give a lucid presentation of the results. Out of a multitude of scattered facts he must by imaginative brooding form a conception, a picture of the period, of the social phase, and paint it in the most luminous and flowing outline he can command. A sentence, even an epithet, may represent a month's reading; a few words convey the conclusion of a protracted investigation. This is to write history, not merely to accumulate the materials of history. Of course the picture may be wrong, the conclusion may be false. It is human to err. But it is a mistake to suppose that only those historians who use their minds and reflective faculties go astray, and that those who content themselves with the use of their eyes and their note-book enjoy a privilege of serene infallibility. Mr. Poole, for instance, with all his punctiliousness in citing chapter and verse in and out of season, has many misstatements, both as to special and general matters of fact. How can he support the assertion that "history has placed Jurieu in the front rank of the French apologists in Holland because the voice of the hour so pronounced him"? The voice of the hour did nothing of the kind, and it was because Jurieu's defence of Calvinism (in answer to Mainbourg) was so inferior to Bayle's, and public opinion so strongly pronounced in favour of the latter, that Jurieu quarrelled out of jealousy with Bayle, and excited the unworthy persecution of the latter in Rotterdam. Again, this in reference to Louis XIV.: "All that can be of interest in our view is to notice that a revolution came over the life of the court on the death of the queen-mother in 1666. Every gaiety was suppressed by a missionary enthusiasm." One hardly knows what to say about such a statement. It was precisely at the date given that Louis XIV. was commencing his career of financial extravagance and defiance of public decency, when Versailles, Marly, and the Montespan were between them about to devour millions, when the reckless expenditure of the king was going to frustrate Colbert's reforms and bring the great minister in sorrow to the grave. Again, Mr. Poole says that "the sombre mind of Madame de Maintenon postulated the Recall as a preliminary to that marriage which the king had already conceded," in ignorance that this accusation against her has been amply refuted. He seeks to imply that the Huguenots were chiefly nobles, forgetting that the whole history of French Protestantism from the Revocation up to the edict of toleration (1787) shows that they were confined almost exclusively to the ranks of the poorest and most humble of the nation. But where Mr. Poole goes furthest astray is in the attempt to suggest that Louis XIV. was in some measure moved by fears of revolt on the part of the Huguenots to take the course he did. And in a surprising passage he quotes "the

irony of Defoe" as truly and skilfully putting the case for the policy of "recall." This is not worthy of Mr. Poole or his bibliographic ambition.

The printing of the book is disfigured by a prodigality of italic type, nearly all the quotations, and they abound, being printed in that character. This, however, is a matter of taste, and may not be the fault of the author. We suppose, however, that for the affected spelling of certain foreign names of places he is responsible—Nijmegen and Rijswijk instead of the familiar Nimeguen and Ryswick. If Mr. Poole prefers the Dutch orthography, why does he not consistently write 'sGravenhage instead of the Hague?

New and Old: a Volume of Verses. By John Addington Symonds. (Smith, Elder & Co.)

THE fate of poetic aspirants in our day must often appear hard when contrasted with that of their not even distant predecessors. A brief retrospect will bring before us the figures of Hannah More and Langhorne at the seaside, scratching compliments to each other on the sand with cane or riding-whip; of Darwin, whose rhetorical glitter in his botanical allegory made him for a time the rage; of Hayley, who had a public before Byron sneered at him; and of Gifford, who attained reputation not only as a satirist, but actually as a serious poet. Nowadays work is constantly produced by men who are by no means sure of gaining even a hurried recognition, though they are immeasurably superior to some recognized singers of a still recent time. For this change "the pace at which we live"—the difficulty amidst thronging occupations to spare a glance to merit that cannot imperiously claim it—has partly to answer. Moreover, the public has now been educated in taste as in other things. It has grown more discerning, and consequently more exacting, than in the days when the power to gild mediocre sentiment with a touch of fancy and to set it in correct verse was mistaken for genius. Thus it is not only the scant leisure of our time, but a more instructed judgment, that now demands more than ever individuality in art. Whatever its subordinate merits of grace, culture, and even well-planned effect, the work which wants those happy darings that reveal truths and emotions to us under fresh aspects—darings which mere taste is always too timid to gamble in—has but scant chance of attention. To some extent the poetry of Mr. Symonds evinces the self-reliant boldness which is one element of originality, yet his best efforts are so far less numerous than those which belong to verse of mere taste and sentiment that it may be doubted whether the former will make their due impression. It is right, however, to say that even in those poems which betray no special individuality Mr. Symonds shows a decided advance since he gave us 'Many Moods.' His style is less diffuse and involved; his descriptions are sharper and of more vivid colour. Here is a passage from 'The Dream of Odatis,' which in the latter respect and in variety and appropriateness of detail leaves nothing to desire:—

She stood
In purple primly splendour throned on high
To watch the pomp of armies marching by;

And in her breast her heart leaped, for the show
Filled her with trembling such as lovers know.
And first came youths upon the flowery way
Thick strewn with silk and boughs of conquering
bay;

Garlands they wore of violets, and their eyes
Sparkled like stars that stud December skies,
While with puffed cheeks and lips whereon the down
Of boyhood lingered, through the startled town
They blew the silver sound of clarions wreathed
Into strange circles serpentine, or breathed
Through flutes melodious heraldings whereby
Trembling the maiden felt that Love was nigh.
Nor might she pause to think; for now the tread
Of elephants with vine leaves garlanded
Went crushing blossoms with huge feet; their grey
Lath trunks were curled to snuff the scents of May,
And on their castled backs and shoulders vast
Flamed cressets; on the live coals negroes cast
Spices of myrrh and frankincense, and boys
Like naked Cupids made a merry noise
Swinging from flank and dawl, showering spray
Of cakes and comfits from gilt quivers gay.
Next came the priests, entoning as they went
Praises and prayers—their dusky foreheads bent
Beneath the weight of mitres stiff with gems;
And on their breasts and on the brodered hems
Of their loose raiment glittered runes that none
Might read, so far ago in ages gone
By men whose very memories are flown
Were those strange legends wrought in tongues un-
known.

Behind them followed oxen white as snow,
Large-limbed, with meek eyes wild and round and
slow;

Lowing they went, and girls beside them held
Red rosethearts on their necks and shoulders belled
With golden bubbles. After, in long line,
Passed princely youths on horses; red as wine
Was all their raiment, and the steeds they rode
Like thunder-clouds in tawny splendour glowed.

Though this extract will probably recall 'The Earthly Paradise' to many readers, it should be remembered that when Mr. Morris and succeeding poets deal alike with remote legends and write in the same measure a good deal of resemblance may at once be accounted for on grounds that do not affect the independence of the latter. It cannot be fairly said of Mr. Symonds that any previous author has served for his model. Even where the influence of a fore-runner is in some measure discernible, it is often so modified by his own mind that though something of a remembered atmosphere seems to rest upon his landscapes, their remaining features are generally due to himself. In the extract we have given it will be seen that Mr. Symonds had his heart in his task. So much cannot be said of the passage in which Odatis relates the effects of her love-dream. It, however, begins well:—

I slept; I dreamed; and lo! the morrow seems
A mad sweet echo of melodious dreams.

She goes on to say that all things she had loved before fit from her phantom-like, that she is "undone with sweetness," that something new and vague attracts her, to grasp which she would at times venture life, yet that a strange influence still holds her in languid yearning. So far all is in keeping. The dream has left behind it a soft enchantment, in which wonder, longing, and regret tenderly mingle. But this impression—vague, sweet, and mysterious—is at once destroyed when Odatis obtrudes upon it such a harsh and violent contrast as this:—

Dear maidens, say
Why seems it to me that a single day
Hath set between that shore of life and this
Waves ruder than the rush of Tantalus!

While we are finding fault, let us say that this collection might well have been

weeded of some decided specimens of what has been called "unnecessary poetry," and express surprise that so cultivated a writer should not only employ the abominable rhyme of "whereof" to "love," for which it is true he has the precedent of some recent poets, but that he should rhyme "bliss" to "bles," and, in place of a rhyme to "new," should actually repeat the word.

Though taste and a fair measure of artistic feeling are the most general merits of Mr. Symonds, here, as in his former volume, he at times reveals others of a higher kind. His melodious lyric 'In Dreamland,' in which the past joys of life are transmuted into flowers, has a delicate fancy for its central idea, while throughout we get glimpses of a sweet and shadowed region, where no breeze stirs that does not lull into repose. The allegory entitled 'The Valley of Vain Desires' shows imagination in its design and also force of painting, though both are somewhat marred by superfluity of epithet and constant striving after effect. 'Lebens Philosophie,' with delicate satire and epigrammatic grace, enforces a very wholesome moral—the value of trial and difficulty in giving zest to life.

The fragment from "Greek Themes" entitled 'Sacrifice,' though not without a suggestion of Landor, may claim high praise. In recording the self-immolation of two young patriots, Mr. Symonds seizes so well the spirit and circumstance of the event, so thoroughly brings before us the serene elation of the victims, the mourning gratitude of the crowd, and the familiar sights and sounds of early morning in contrast with death, as to leave a final impression of dignity and sweetness. In a series of sonnets called 'An Old Gordian Knot' the writer once more exhibits that speculative vein which is, perhaps, most characteristic of him. We quote the second sonnet:—

I stood at sunrise on an Alpine height
Whence plains were visible, and the domed sky
Spread vacant in serene immensity;
Westward beneath my feet curled vapours white,
And grew and gathered, while the East was bright.
Then as the silver wreaths clomb silently,
Methought a shadowy giant steeple-high
Towered up above me ringed with radiant light.
Standing he bore the shape of me who stood
Bolt on that summit; yes, he bowed or rose,
Beckoned or threatened, as my varying mood
Constrained his movement; till the light that grew,
Wrought from the strife of clouds supreme repose,
And heaven once more was still and stainless blue.

The poet then proceeds to infer that the various beliefs and worships which man has accepted may henceforth be discarded, being, like the image of the Alpine watcher upon the cloud, merely fantastic reflections of man himself. This conclusion obviously involves one serious difficulty. Since even the highest external objects of man's worship and sympathy must correspond to his own ideal standard (or they could have no charm for him), and since this very standard is a mere projection or reflection of his own nature, if we were to discard all modes of worship and all mental attractions simply because they reflect ourselves, we should inevitably have nothing left to venerate or admire. But however fallible these sonnets may be in point of logic, their suggestiveness, earnestness, and glow of expression are not to be denied. In these respects they are almost

worthy to rank with the fine series which we noticed in Mr. Symonds's former volume, his sonnets 'On the Thought of Death.' It is certain that in days scarcely yet remote poets far inferior to himself won their wreaths. Even in our exacting time he may hope for his, if in future, while more severe to himself in what he excludes, he will trust more fully to his own impulses in what he retains.

Records of the English Province of the Society of Jesus. Vol. VI. (Supplemental Volume). By Henry Foley, S.J. (Burns & Oates.)

THOUGH we have been slow in noticing Mr. Foley's last volume, it has been from no want of appreciation of the great value of the book that we have passed it over. The truth is that Mr. Foley's industry keeps him ahead of any but very rapid readers. This supplemental volume is, if possible, a more important contribution to English history and biography than any of its predecessors. It certainly has been more carefully edited; it contains fewer blunders; and for the original documents which are to be found in it, it is sufficient to say of them that they throw more or less light upon the movements and fortunes of every Catholic family in England of any position or means from Queen Elizabeth's days down to the end of the last century.

They who have at all interested themselves with the history of what may be called the Catholic reaction, which irritated Queen Elizabeth so profoundly, scared her ministers, and goaded them on to savage persecution, or who have followed the mazes of treachery and folly which characterized the diplomacy of the Stuarts in their dealings with the Papacy, will discover in this volume a mine of information, to be met with nowhere else, without which the complexity of plots and counterplots that for generations have mystified inquirers must for ever remain unintelligible.

It is nearly fifty years since John Bowyer Nichols drew attention to the great value of the Pilgrim Book of the English Hospital at Rome, and printed a list of the pilgrims whose names had been registered in its pages as far back as 1486. Mr. Foley has now printed in *extenso* the complete register of the names of every visitor who was entertained at the College between the years 1580 and 1656, and added an *index nominum*, which occupies twenty-seven closely printed pages. Brief and fragmentary as the entries in the Pilgrim Book are, they are sometimes, as might be expected, curious and suggestive. Thus we find young William Wentworth (figuring then as Earl of Strafford) dining at the English College just five years after his father's execution, and meeting Sir Kenelm Digby, who himself had but recently been let out of prison, and subsequently fraternising with George and Francis Villiers, sons of the great Duke of Buckingham, whose early death by Felton's dagger saved him from the evil to come. A little later Mr. Masson may find a new fact for his next edition—John Milton travelling with a servant, and on the 30th of October, 1638, dining at the same table with "the Hon. Mr. Cary, brother of Earl Falkland, an English gentleman"; and Mr. Mark Pattison may be glad to learn that "James Casaubon

... abjured his heresy and submitted to the Catholic Church" on the 21st of August, 1649, at which time, too, he received "alms, food, and clothes." Was it the great Isaac's son who had sunk so low? Here, too, we come upon poor Richard Crashaw in April, 1649, glad of a dinner perhaps, for his purse was a short one in spite of Cowley's help, and the canonry of Loretto had not yet come to him. It came too late at last. Among the diners at the College, too, in 1636, we find William Harvey, "M.D. to the King of England," as he is described. He was in the suite of Thomas Howard, Earl of Arundel, at the time, or ought to have been, and how he found himself at Rome just then it is difficult to explain. These examples—and they might be multiplied indefinitely—are taken at random in a very superficial scrutiny of the hundred and twenty pages which this document occupies in Mr. Foley's volume; but in that volume there are upwards of eight hundred pages, and our space forbids us from offering such an account of its contents as would at once do justice to the learned compiler and give our readers an adequate notion of the importance of the book.

The Diary of the English College at Rome, now printed for the first time, contains some account of the parentage, education, and even private life of more than 1,300 young men who entered at the College during the two centuries of its existence; and when it is remembered that these young men were, with hardly an exception, the sons of English gentry, it will be understood that such a document must needs be of incalculable service to the student of our family history. The report of Cardinal Sega on the dissensions that broke out in the College about 1580, which is now printed for the first time, is a very masterly and elaborate State paper, and is especially noteworthy for its faithful and minute picture of the way in which the College was carried on, the difficulties, financial and administrative, that it had to contend with, and the remarkable outspokenness of the writer on many matters which hitherto have been regarded as difficult problems in the history of the times. The annual letters, too, which Mr. Foley prints, deserve careful attention, and among the promiscuous papers are some of considerable value. The Jesuits seem determined to have no secrets from English inquirers. They appear only anxious to let us know all they themselves know about their past doings among us. From all that appears in Mr. Foley's six large volumes the English Jesuits have shown themselves a very harmless and inoffensive body of men. Whether they have lacked the power to do harm, or have been cruelly maligned during three centuries, Mr. Foley's revelations will not fail to gain them friends.

The Manchus; or, the Reigning Dynasty of China: their Rise and Progress. By the Rev. John Ross. (Paisley, Parlange.)

THE story of the rise of the Manchu power in China is but a repetition of an oft-told tale. Like the Mongols of the Yuen dynasty, and the Kin and Liaou Tartars, the Manchus found their opportunity in the existence of a degenerate and corrupt government in China, and their instrument

in the person of an energetic and able leader. Like the Mongols and Tartars also, they sprang from very small beginnings, and allowed circumstances rather than design to guide their destinies. Of these historical precedents Mr. Ross apparently knows nothing, and he is lost in astonishment at events which to the student of history are but the natural outcome of the political situation.

"As soon," he says, "might we expect the drops of water oozing from a mossy rock to become a mighty river, bearing on its bosom the peaceful fleets of all nations, as the few ignorant descendants of the Tartar Amu-Gioro to become, by their own despicably insignificant resources, the legislators of a fourth of mankind and the rulers of the most populous empire under the sun.....The slim but well-knit Manchu barge was set adrift in shallows, and had to sail along rapids and among narrow gorges where a touch was destruction.....Many a time is the reader of the earlier history of the Manchus tempted to exclaim that there is here another than a visible hand, which, by what seems the slightest accident, now removes the petty tribe out of a snare; and again averts on their own heads the overwhelming destruction with which her foes were prepared to crush her. Her final triumph is as great, and beforehand as improbable, as if a large ship sailed into New York after running down the rapids and plunging into the cataract of Niagara."

From this extract it will be surmised that Mr. Ross is an enthusiast. His admiration for the Chinese is exceeded only by his adoration of the Manchus. He considers the intellectual character of the Chinese to be of a very high order, and the Chinese peasant to be the most industrious and intelligent in the world. As to the form of government, it is as nearly perfect as it is possible to be. It

"is, like almost everything Chinese, peculiar to that splendid country and characteristic of that curious people. In the West the principle that 'the ruler exists for the people, not the people for the ruler,' is but the growth of yesterday.But in China that has always been the theory of government from the very dawn of the historical period."

The administration is scarcely less perfect than the form of government, and the people enjoy more personal liberty, more freedom from offensive police supervision, and are less heavily taxed than any people in Europe. It is true that

"a tax collector may occasionally be found bold enough and bad enough to increase the taxation of the people in some district; but the people can have him degraded and punished. A magistrate may be found more than ordinarily covetous, but he can be removed, punished by degradation, or even by banishment.....But these cases are extremely rare."

On reading these and similar passages in one of the introductory chapters we were puzzled to know what excuse Mr. Ross would find for the Manchus for disturbing the peaceful enjoyment of this Utopian state of society. Unconsciously the same difficulty occurred to Mr. Ross, for we find that later on in the book, when it becomes necessary for him to justify the rebellion of the Manchus, he takes quite a different view of the government and administration of China.

"The government of China," we are then told, "is a huge machine for grinding out taxes, and the men in charge become fat and flourish-

ing. There has hitherto been in China no revolution for any other object than that of gaining possession of this taxing machine."

These extracts furnish a specimen of the strange views and inconsistencies which are apparent throughout the work. Of the history of the people the author shows himself strangely ignorant. His remark, for instance, that "the Chinese speak freely of the time when their forefathers went about dressed in a fig-leaf," implies, if it implies anything, that the period referred to is not very remote, whereas certainly for four thousand years—and tradition says for much longer—they have worn civilized clothing. In his chapter on the aborigines of China, which, by-the-by, he begins with references to the Roman Catholic missionaries, he speaks of the people of the Miaou, Man, Li, Yaou, and other tribes as savages, knowing nothing, apparently, of the fact that these people throughout their long history have maintained a considerable amount of civilization, and are now, as ever, very far removed from being savages. Nor is it easy to understand what he means by saying that the "highly ornate and beautiful written language, so philosophical in its character," was "evolved from a few rough signs on slips of bamboo." Certainly no such evolution ever took place, and the only shadow of a foundation for the assertion is the fact that, up to the time of the invention of paper, bamboo tablets were used for writing purposes. The whole idea of evolution from a few rough signs is opposed to the history of the written language.

One other conspicuous fault committed by Mr. Ross is the choice of the orthography he has adopted for the transcription of Chinese names. The question of transcribing correctly Oriental names is a very difficult one, and until some universal system is adopted the wisest course is to employ one of those already in use. The efforts of all authors should be towards unity, instead of which every writer on Chinese matters appears to consider himself bound to adopt an orthography of his own. Unfortunately Mr. Ross can point to so many examples of similar eccentricities on the part of authors that we can hardly be surprised at the strange contortions he has given to both the sounds of English letters and the spelling of Chinese names. What sound *Law* is intended to represent, or why he should find it necessary to turn initial surd consonants wholesale into vowels, it is impossible to say. Possibly he has as peculiar views with regard to orthography as he has with regard to his own language. When we find it stated that a certain man had "two full brothers," in contradistinction, we suppose, to half brothers, and that the Emperor K'ang-hi, on the occasion of his last illness, "took suddenly and seriously unwell," we need not be surprised to learn that the name of Tai-tung's empress was Jacshungturshowgoongjieung-anyijangchingdwunwhiunwangkanghua.

Mr. Ross's account of the actual facts connected with the Manchu conquest of China is accurate enough, but the numerous faults, such as we have pointed out, which disfigure the work detract materially from its value.

NOVELS OF THE WEEK.

Ellie Quentin. By Julian Hawthorne. 2 vols. (Chatto & Windus.)

He that Will Not when He May. By Mrs. Oliphant. 3 vols. (Macmillan & Co.)

The Rebecca Riotor: a Tale of Exile. By E. A. Dillwyn. 2 vols. (Same publishers.)

What will Society Say? By H. C. Coape. 3 vols. (Tinsley Brothers.)

MR. JULIAN HAWTHORNE has republished in two volumes five stories formerly contributed by him to a magazine. Some of these stories, he tells us, were written long ago. In the preface Mr. Hawthorne justifies their reissue by the following pleas:—First, that the imperfections which he now detects in the works of his earlier years might lead him to discard them, but that they are saved because an author may not be the best judge of the comparative merits of his productions. Second, that in the rough sketches drawn by his youthful hand there may be powerful touches not to be found in the more highly finished pictures of his maturer years. Last, that contributions to magazines are liable to pass out of the author's control. *Qui s'excuse s'accuse.* If in this instance the last plea be valid the other two appear superfluous. It is not necessary to examine too closely the short and often hastily executed stories with which many of the serials teem. But Mr. Hawthorne has established a reputation as a rising author, as one who has the power to interest his readers, and his writing is generally pleasant and refined. His advances, however, has not been so marked or his fame so wide spread as to warrant the republication of every triviality which he may have written. The three tales in the first volume of his new book are rude efforts at story-building. The heroine of the first, *Ellie Quentin*, is a young lady of strong and variable passions. She has an impecunious and not over-scrupulous father, who brings an action against some one to obtain a fortune to which he has no legal or equitable right. Geoffrey Herve, a barrister consulted by her father, falls in love with, and is loved *more* *and* by, Ellie. Her love, conflicting with her ambition, does not reach its goal. We learn that her love produced one good result—her beauty developed with her love. In the description of her features during this period of development we are told that "the curving of her lips was eloquent of refined enticement," whatever that may mean. The cause of the above conflict was that the man with whom her father had the law-suit had died, and left his property to the father and daughter, provided the latter married the nephew. Ambition won the day. Miss Quentin married the nephew, Mr. Amidon. Why this name? There was nothing resembling starch in the character of this insignificant personage. Then comes another alternation of passion. Ellie meets Geoffrey, the old love is warmed up again, but, owing to circumstances which may be left for the reader to peruse, for a second time it is allowed to cool down. Then there is another Amidon interlude. During this time Geoffrey gets engaged to another girl, a discovery which Ellie makes on the third occasion of her love passion being at high pressure. The

result of this discovery is a final dramatic scene, in which a drinking trio is introduced, leading up to a most sensational and tragic climax. Mr. Hawthorne never encumbers his stage with too many characters; consequently the imagination of the reader is not fatigued by having to study the comparative analyses of a great number of minds. In all five stories his heroines are only daughters. In three stories two men fall in love with the one woman. 'The Countess's Ruby' is a variation of this triangular love-making. The second volume is better worth reading. 'Kildrum's Oak' and the 'New Endymion' contain much that will interest those who enjoy the effervescence of sensation, spiritualism, or ghost stories. A protest must be made once more against the affectation of writing French dialogue in French-English. In 'The Countess's Ruby' Mr. Hawthorne indulges freely in this practice. Such sentences as the following jar upon an English reader's ear:—

"Great God! Monsieur is he, then, indeed that sublime, that adored man of genius? What happy chance! What charming *rencontre*! But in this case Madame hopes that the name of Countess Semaroff will be to Monsieur not altogether unfamiliar!"

"Oh, Heaven! Is it possible that Monsieur is so happy as to kiss the hand of the noble lady who deigned to constitute herself the purchaser of the above-mentioned 'Ruined Rampart'? Monsieur is of a verity transported."

There is no reason for not using good idiomatic English. The Countess and Mr. Campbell are supposed to be talking in French. If the Countess had been speaking English there might have been sense in admitting this jargon, though, being Russian, she probably would have spoken excellent English. The author should avoid this method of composing international conversation. Mr. Hawthorne has inherited the gift of writing. He has given proof of his power. These short stories are not the healthiest way of testing, exercising, or increasing this power. Here and there are to be found artistic touches giving faint glimpses of genius and originality. In future it is to be hoped that he will give his readers more studied work, grander in conception, more intricate in plot, and more elaborately worked out than these five sketches—something worthy of the promise he has given, worthy of the name he bears. 'Ellice Quentin' and the companion stories are superior to many of the numerous tales which find a ready sale at the railway bookstall, but they do not add to Mr. Hawthorne's reputation.

Mrs. Oliphant continues to give proof of her industry and of her powers of invention. In her last book she has introduced the heir to a fine estate taken up with communism at Oxford, and planning to join a party of emigrants to Australia, where they hope to put their ideas into practice. Mrs. Oliphant says somewhere early in the book that it is to deal almost exclusively with county people, but the fact is that although a county family furnishes the chief characters, there are a good many others who are nobodies and even less. The most singular thing about the book is that there is no love story of any importance in it. It is hard to say whether there is a hero, and there is certainly no heroine. And yet the

story is interesting; so much so, indeed, that most readers will catch themselves skipping here and there, especially the lectures and dogmatic talk of the communistic demagogue. By far the best bit of work in the book is the picture of Lady Markham. Nothing could be more delicate, graceful, and charming. The title presents a difficulty. One opens the book feeling certain that one has already guessed the main part of the plot. But this is a mistake; at the end one is left in the greatest doubt as to whom the proverb is meant to fit. There are signs both of haste and of hard work in this book. The conclusion is singularly abrupt. The reader feels injured in not being told a number of details of possible marriages and other scraps of family history. Towards the end, too, mention is made of the reports of the debates in the newspapers in the depth of winter, some time before the opening of Parliament. The signs of hard work, which in a perfect novel should, of course, not be noticeable, are the pages of incidental matter, which must have been written to fill out the required space. Although there is a great amount of beautiful work in this book, it is not, on the whole, one of Mrs. Oliphant's best.

Miss Dillwyn has produced, in the shape of an autobiography of a young Welshman implicated in the Rebecca riots, a deeply interesting tale. The art of the story-teller is rather artless. Indeed, so much of plot as there is would have been better away. Still, the work fulfils the first requirement—it is readable. Those who are old enough to recollect the rising of Rebecca and her daughters in 1843 will follow the story with pleasure. In the agricultural counties of Pembroke and Carmarthen the rioters were considered to be quiet and, except in their aversion from the sight of an iniquitous toll-gate, law-abiding people. In Glamorgan they seem to have been of different quality. The Upper Killay folk, among whom the scene is laid, are described as a rough set with a twist towards any wild adventure. There were among them drunkards, burglars, traitors, and murderers. It was with these associates that Evan Williams, the hero, was born and bred, and there is little wonder that when the Rebecca riots began he was prepared to take a part therein. It might be thought that so unromantic an undertaking as a rising of peasantry against turnpike gates admitted of few adventures worthy of record. Miss Dillwyn has shown us that it admitted of many. From the day when young Evan saved the life of the neighbouring squire's daughter, to whom he formed a strange attachment, down to the night when he unintentionally killed her father, the reader cannot fail to be interested in the fortunes of the man. The author seems to speak out of the heart of a Welsh peasant squire as the hero was. The language, too, is in full keeping with the subject. Altogether we must pronounce 'The Rebecca Riots' to be a remarkable book. The moral colouring is excellent, and the material colouring, notably the descriptions of the flight of the hero after the homicide and of his delirium in gaol before his trial and transportation, is exceedingly fine.

'What will Society Say?' is just one of

those books which are the despair of the critic. It would be easy, no doubt, to obtain a cheap laugh at the author's expense by pointing out in a facetious manner such little blunders as his odd use in the opening chapter of the term "in tail," which evidently suggests to his mind *cauda* rather than *tailum*; or his little inaccuracy in the same chapter, where a certain person's death is dated first "rather more than" eight, then thirteen, years before the time at which the story opens; or, again, the solecism of making a man in the Foreign Office speak of his chief as "the governor," or the confusion of tongues involved in the word "quadralogue." Or one might remark with more severity upon the frequent use of the tiresome artifices which results in such a sentence as the following:—"I will therefore conclude this chapter with a letter which I find to have been addressed," and so on; and the occasional references in footnotes to a former novel of the author's, which has not obtained any very wide reputation. But this is a sport that soon begins to pall, and it is pleasanter to try to discover what merits may distinguish even a fifth-rate novel from its fellows. These, however, are apt to be negative. For instance, in Mr. Coape's work there is little bad grammar, little bad French, and no prurience at all; but this last one hardly expects to find in a novel written by a man. The subject is not very interesting, being chiefly the career of a young man who keeps going "on the stage" and off again, and his "incompatibility" with his mother-in-law. Another young man makes a feeble attempt at an intrigue with the first young man's wife, but he meets with no encouragement. Also a slight misunderstanding between the husband and wife, arising partly from his fancy for acting, is healed almost immediately. Thus it will be seen that this novel, if truer to real life than a good many, lacks any elements of strong emotion. The best chapter is one for which the author is inclined to apologize, describing a day's hunting as enjoyed by an Anglo-maniac French nobleman.

EDUCATIONAL BOOKS.

The Kindergarten Principle. By Mary J. Lynchynska. (Isbister & Co.)—Of the two parts into which this work is divided, the first is devoted to the discussion of the Kindergarten principle and the advantages and difficulties of its application, the second to the explanation and use of a few of the Fröbelian occupations. There are now in England so many institutions offering a caricature of the Kindergarten system, and thereby tending to bring it into contempt, that Miss Lynchynska has done good service to education in giving a concise view of the doctrines of Pestalozzi and Fröbel, and of the scholastic practice founded on them. The account of the every-day working of a German Kindergarten is most interesting and suggestive. The really sympathetic teaching of young scholars under six, of which we here get a glimpse, contrasts somewhat sharply with the "list of object lessons" given in a half year in an English infants' school, "which is a very fair specimen of its kind." The essential difference between infants' instruction based on the principles of Fröbel and Pestalozzi, and that too often based on the payment-by-result system of the Code, is that the former considers the child as a discoverer actively assisting the teacher, the latter considers him a mere recipient, and ignores or, at any rate,

makes no use of the mental activity and acquisitiveness which characterize the young. The more readily we admit—under Miss Lyshinaka's able advocacy—the importance of the Kindergarten principle, the more keenly do we feel the difficulty of its practical application. The general introduction of Kindergartens seems almost hopeless, except in favoured districts where money and professional skill are abundant. In country places, where it is already almost impossible to find pupil-teachers or stipendiary monitors to fulfil the bare requirements of the Code, such a school as the author describes, and we should like to see, must remain a dream—"a small school of one hundred children in average attendance worked by the head and four pupil-teachers." If, however, the principle underlying the Kindergarten system were more intelligently grasped by school managers and teachers, the gain to public elementary education would be immense, and the instruction not only of infants but of standard children would be vastly sounder and more serviceable than it is.

We have received a little book on *French Pronunciation* by M. Louis Dureau (Hachette & Co.), who says in his preface that he has had fifteen years' experience in tuition in England, besides twenty in France. After that it might be expected that he would know how to set about writing a book to teach French pronunciation. Unfortunately his command of the English language does not enable him to express clearly the object of his book. Is it to teach those who know a little or those who know nothing? Suppose an English person who had never heard a French word spoken to open this book. He would find that the French *a* is to be pronounced like the English *a* in "fat." His first difficulty surely would be to know how the *a* in "fat" is pronounced, and then he would mispronounce half the words given as examples, e.g., *drap*, *aumône*. When we come to "remarks" on the vowels the information is better, but not very intelligible to a beginner. He is told that "a sounds open and long before *rd*, *rs*, *rt* at the end of words.... It is also open and long in *be-rre*, *bar*; *ca-rre* and derivatives, except *be-rrade*, and compounds." Will this help him to apply an English sound so as to represent the proper sound in French of *carre* or *barrade*? Passing to consonants, and noticing by the way that they "are simple, double, or of different nature," a fact which does not give much help towards their pronunciation, we see *fil* is said to be pronounced "fin." In truth, of course, it is pronounced "fees." Sometimes the author gives the equivalent for the purpose of pronunciation in letters which are to be said as in French. This is very perplexing. The beginner can never be sure whether he is having that which is obscure explained by what is more obscure or not. If M. Dureau wishes to see how French pronunciation should be taught, he should study a little pamphlet on *French Pronunciation* which we have before us, by R. G. K. W. (Winchester, Wells; London, Nutt). In his "apology" the writer points out the importance to the beginner of getting an intelligible pronunciation: "Hitherto a sort of Stratford-at-Bow medium has been current, in which boys learn to turn into faultless French such fancy sentiments as 'My ancestors have repastured and will milk the cattle,' or 'The bed testers and oval windows will fall due on the 1st May'; while on leaving school they cannot sound one French sentence that could be understood by any Frenchman, or themselves understand a word spoken by a foreigner." And then R. G. K. W. gives in a few lines the essence of the whole matter. It is not really in the sound of French words that the difficulty exists, but in the absurd conventional method of representing what are nearly all common English sounds. "It is curious," says R. G. K. W., "that it is not the un-English sounds which seem to cause any difficulty to an English mouth, but the perfectly simple English

ones, for which a series of false tones has been gratuitously devised; and which are, therefore, far more important points in the matter under consideration. They are the correct sounding of *a*, *i*, *o*, *eu*, and *r*; the nasal sounds and *u* offering apparently little or no difficulty..... Considering that there are at most only six French sounds which have not equivalents in English, it seems to be nonsense to tolerate for a moment any mock-French substitute." The writer then proceeds with the various letters; and it is singular that almost the first thing he has to say is that *a* in French "never has the short English sound as in 'hat,'" which M. Dureau points out to be that which it nearly always has. If accented it is like the English sound *ar*, without rolling the *r* of course. Otherwise it is equivalent to "the vowel sounds in 'love' or in 'up.'" It is striking to find how excellent a pronunciation is given to words when one reads in common English pronunciation the equivalents which R. G. K. W. suggests, e.g., "up-ray," "mull-err-rerr," "fool," "dmece," "seem-soo," "shvull-yea." Let the reader now observe that the French words he has been pronouncing so well are *apris*, *malheureux*, *foible*, *demi*, *sept sous*, and *chevalier*.

OUR LIBRARY TABLE.

In *Les Femmes qui Tuent et les Femmes qui Volent* (Paris, Calmann Lévy; London, Hachette & Co.) M. Dumas fils, writing to M. Jules Claretie, expounds some more of those peculiar views on the relation of the sexes for the possession and publication of which he is notorious. He has been moved to take up his pen by the action of Mlle. Dumaire and the Comtesse de Tilly. These are the questions he asks and sets himself to answer:—First, "In affairs of the heart, or at the end of them, are the vitriol bottle and revolver admissible as arguments?" Second, "Are not society and the law a great deal more to blame for the introduction of these lethal instruments into the debate than the poor deluded heroines who have been obliged to have recourse to them?" And third, "Would it not be wise to reconstitute society and the law on a more equal basis, and to give woman a share in the work?" As these questions are argued out by M. Dumas fils with all his wonted vivacity and point, and with much of his wonted coarseness, the success of '*Les Femmes qui Tuent*' is assured. Into any analysis of the ideas embodied in it we do not need to enter. M. Dumas fils is at his old trick of preaching and astonishing, and the ideas are those of M. Dumas fils—of the author, that is to say, of 'L'Homme-Femme,' of 'La Femme de Claude,' of 'La Princesse Georges,' and other works of the same class. It is possible that in France they are not only acceptable, but useful and influential as well. Here in England it is otherwise, and they are only interesting as intellectual curiosities.

Heroes of the Cross. By W. H. Davenport Adams. (Masters.)—Mr. Adams is a maker of many books, but we must confess that he seldom makes them badly. His work is thorough as far as it goes, and he has a useful capacity for boiling down the results of other men's labours and presenting the residuum to the reader in various attractive forms. '*Heroes of the Cross*' is a series of edifying biographies of Christian saints and martyrs, extending from St. Columba to Bishop Patteson. The story is in every case well told, and Mr. Adams gives a list of authorities at the beginning of each sketch. We notice that he has not brought before us any of the less known and less popular heroes, and that he has always chosen some one about whom a tolerably good book has been written lately. Though he has not had time to exercise the least originality, he has carefully used in every case the material at his command. The book is pleasantly written, and conceived in a broad and impartial spirit.

This week the publishers have sent us from the *Leisure Hour* office the *Boy's Own Annual*, a volume containing about fifty numbers of the *Boy's Own Paper*.

We have on our table *The Biography of Charles Bradlaugh*, by A. S. Headingley (Remington),—*Outlying Europe and the Nearer Orient*, by J. Moore (Lippincott),—*The Penny All about Common Things* (Ward & Lock),—*Book of Natural Philosophy* (Ward & Lock),—*The Penny Popular Proverbs* (Ward & Lock),—*The Joined Vowel System of Phonographic Shorthand*, by R. Wiles (Grant & Co.),—*The Cow* (Ward & Lock),—*The Book of the Rabbit*, Parts I and II., by L. U. Gill ('The Bazaar' Office),—*The Practical Fisherman*, Parts VIII. to X. ('The Bazaar' Office),—*The Claims of Labour*, by W. Donisthorpe (S. Tinsley),—*Election Speeches in 1879 and 1880*, by the Right Hon. the Marquis of Hartington, M.P. (Kegan Paul),—*Notes on Sketching Towers*, by an Architect (Bataford),—*Two Essays on the Columnar Architecture of the Egyptians*, by W. S. Pratt (The Author),—*International Gallery of the Eminent Men of the Day*, Part I., edited by Prof. H. Reichardt (Leitche & Co.),—*Portrait Collection of the Hundred Greatest Men, Class VI. Science* (Low),—*A Pathway of Song*, by T. Smith (Stock),—*Albion's Fall*, by J. H. D. (Allen),—*Nero: a Tragedy*, by R. Comfort (Philadelphia),—*Palace and Prison and Fair Geraldine: Two Tragedies*, by the Author of 'Ginevra' (Kegan Paul),—*Shakespeare's King Henry V.*, by K. Deighton (Allen & Co.),—*Women Outside Christendom*, by J. G. Mandley (Trübner),—*The Morals of Evolution*, by M. J. Savage (Trübner),—*The Last of the Anabims in the Land of Moab*, by Capt. Rencynski (Edinburgh, Cameron),—*The Age of the Great Patriarchs*, Vol. I., by R. Tuck (Sunday School Union),—*Notes on Gospel History*, Part I., by S. G. Green (Sunday School Union),—*Night unto the End*, by the Rev. J. O. Boyce (Bentley),—*Is it Utopian?* by the Rev. O. Bullock ('Hand and Heart' Office),—*Études Politiques de l'Histoire Romaine*, Vol. I., by P. Devaux (Trübner),—*Abrius der Babylonisch-Assyrischen und Irredischen Geschichte*, by F. Hommel (Leipzig, J. C. Hinrich),—*Lapidum de Dialecto Attica Testimonia*, by H. Van Herwerden (Traiecti ad Rhenum, J. L. Beijer),—*Scriptores Rerum Danicarum Medii Ævi*, Vol. IX., by J. Langebek (Haunim Typis Officinis Blanci Lani),—*La Métrique de Bharata*, by P. Regnaud (Trübner),—*and La Famiglia Educatrix*, by O. Ross (Ancona, E. Aureli). Among New Editions we have *Words and their Uses*, by R. G. White (Trübner),—*How we are Governed*, by A. Fonblanque (Warne),—*Werner's First German Course*, by J. W. Laurie (Laurie),—*Genealogical and Chronological Tables Illustrative of Indian History*, by A. Graham (Allen & Co.),—*and Frauen Liebe und Leben*, by P. Thumann (Leipzig, Udolf Titze). Also the following Pamphlets: *The Catechism of the Eastern Question*, by M. Barry (E. Wilson),—*The Memoirs of a Canadian Secretary* (Toronto, Greenleaf & Kirkland),—*and Personal Statement of Religious Belief*, by G. C. Whitworth (Kegan Paul).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Cunningham's (W.) *The Churches of Asia*, cr. 8vo. 4/6.
Heavenly World, *Views of the Future Life*, by Eminent Writers, compiled by G. H. Pike, cr. 8vo. 3/6.
Hibben's (Rev. J. H.) *Ecce Veritas, or Modern Skepticism and Revealed Religion Weighed*, cr. 8vo. 4/6.
Pulpit Commentary, edited by Rev. Canon Spence and Rev. J. Kellie, 18mure, by Very Rev. R. P. Smith, 15/6.
Ulthorne's (Bp.) *The Endowment of Man considered in their Relations with his Final End*, 8vo. 10/6.

Law.

Shirley (W. G.) and Atkinson's (C. M.) *Sketch of the Criminal Law*, cr. 8vo. 3/6.

Fine Art.

Andrews's (W.) *Sketch of Art, Second Grade, Perspective*, oblong folio, 3/6.
Granta (The) *and the Cam, from Byron's Poet to My*, drawn and etched by E. Farren, folio, 3/6.

Poetry.

Colomb's (Col.) *The Cardinal Archbishop, a Spanish Legend*, cr. 8vo. 4/6.

History and Biography.

- Episodes of French History*. St. Louis and the Thirteenth Century, by G. Masson, 12mo. 2 s. 6 d.
Grube's (A. W.) *History of Letters and Legend*, translated from the German by J. L. Bladwell, 8vo. 10 s. 6 d.
Haven (H. P.) *Sketch of the Life Character Method of Work of a Model Superintendent*, by H. O. Trumbull, 8vo. 8 s. 6 d.
Slater's (P.) *History of the Ancient Parish of Gisleley*, 15 s. 6 d.
Tytler's (S.) *Jane Austen and her Works*, 8vo. 5 s. 6 d.

Geography.

- Foreign Countries and British Colonies: Austria-Hungary*, by D. Kay, 12mo. 2 s. 6 d.

Philology.

- Asplet's* (G. C.) *Complete French Course*, Part 2, 12mo. 2 s. 6 d.
Clarke's (H. J.) *The Book of Job, a Metrical Translation*, with Introduction and Notes, 8vo. 8 s. 6 d.
Goethe's Faust, Part 1, the German Text, with English Notes and Introductory Remarks by A. M. Selous, 5 s. 6 d.

Science.

- Macoson's* (W.) *Ontogeny, with an Inquiry into the Etymology and Pathology of Ameloblasts*, 8vo. 7 s. 6 d.
Wallace's (A. R.) *Island Life, or the Phenomena and Causes of Insular Faunas and Floras*, 8vo. 12 s. 6 d.
Warneley's (J.) *Geometry for Beginners*, 12mo. 2 s. 6 d.
Wurtz's (A.) *The Atomic Theory*, translated by E. Clemens, 8vo. 8 s. 6 d.

General Literature.

- Alcott's* (L. M.) *Jack and Jill, a Village Story*, 12mo. 5 s. 6 d.
Babylonian Captivity, or Behind the Scenes, by a Special Commissioner, with Preface by H. W. Williams, 8vo. 2 s. 6 d.
Brodie's (E.) *Elise Gordon, or Through Thorny Paths*, 3 s. 6 d.
Campbell's (H.) *Four, and What They Did*, 8vo. 3 s. 6 d.
Doring's (B. H.) *Preville Chase*, 2 vols. 8vo. 12 s. 6 d.
Erault's (L.) *The Captain's Dog*, 8vo. 2 s. 6 d.
Forrester's (Mrs.) *Boy and Viole*, 2 vols. 8vo. 3 s. 6 d.
Gomme's (G. L.) *Primitive Folk-Moors, or Open-Air Assemblies in Britain*, 8vo. 12 s. 6 d.
Gerville's (Lady V.) *Faiths and Fashions, Short Essays Republished*, 8vo. 7 s. 6 d.
Gustafson's (R.) *Rose Leaves, Tea-Time Tales for Young Little Folks and Young Old Folks*, from the Swedish by A. Alberg, 8vo. 2 s. 6 d.
Holt's (E. S.) *Earl Hubert's Daughter, or the Polishing of the Pearl*, 8vo. 5 s. 6 d.
In Mischief Again, by the Author of 'Hugh's Hensman', 2 s. 6 d.
Leitch's (L.) *Nobody's Lad*, 8vo. 3 s. 6 d.
Kingtons (W. H. G.) *Norman Valters*, 12mo. 2 s. 6 d.
Kingtons (W. H. G.) *The Herd of Kildonan*, 8vo. 7 s. 6 d.
Miller's (O. T.) *Queer Pets and their Doings*, 8vo. 7 s. 6 d.
Mills's (A.) *Bites and Buffs, a Contested Election and its Sequels*, 8vo. 6 s. 6 d.
Niebuhr's (B. G.) *Greek Hero Stories*, translated by E. Hopkin, 8vo. 2 s. 6 d.
Potter's (F. S.) *Elfin Hollow*, 8vo. 4 s. 6 d.
Potter's (F. S.) *Princess Myra and her Adventures among the Fairy Folk*, 8vo. 4 s. 6 d.
Ridley's (A. E.) *Better than Good*, 8vo. 5 s. 6 d.
Shakespeare's *Morale*, Suggestive Selections, edited by A. Gifford, 8vo. 5 s. 6 d.
Soldiers of the Cross, by Author of 'The Young Armour-Bearer', 8vo. 2 s. 6 d.
Tillotson's (J.) *Genia of Great Authors*, 8vo. 3 s. 6 d.
Verne's (J.) *Tribulations of a Chinaman*, translated by E. E. Frewer, 12mo. 7 s. 6 d.

FOREIGN.

Theology.

- Heinrich* (J. B.) *Dogmatice Theologie*, Vol. 4, Part 1, 8vo. 20 s.
Jungmann (E.) *Dissertationes Selecte in Historiam Ecclesiasticam*, Vol. 1, 8vo.
Rede (M. E. V.) *Die Verfassung der Orthodoxen-Verbände u. Orthodox-russischen Particularkirchen*, Book 1, 4to.
Ergebnisse (Die) *der Ausgrabungen zu Pergamon*, Preliminary Report by A. U. von C. Hübsch, R. Dohn, H. Stiller, G. Lottin, u. U. Ischendorf, 12mo.

History and Biography.

- Deub* (A.) *De Balde biographiarum Origine et Fide*, 8vo.
Foreror (H.) *Histoire de Philippe II*, 2 vols. 15 s.
Friedländer (J.) *Die italienischen Notariatsurkunden d. 15 Jahrhunderts*, Part 1, 10 s.
Winkelman (Ed.) *Acta Imperii Inedita Seculi XIII.*, Papers relating to this History of Italy, 8vo.
Winkelman (Ed.) *Die deutsche u. päpstliche Kanzleienurkunden u. Kanzleigebäude d. XIII. Jahrh.*, 10 s.
Philology.
Günther (C.) *Die Verfassung der griechischen, 8vo.*
Lange (F.) *Beiträge zur Kritik u. Erklärung d. Plautus*, 8vo.
Lothmann (O.) *Die Tachygraphischen Ausdrücke der Griechischen Handschriften*, 8vo.
Leopoldine Alexandri, edited by G. Kinkel, 10 s.
Meyer (F.) *Pinars Siegeslieder*, 4to.
Müller (L.) *Q. Horatius Flaccus, a Study*, 2m. 4s.
Schulmayer (H. B.) *Kritischer Commentar zu Ovids Heroiden*, 10 s.
Tampel (K.) *Arce u. Aphroditis*, 2m. 4s.

Science.

- Cohnheim* (O.) *Verhandlungen Ab. Allgemeine Pathologie*, Vol. 2, 12mo.
Halt (H. A.) *Halt's Animal*, Vol. 1, 12mo.

General Literature.

- Gambetta* (Leon) *Discours*, 8vo. Vol. 1, 12 s.
Lachmann (H.) *Das Verhältniss der griechischen Vasenbilder zu den Griechischen Epischen Kunst*, 10 s.
Musterbücher *der Westdeutschen Kunst*, 12mo.
Bocherfort (H.) *Le Pâleur*, 8vo.
Zola (E.) *Le Roman expérimental*, 8vo.

GERALDINE JEWsbury.

In the days when the 'Sorrows of Gentility' and 'The Half Sisters' were in every circulating library, Geraldine Jewsbury had a place

in the foremost rank of writers of prose fiction. At the same time, and long after those charming books had survived their season of influence and applause, she was a distinct social force in literary and artistic circles, by virtue of the fine humour and conversational brightness which a winning address and singularly musical voice rendered indescribably effective and delightful. For many years the familiar associate of Lady Morgan, and at a later period the friend of Lady Lissoy, she lived in coteries that rated intellectual endowments above all other distinctions, and wherever she went she found sympathy and admiration. But so many years have passed since her books were novelties, and she spent so long a period in seclusion congenial to her bodily infirmities, that the recent announcements of her death arrested the attention of comparatively few readers. So far as the general public is concerned, her literary reputation was the affair of a vanished generation, and she had in other particulars no less completely outlived an enviable celebrity. There is, therefore, the more reason that her graces and goodness should be commemorated in the literary journal to which she rendered service alike conscientious and brilliant many years ago. Born in 1812 at Manchester, Geraldine Jewsbury had attained her full mental growth and the ripeness of mature womanhood when she came to London with the literary enthusiasm that animated her almost to the last. Her ambition was to be a journalist on the staff of a daily newspaper, and if a delicate and highly nervous constitution had not opposed her purpose, she would have found regular employment in an office where her ears might have been gladdened with the sound of the printing presses, which she used to call the most exhilarating music. It was, perhaps, fortunate for her that circumstances led her to make a less exacting engagement, and preserved to her the curious fancy that the happiest of human kind were the men of letters who plied their pens at Mr. Delane's word of command. Joining the *Athenæum* staff soon after the merits of her earlier books had given her a position amongst professional writers, she worked on it for many years, until failing sight and other troubles of breaking health incapacitated her for regular toil, and made her only an occasional contributor to our columns.

Making no profession of "good works," she did them modestly and unobtrusively at every turn of her career, in the spare minutes of busy days and with the slender surplus of her never abundant worldly means. In their joyful hours her friends sent for her that their joy might be full; and in their hours of trouble she came to them as an unbitten but ever welcome comforter. Another of her fine qualities was the sweet womanly courage which used to play forth in quaintly humorous talk under the sharpest inflictions of acute neuralgia, and which in her failing years of partial blindness and manifold disappointments exhibited itself in lofty patience and high-minded serenity. After the wont of delicate women who endure their physical tribulations smilingly, she aged early and rapidly; but death alone extinguished her piquant humour and clear moral vision. To the general circle of her acquaintance she said good-bye on her retirement to Sevenoaks from her old haunts at Chelsea. But to the last she maintained an affectionate intercourse with a small and quickly lessening number of old friends, who, having known her in her heyday, will remember tenderly her playful wit, sweet temper, and womanly refinement.

'THE CAVE TEMPLES OF INDIA.'

20, Langham Place, Sept. 30, 1880.

As the writer of the review of 'The Cave Temples of India' in your last issue notices the too frequent printers' blunders which disfigure the work, perhaps you will allow me to direct attention to one made by the binders, which, as

I have only just found it out, I have now no other means of correcting.

After plate xviii. was printed off and delivered, it was discovered that the lithographer had carried the hatching quite across the front of the plan of the circular cave, fig. 3, so as entirely to obliterate the entrance. As it was then too late to remedy this in any other manner, I arranged with Mr. Griggs that he should re-engage the whole plate, which was done, and the requisite number of copies of the corrected plate delivered to the printers. Unfortunately he did not insist on the cancelled copies being returned to him, and the binders have inserted both in all the copies of the work hitherto issued.

My principal object in writing to you is consequently to draw the attention of the possessors of the work to the mistake that has been made, and to request them to remove—which is easily done with a penknife—the first impression of plate xviii., retaining only the second and corrected copy.

JAS. FERGUSON.

THE LIBRARY ASSOCIATION.

It is quite an accidental circumstance that the meetings of the Library Association and of the Social Science Association should coincide this year in Edinburgh as they did practically last year in Manchester. If anything could overtax the kindness of a hospitable city this might be expected to do so, but there are no more signs of failure in this respect now than there were this time last year in the metropolis of the cotton manufacture. The Royal Society of Edinburgh has placed its rooms in Princess Street at the disposal of the Library Association. The Philosophical Institution, Queen Street, gives them access to its admirable reading-room and news-room. The Royal Academy opens its doors and a Loan Exhibition to them, and invites them to a conversation on Thursday, the 7th. The local committee gives a dinner on Tuesday, the 6th, with the Lord Provost in the chair. The Advocates' and Signet Library will be open to inspection on the same day. Attention should be directed to the Magazine Bible, exhibited in a glass case in the Advocates' Library; also to a stone effigy, by the skilful stonemason Greenshields, of Sir Walter Scott "as he sat," which is marked by a singular air of ease and naturalness. It is said of this piece of sculpture that a friend of Sir Walter's on seeing it exclaimed, "This is not a statue of the man, but his petrification." Among the papers to be read and discussed on Tuesday, that upon Free Libraries by Mr. Mason will probably lead to the most lively debate, because Edinburgh up to the present time has been rather conspicuous by the absence of those useful and popular institutions, and it is hoped that efforts to supply the deficiency will be stimulated by this meeting of librarians. Mr. MacLachlan proposes to set forth 'How the Free Library System may be applied economically to Counties.'

Mr. Small's paper on the University Library, to be read on Tuesday, when the library will be on view, will contribute to the interest of the meeting, and will include an account of Mr. Halliwell-Phillips's gift to the University of early Shakespeare quartos and other Shakespeareana. The account of Edinburgh librarians by Mr. Black will contain some particulars of the late Mr. David Laing's bibliographical career.

Variety will be furnished in the paper by Mr. Leonard Wheatley on Assyrian libraries, and one by Mr. Goudie on the great libraries of Scandinavia. Mr. Cornelius Waiford on "clearing out" libraries will be amusing and instructive. Mr. A. Macfie's paper 'On Copyright in its Relation to the Supply of Books for Libraries and the Public' will cover wide ground. The Report on "indicators," proceeding from librarians of the great provincial libraries, will

excite much interest among the managers of free libraries. Mr. E. B. Nicholson has changed his opinion as to the excellence of buckram as binding material, and will pronounce what he calls a *palmode* in connexion with this subject.

ANOTHER IMAGINARY EDITION.

Laverton Rectory, Bath.

You inserted some time since a letter of mine on "Imaginary Editions." I propose now to give your readers an account of another work which seems fairly to deserve that title, though the book was actually printed in the year in which it is erroneously stated to have been published. The concluding part of my account will furnish a curious instance of the way in which bibliographical mistakes may originate, and be afterwards repeated by successive writers.

It is stated by some great authorities (though not apparently by any recent ones) that Usher published what is called the old (or shorter) Latin version of Ignatius at Oxford in 1642, whereas it was really published for the first time in the well-known 1644 edition, in which it occupies pp. 193-238.

The mistake evidently originated in the circumstance that this portion of the contents of the 1644 edition had been printed in 1642, and that this date appears, accordingly, on a title-page prefixed thereto, which is counted as p. 193 of the entire edition. Of course it follows from the pagination (and it appears also from the contents of the title-page itself, and in several other ways) that the preceding 192 pages must have been printed previously. In fact, there is good reason for believing that part of them had been printed in 1640.

In spite, however, of such plain evidence of the priority in time of the first 192 pages, Ittig (generally a most accurate writer) says that the old Latin version (occupying pp. 193-238) was published in 1642, and followed in 1644 by the publication of the other portions of the edition, including therein the preceding 192 pages. What makes the matter still more strange is that the minuteness, and in many points the accuracy, of Ittig's account, show plainly that he did not get his information at second hand, but had himself seen and carefully examined Usher's edition. And yet he makes this and some other mistakes which so accurate a man could not possibly have fallen into if he had had the book before him at the time of writing, or had even retained a distinct recollection of its contents.

The only explanation of this remarkable circumstance seems to be that some considerable time must have elapsed between his examination of the book and the writing of his account, so that he did not accurately remember the contents of the edition. It seems probable also that he had made some notes which, though no doubt correct so far as they went, were imperfect, and that these misled him at the time of writing his account. Amongst other notes he had probably copied the title-page above referred to, omitting, however, its middle part in which reference is made to the contents of the preceding pages. This will appear still more likely from what will be stated presently. Perhaps afterwards, when he wrote his account, he had even forgotten in what part of the book this title-page stands.

The same mistake, so far as regards the publication of the old Latin version in 1642, is made by Bruggemann ('View of English Editions,' &c., Stettin, 1797), and from him repeated by Harles in a note on Fabricius. Bruggemann, however, gives the means of tracing the mistake. He refers to the Catalogue of the French Royal Library (Paris, 1739) as his authority. In that Catalogue, after the title-page of the 1644 edition, there is quoted in small type the title-page (with its middle part omitted) which counts as p. 193, the compiler of the Catalogue having evidently taken it to be the title of a distinct work which happened to be bound up with the

1644 edition, which he must have supposed to end at p. 192, having overlooked the continuousness of the pagination and the fact that the old Latin version is expressly mentioned amongst the contents as set forth in the title-page at the beginning of the volume. In this way Bruggemann's (and consequently Harles's) mistake is accounted for. Some other old writers might be mentioned who have made the same mistake, one of them in a work published only four years after Usher's death.

It may be worth while to add that the "1642" on p. 193 is altered to "1644" in the *Emendanda* in Usher's edition, and also in his own handwriting in his copy of the book, still preserved in the Library of Trinity College, Dublin. Evidently, however, this alteration was made, not because "1642" was incorrect (in respect of the date of printing), but to avoid the apparent inconsistency between that date and "1644" at the beginning of the volume, and to prevent any such misapprehension as that to which the date "1642" has, in fact (as we have seen), given rise.

I propose to send you at some future time an account of a mistake of an opposite kind, namely, of a case in which an edition of Ignatius—though it was published 364 years ago, and though in respect of one portion of its contents it was an *editio princeps*, and though, moreover, its existence was evidently known to Usher, and apparently to Pearson—has been almost universally overlooked for the last 200 years.

J. H. BACKHOUSE.

"BUSH."

In a review of 'English Plant Names,' which appeared in the *Athenæum* of September 11th, the reviewer says he knows of one instance only in which the word *bush* is applied to a plant not hard-wooded, that is, in the verse he quotes from the old ballad of the 'Battle of Otterbourne.'

The following additional instances of the use of the word in the same way in Scottish poetry occur to my memory, and I have no doubt I could by searching find many others. In the ballad of 'Young Tamlane' the word occurs thus:—

'Up then spak the Queen o' Faries
Gat o' a bush o' rye,
Rhe's ta'en awa' the bonniest knight
In a' my company.

Burns, in 'The Address to the Deil,' uses it in connexion with a plant certainly not hard-wooded—the rush of the meadows:—

As dreary, windy winter night,
The stars shot down wi' a'leudin' licht,
Wi' you, mysel, I gat a fricht
Ayont the loch;
Ye like a rash bush stood in aicht
Wi' wavin' sough.

Scott, in 'The Lady of the Lake,' describing the sudden appearance of Roderick Dhu's clansmen from their ambush, says:—

From shingles gray the lances start,
The broken bush sends forth the dart.

So much for the poets; but the use of the word in connexion with plants other than hard-wooded is not confined to Scottish poetry, but is a usage of the common speech of the people, or at least was so thirty years ago. To me at that time *bush* was the proper word to use in speaking of any low and thick-growing plant, *bushy* the proper description of any thick growth.

JAMES WATT.

THE SO-CALLED WILL OF THE EARL OF PEMBROKE.

The Mount, Wilton, Salisbury, Sept. 23, 1880.

In your review last week of 'Curiosities of the Search-Room' you say that some of the authorities require more verification. An instance of this is found in the quotation from the so-called will of Philip, fifth Earl of Pembroke. This document and several imaginary speeches of the eccentric earl were written by S. Butler, the author of 'Hudibras,' and are to be found in his 'Posthumous Works,' vol. ii. pp. 137, &c. J. E. NIGHTINGALE.

Literary Gossip.

MISS JEWELL'S letters and papers are in the hands of Mr. J. Stores Smith, of Chesterfield.

WE understand that the Archbishop of Canterbury's recent charge is to be published by Messrs. Macmillan & Co.

THE King of Bavaria has bestowed on the eminent Orientalist, Prof. Spiegel, the honour of life nobility.

MR. SWINBURNE'S forthcoming volume of poems is called 'Studies in Song,' and will be out at the end of the month.

WE hear that Messrs. G. Bell & Sons have in hand a 'Selection of English Sonnets by Living Writers,' edited and arranged by Mr. S. Waddington. Mr. D. G. Rossetti, Mr. Matthew Arnold, and Archbishop Trench will be largely represented in the volume, which will also contain sonnets by Mr. Tennyson, Cardinal Newman, Mr. Swinburne, Lord Haunmer, Mrs. Fanny Kemble, Miss Christina Rossetti, Mr. E. W. Gosse, Mr. A. Lang, Earl Lytton, and about forty other living authors.

MR. T. P. O'CONNOR, M.P., has arranged with Messrs. Bennett Brothers, London and Dumbarton, for the issue of another edition (5,000 copies) of his biography of Lord Beaconsfield.

GREAT progress has been made during the last month in the removal of the natural history collections from the British Museum to the new Museum at South Kensington. The inner Botanical Room and the Galleries of Mineralogy, Geology, and Palaeontology are practically empty. Some of the cases of mammalia appear to be in course of depletion, but we understand that the bulk of the zoological collections will not be removed just at present.

PROF. HENRY MORLEY has undertaken to deliver a course of six lectures on 'Characteristics of English Literature' at the St. James's Lecture Hall, Eden Grove, Holloway. The opening lecture will be given on the evening of the 15th inst., and will deal with the effects of the French Revolution on the literature of the nineteenth century.

DR. GÜNTHER, of the British Museum, is engaged on an important work on fishes, which will contain many illustrations. It is expected to be published at the end of this month by Messrs. A. & C. Black.

THE next session of the Birkbeck Literary and Scientific Institution commences on Monday.

MESSRS. SAMPSON Low & Co. have in preparation for serial publication a new work by the Rev. H. B. Tristram, entitled 'Pathways of Palestine: a Descriptive Tour through the Holy Land.'

MESSRS. W. H. ALLEN & Co. have the following works in the press for publication during the coming season:—'Holland,' by Edmondo de Amicis, translated from the Italian by Caroline Tilton; 'The Lyrical Drama: Essays on Subjects, Composers, and Executants of Modern Opera,' by H. Sutherland Edwards; 'The Irrigation Works of India and their Financial Results,' by Robert B. Buckley; 'Incidents of a Journey through Nubia to Darfour,' by Sidney Ensor, C.E.; 'Sketches from Nipal,' by

the late A. A. Oldfield, M.D., many years Resident at Kathmandu; 'Accented Four-Figure Logarithms and other Tables' and 'Accented Five-Figure Logarithms of Numbers,' by Lewis D'A. Jackson, A.M.S.C.E.; 'A Dictionary of Ethnological and Philological Geography,' by E. G. Latham; 'Hitopadesa: a New Literal Translation from the Sanskrit Text of Prof. F. Johnson,' by Frederic Pincott; 'The Expiring Continent: a Narrative of Travel in Senegambia,' by Alex. Will. Mitchinson; 'Turkey, Old and New,' by Sutherland Menzies; 'With the Kurram Valley Force in the Cabul Campaign of 1878-1879,' by Major J. A. S. Colquhoun; 'To Cabul with the Cavalry Brigade,' by Major R. C. W. Mitford; 'Stories of the City of London for Youthful Readers,' by Mrs. Newton Croeland; 'The Victoria Cross: an Official Chronicle of Deeds of Personal Valour, from the Institution of the Order in 1856 to 1880'; 'The History of China,' by Demetrius Charles Boulger; 'In Zululand with the British throughout the War of 1879,' by Charles L. Norris-Newman, Special Correspondent of the *Standard*; 'Mansukhi and Sundar Singh, Hindustani and English,' by H. B. W. Garrick; 'An Integral Calculus' and 'A Calculus for Engineers,' by W. P. Lynam; a new novel by Charles Mackay, LL.D.; 'Analytical Index to Sir John Kaye's History of the Sepoy War, and Col. G. B. Malleon's History of the Indian Mutiny,' by Frederic Pincott; 'A Treatise on the Personal Law of the Mahomedans,' by Syed Ameer Ali Moulvi, Presidency Magistrate, Calcutta; 'An Arabic Manual,' by Prof. E. H. Palmer; 'Illustrations of Architectural and Decorative Art in Rajputana and Adjacent Districts,' by Dr. F. W. A. de Fabeck and Major S. S. Jacob; 'The History of India as told by its own Historians: The Local Muhammadan Dynasties,' Vol. I. 'Gujarat,' by John Dawson, forming a sequel to Sir H. M. Elliott's work on the Muhammadan period of the history of India, already annotated and amplified by the same author.

A new story, entitled 'Dimplethorpe,' from the pen of the author of 'St. Olave's,' will be published during the present month by Messrs. Hurst & Blackett.

MESSRS. REMINGTON & Co. have in the press a new novel, entitled 'The Glen of Silver Birches,' by Miss Owens Blackburne.

MESSRS. BELL announce for immediate publication 'Trade and Economic Statistics,' by Stephen Bourne; 'Horace's Odes Englished and Imitated by Various Hands,' a compilation by C. W. F. Cooper; 'Sylvestra,' a story of manners in England in the eighteenth century, by Annie Raine Ellis; a new story for boys by Mrs. Ewing, called 'We and the World'; 'Mother Molly,' a tale by the author of 'The Rose Garden'; and a volume about 'Our Pets and Play-fellows in Air, Earth, and Water,' by Gertrude Patmore.

MR. STANFORD will publish in November 'Prehistoric Europe,' by James Geikie; the Rev. W. J. Loftie's 'Tourist Guide through London'; 'The Flora of Algeria,' by W. Mathews; and 'Life and her Children,' by Arabella B. Buckley.

MESSRS. GRIFFIN & Co. have nearly ready 'A Selection from the Miscellaneous Scien-

tific Papers of the late W. J. Macquorn Rankine, C.E., edited by W. J. Millar, C.E., with an introductory memoir of the author by Prof. P. G. Tait. The same publishers also announce 'Suggestive Thoughts on Religious Subjects,' by Henry Southgate.

MESSRS. GEORGE ROUTLEDGE & SONS will publish immediately a new translation of 'The Corsican Brothers.' The book will be dedicated to Mr. Irving.

THE same publishers also announce 'A Popular History of Science,' by Robert Routledge; 'Military Miscellany-Readings of Shakespeare,' by Major Seccombe, R.A.; 'The Mountain Sprites' Kingdom,' by the Right Hon. E. H. Knatchbull-Hugessen (Lord Brabourne); Routledge's Annuals for 1881; 'With the Colours; or, the Adventures of a Young Soldier,' by R. M. Jephson; 'Little Buttercup's Picture-Book'; 'D'Aulnoy's Fairy Tales,' edited by J. R. Planché, with illustrations by Sir John Gilbert, R.A.; 'Planohé's Fairy Tales'; 'Mark Dennison's Charge,' by Georgiana M. Craik; 'Meyrick's Promise,' by Miss Phillips; 'Kate Greenaway's Birthday Book for Children'; 'The Secrets of Stage Conjuring,' by Robert Houdin, translated by Prof. Hofmann; 'Hermie: the Story of a Little Girl,' by Mrs. Molesworth; 'The Day-Dawn Album'; 'Eminent Soldiers,' by Davenport Adams; 'Prince Darling's Story-Book'; 'Schoolboys all the World Over,' by Henry Frith; 'Little Wide-awake Poetry Book,' by Mrs. Sale Barker; 'The Fortune-Telling Birthday Book,' by C. A. M. Burdett; 'Amateur Acting,' by Keith Angus; 'Pizarro,' by G. M. Towle; 'A Silver Key to a Golden Palace,' by Alton Leslie; 'Adventures in the Far West,' by the late W. H. G. Kingston; and two new toy books by R. Caldecott, called 'The Three Jovial Huntsmen' and 'Sing a Song of Sixpence.'

A LONDON firm contemplates the issue of a cheap edition of Mr. Emerson's works. The arrangements for this edition will be made on the occasion of Mr. Emerson's approaching visit to this country.

MR. PERCY E. PINKERTON is translating some of the best of Hauff's charming *Märchen* into English, and will publish his translations at Christmas. This is an attempt to make English children familiar with Hauff's tales, which in Germany have always had a great vogue.

THIS month Messrs. Tinsley Brothers will publish Mr. Richard Dowling's new romance, 'Under St. Paul's.' Mr. Dowling will write, and Mr. Harry Furniss make the drawings for, 'High-Water Mark,' being *Tinsley's Christmas Annual* for 1880.

MR. ELLIOT STOCK will publish shortly a fac-simile of 'The Boke of Saint Albans,' uniform with the 'Treatise of Fysshynge with an Angle,' recently issued by him. The book will contain an introduction by Mr. William Blades.

MESSRS. HODDER & STROUGHTON's announcements include the following:—Rev. Prof. Fairbairn's 'Studies in the Life of Christ'; 'Scientific Sophisms,' by Rev. Dr. Wainwright; 'The Two Miss Dawsons,' by the author of 'Christie Redfern's Troubles'; 'The Province of Law in the Fall and Recovery of Man,' by the Rev. John Cooper; 'Our Daughters: their Lives Here and Hereafter,' by Mrs. G. S. Reaney; 'The Coming Prince:

the Last Great Monarch of Christendom,' by R. Anderson, LL.D.; 'Consecrated Women,' by Claudia; 'Theistic Problems,' by George Sexton, LL.D.; 'New Zealand,' by Rev. James Buller; 'The Heavenly World: Views of the Future Life,' by eminent writers; 'The Gentle Heart,' a second series of 'Talking to the Children,' by the Rev. Alex. MacLeod, D.D.; 'Heroes of the Strife: Sketches of Eminent Abstinents,' by Frederick Sherlock; 'How Readest Thou?' by Rev. F. B. Proctor; 'Health Studies,' by Dr. H. Sinclair Paterson; 'The Incarnation of God, and other Sermons,' by Rev. Henry Batchelor; 'The Prophet Jonah,' by the Rev. S. Burn; 'The Laws relating to Religious Liberty and Public Worship,' by John Jenkins; and 'Life through the Living One,' by J. H. Brookes, D.D.

THE Society for Promoting Christian Knowledge have in the press two volumes of a series of histories of the dioceses in England and Wales. Each volume will be complete in itself, and will trace the history of the diocese with which it deals from the first planting of Christianity in the district until the present time. The volumes now almost ready are 'Canterbury,' by Canon Jenkins, and 'Sarum,' by Canon Jones. Under the general title 'Chief Ancient Philosophies,' the Society are about to publish a set of books dealing with the principal systems of ancient thought. 'Epicureanism,' by Dr. W. Wallace, and 'Stoicism,' by Rev. W. W. Capes, are in the press. It is the aim of the series to present ancient philosophy in its relation to modern speculation.

MESSRS. SONNENSCHEIN & ALLEN announce the following publications for early issue during the forthcoming season:—'Asgard and the Gods,' 'The Captain's Dog,' 'Rose Leaves,' 'The Fisherman of Rhava,' 'Fabled Stories from the Zoo,' 'Grandmamma's Recollections,' 'Woodland Notes,' 'The Heroism of Christian Women of our Time,' 'Glimpses of Bird Life,' 'Industrial Geography of the United States,' 'The Royal Relief Atlas,' 'A Manual of Insects injurious to Agriculture,' and 'The Microscope: Theory and Practice.'

MESSRS. WARD, LOCK & Co. will shortly publish a companion volume to 'Mrs. Beeton's Book of Household Management.' The title of the new work will be 'Ward & Lock's Home Book.' The same publishers also announce 'The Universal Instructor,' a work which aims at being a complete encyclopædia of learning.

MESSRS. BLACKIE & SON will publish in October 'Switzerland: its Scenery and its People,' pictorially represented by eminent Swiss and German artists, with historical and descriptive text based on the German of Dr. Geell-Fels. They will also publish shortly, by Andrew James Symington, 'Thomas Moore the Poet: his Life and Work'; 'Samuel Lover, a Biographical Sketch, with Selections from his Writings and Correspondence'; and 'William C. Bryant,' also a biographical sketch with selections.

MESSRS. MACNIVEN & WALLACE, of Edinburgh, announce for publication 'Alfred Tennyson: his Life and Works,' by N. O. Wace; 'Isaac, Jacob, and Joseph,' by Marcus Dods, D.D., author of 'Israel's Iron

Age,' &c. (new volume of the "Household Library of Exposition"); and 'Great Orators—Burke, Pitt, Sheridan, and Fox,' by Henry J. Nicoll, author of 'Great Scholars' ("Cabinet of Biography Series").

MEASRS. T. & T. Clark will shortly publish the second volume of 'An Illustrated Popular Commentary on the New Testament,' edited by Prof. Schaff, D.D., containing St. John's Gospel, by Prof. Milligan, of Aberdeen, and Dr. Moulton, of Cambridge, and the Acts of the Apostles, by Dean Howson and Canon Spence; 'Notes on Genesis; or, Christ and His Church among the Patriarchs,' by Rev. N. Keymer; 'Commentary on the Apocrypha,' by Prof. Lange; and translations of Prof. Dörner's 'System of Christian Doctrine,' the second volume of Prof. Hagenbach's 'History of Doctrines,' Meyer's 'Commentary on Thessalonians,' and 'The Christ,' by Ernest Naville.

MEASRS. JOHN WALKER & Co. have nearly ready a work called 'English Lake Scenery,' and in the press 'Stories of Long Ago,' retold by Ascott R. Hope.

THE hitherto unpublished letters of Heinrich Heine, of which the *Deutsches Montagsblatt* of Berlin has commenced the publication, were originally addressed to Dr. Gustav Kolb, the chief editor of the Augsburg *Allgemeine Zeitung*, when Heine was confined to his bed in Paris in 1851. Heine and Kolb were old and close friends. Their acquaintance dated from 1818, when Baron Cotta sought to obtain Heine's aid in his journalistic enterprises, upon which Kolb was already engaged. It is curious to find Heine writing of the President Louis Napoleon as "ein wackerer Mensch," but we have to remember the German poet's almost idolatrous veneration for the first Napoleon, and also that the letter was addressed to his "Liebster Kolb" before the Coup d'État.

MR. J. W. REDHOUSE writes to correct a mistake in the notice of his forthcoming *Mesuevi* poems contained in our "Literary Gossip" last week:—

"The notice mentions me as the late Oriental Secretary to the Foreign Office. I have never had so exalted a post or title; and what I have been since 1854 I still continue to be—Oriental translator on the staff of the Foreign Office, as may be seen on p. 6 of the 'Foreign Office List'; at least, I have heard nothing to the contrary up to this moment."

SCIENCE

A Manual of Palæontology for the Use of Students. By Henry Alleyne Nicholson, M.D. 2 vols. (Blackwood & Sons.)

IT is not usual with the *Athenæum* to notice the second editions of scientific works. This book of Dr. Nicholson's has, however, been so thoroughly revised, so largely rewritten, and is augmented by new matter to such an extent, that it may very fairly be treated as a new production. The introductory chapters merit especial attention. The definitions of palæontology and of fossils and the explanations of the phenomena of fossilization are remarkable for clearness, and they may be studied with the utmost advantage. The chapter on the chief divisions of the aqueous rocks and that on their different ages have been written with considerable care. The succession

of formations, the contemporaneity of strata, and geological continuity are subjected to a most philosophical examination, and the conclusions at which the author arrives are of the most satisfactory description. We could have desired to transfer to our pages some of the author's remarks upon those interesting subjects which have been the source of so much speculation. We select one only, which from its compactness and clearness especially suits our necessities, and which gives at the same time a good idea of Dr. Nicholson's style. He is writing of the Lias, which can be divided into a number of "zones," each of which is characterized by some special fossils, and particularly by some special ammonites:—

"The principal difficulty that we have to confront in dealing with these 'zones' is to produce any plausible explanation accounting for the destruction of the special life forms of the one zone and the appearance of those of the next zone. For the most part these zones are of a very limited vertical extent, and they succeed each other in such a manner as totally to preclude the idea that the dying out of the old forms can have been in any way caused by any physical disturbance of the area. Perhaps the most probable view to adopt in the meanwhile is that the formations in which distinct and limited life-zones can be recognized were deposited with extreme slowness, whereas those which show an essentially compact and homogeneous Fauna from base to summit were deposited with comparative rapidity. Upon this view a formation like the Lias is one formed by a process of very slow and intermittent sedimentation, the life-zones being separated by intervals, during which sedimentation must have been at a stand-still, but which were long enough to allow of more or less considerable biological changes, some forms dying out, or becoming modified, while other new ones came in. Upon this view, further, a formation like the Lias, though of comparatively small vertical extent, may represent as long a period of time as the whole of such a great formation as the Carboniferous, which appears to have been formed under conditions of comparatively rapid sedimentation."

We must refer the student to the section which treats of the contemporaneity of strata for many original views, demanding the most painstaking examination.

Of the second part of this valuable contribution to geological science, "Palæozoology," we can only say that the descriptions of the successive forms of life are of the clearest, while the accompanying illustrations are most accurately drawn; they are executed by the wood engraver with rare delicacy, and printed with the greatest care. Nothing can well be more beautiful than the getting up of these volumes. All who have been engaged in the mechanical part of their production must be complimented thereon.

Prof. Nicholson has produced two volumes which will ever be distinguished by their thoughtful character. The 'Manual' will be found of the greatest use to the student in the field or in the study, while the "General Introduction on the Principles of Palæontology" should be carefully read by every one who desires to possess an accurate knowledge of the succession of life on the earth.

ASTRONOMICAL NOTES.

THE Report of Mr. Burnham to the Trustees of the "James Lick" Trust, just published, giving an account of his observations made last

autumn at the observatory on Mount Hamilton, is very satisfactory, as manifesting the excellence of the site selected for the erection of a telescope which is required under the Lick deed to be "superior to, and more powerful than, any telescope ever yet made." Mount Hamilton is twenty-two miles from San José (the nearest point of railroad communication with it), which city is fifty miles south of San Francisco. The highest or north peak of the mountain is 4,390 feet above the level of the sea; but that selected for the observatory, about three-quarters of a mile distant from this, is 140 feet lower, or at an elevation of 4,250 feet. The view is unobstructed in every direction, the neighbouring elevations being all lower than Mount Hamilton. "At sunset the Pacific Ocean is seen over the summit of the coast range at various points, and occasionally a snow-covered mountain was seen in a northerly direction, supposed to be Lassen Butte, the distance of which is about 175 miles. The great range of the Sierra Nevada, about 130 miles distant, came out sharp and distinct at sunrise." Mr. Burnham's experimental observations were made from August 17th to October 16th inclusive, with a six-inch refractor long used by himself, made by Alvan Clark & Sons, and provided with eye-pieces giving powers up to 400. Forty-two nights out of the sixty he describes as first class, the remarkable steadiness of the air being probably due to the great absence of moisture, and the proportion of cloudy and foggy nights very small, particularly during the early part of his stay. The prevailing wind was north-west, but there was much less disturbance from its force than he had been led to expect, many nights being perfectly calm and still, though a strong wind blew steadily at times, and occasionally attained a velocity of thirty miles an hour. Mr. Burnham does not waste many words on the appearance of celestial objects generally, considering the only sure test to be the discovery, observation, and measurement of double stars. Of these he gives a catalogue of forty-nine new ones which he discovered, together with observations of others. These are amply sufficient to show the advantages of the interesting station now to be occupied as an astronomical observatory, and Mr. Burnham remarks that a zone of 15° or 20°, too far south for any other American or European observatory, can be observed here. We need only add the following statement from the trustees themselves:—"The smaller equatorial, of twelve inches aperture, has been ordered of Alvan Clark & Sons, and will be placed in position early in 1881; and the great equatorial, meridian circle, and other instruments will be contracted for at an early day. It is not expected there will be any further delay in putting the Lick Observatory in complete working order other than that incident to the importance and magnitude of the undertaking."

We give the places of Faye's comet from Prof. Axel Möller's ephemeris, and those of Schaberle's comet from M. Bigourdan's, continued from our last week's "Notes" up to the 11th inst., when the moon will be at her first quarter:—

Faye's comet (Barben midnight).

Date.	R.A.	H. M. S.	N.P.D.
Oct. 3	25 49 14	26 21	
" 4	25 45 56	26 26	
" 5	25 41 40	26 34	
" 6	25 37 23	26 44	
" 7	25 33 06	26 54	
" 8	25 28 50	27 04	
" 9	25 24 33	27 14	
" 10	25 20 16	27 24	
" 11	25 16 00	27 34	

Schaberle's comet (Paris midnight).

Date.	R.A.	H. M. S.	N.P.D.
Oct. 3	6 32 8	79 6	
" 4	6 31 43	79 30	
" 5	6 30 12	80 1	
" 6	6 28 38	80 33	
" 7	6 27 1	81 3	
" 8	6 25 38	81 36	
" 9	6 24 36	82 8	
" 10	6 23 50	82 41	
" 11	6 23 3	82 55	

The latter comet will be high enough to observe by about or soon after midnight; Faye's will be above the horizon all night, and on the meridian about eleven o'clock. M. Bigourdan observed them both at the Paris Observatory in the second week in September, and found each very near its predicted place. Faye's he describes as resembling a star of only the thirteenth magnitude, without any apparent tail or nucleus. Schaberle's he obtained a glimpse of as early as September 6th, but could not see it long enough to secure a complete observation until the 9th, at about half-past three o'clock in the morning.

Volumes of the *Annales de l'Observatoire de Paris*, containing the observations up to and including the year 1877, have recently been published under the direction of Admiral Mouchez. With these volumes of observations there appears also a fifteenth volume of the *Mémoires*, to which is prefixed an "Eloge Historique" of Le Verrier, the last director, by M. Bertrand, Perpetual Secretary of the Academy of Sciences, and an able essay on his astronomical works by M. Tisserand, Director of the Observatory of Toulouse, which will both be read with great interest. M. Bertrand does not forget to make some remarks on the exaggerated views which have obtained currency with regard to the ill temper attributed to Le Verrier, tracing one anecdote to the misinterpretation from which it arose, and comparing it to the earlier misunderstanding of an expression of Whiston with regard to Newton. The volume of the memoirs itself, the first which has been composed since Le Verrier's death, contains an elaborate treatise on the theory of the motions of the planet *Vesta*, a paper on a point in the theory of the pendulum by M. Yvon Villarceau, and another by M. Tisserand on the perturbations produced on *Pallas* by the attraction of Jupiter.

GEOGRAPHICAL NOTES.

News has been received from Rubaga, the capital of Uganda, on the Victoria Nyanza, of the condition of the Roman Catholic French mission. King Mtesa has shown no further signs of hostility, and the fathers are in good health. They have, as is usual with missionaries of their faith, begun baptizing at once, although they can hardly know the language of the people yet. They have started an orphanage, in which they collect children whom they purchase from slavery, and call it "redeeming." This is an extraordinary feature of their system, as the purchased children become their property. The fathers are not allowed by the king to leave the capital, and his Majesty and the nobles refuse to give up their practice of polygamy at the fathers' bidding. A second caravan of priests has arrived at the south of the lake, ready to be brought over and open a separate mission at Uwais, a territory also subject to King Mtesa; one of the party was killed in a night attack on the march. A third caravan of priests is ready to start from Algiers and work its way to the lake. The Roman Catholic mission on Lake Tanganyika is also flourishing. Another mission has penetrated to the Ovampo country in Southern Africa, south of the river Cunene, in the protectorate of England. Yet another mission has worked its way from Grahamstown northward, and established itself on the river Zambesi, in the Matabeli country. The exertions made by the Church of Rome to take its part in the civilization of Africa are most praiseworthy, but will require unbounded resources to maintain them at full strength. They will greatly advance geographical and ethnical knowledge.

Capt. Camperio's "Gita nella Tripolitana," now publishing in the Milan *L'Esploratore*, contains a good deal of information on the trade between Tripoli and the Sudan. The itinerary of a caravan which was organized by Muhamad Zammit, a leading merchant of Tripoli, and travelled from Bengasi to Wadai by the route

Rohlf's proposed to follow, is more especially interesting. Fifty-eight days were spent on the journey, but including halts, occasionally of several months' duration, nearly a year was taken up going and returning. Twenty days were spent going to Kufra, the furthest point reached by Rohlf. After a journey of eighteen days through a desert, the caravan reached a negro village in Yaganga (Nachtigal's Wadyanga), where dates and vegetables are plentiful, but wood is scarce. The horrors of the desert were then left behind and a more hospitable region entered upon, though no villages were met with until Aradha was reached. Aradha, sixteen days south of Yaganga, three north of Wara, is described as a town of hovels with 35,000 inhabitants, all of whom go naked excepting the women, who wear a band round the loins. Cattle and sheep are plentiful, cotton grows wild and is cultivated, and much rain falls during the winter. Fortnightly slave markets are held, when male slaves fetch 20 thalers, females between 50 and 150 thalers. Ostrich feathers sell at 15 thalers a *rotolo* of half a kilogramme. Wara is stated to have 10,000 inhabitants, all negroes. Here, too, the slave trade flourishes. Abesher, the present capital of Wadai, is a more considerable town than either of the above, with forty mosques and many large houses in addition to cabins. Ivory is sold here at 140 thalers the *kantar*, or hundred-weight. Haj Muhamad, the leader of this caravan, had also been to Bornu in 1878. He there met Giuseppe Valpreda, Nachtigal's Piedmontese servant, living surrounded by his harem and a numerous progeny. He still enjoys the Sultan's confidence, whose clocks and European firearms he is expected to keep in order.

In the course of his highly interesting narrative Capt. Camperio says that "Tripolitana with Bengasi is the worst governed vilayet of the Ottoman empire. But the day will come, and that ere long, when so much infamy must cease in honour of civilization." We suppose Italy will feel called upon to act as the champion of that civilization which is always invoked when Turkish affairs are under discussion.

L'Esploratore publishes a map of Signor Bianchi's journey into Southern Shoa. Bianchi is one of the travellers of the Italian society for the commercial exploration of Africa. From Gafat, in Begemeder, he travelled, by way of Magdala, to Shoa, and thence southward into Guraghe and Kabena. The furthest point reached by him is Kaya, in lat. 8° N. His map is merely based upon compass bearings, and not very detailed, but as it extends into territories not hitherto visited by Europeans, it possesses some value. A full account of Bianchi's journey is to be published in a subsequent number of our Italian contemporary.

M. Lécord, a French botanist, now on the Niger, claims to have discovered an annual plant, easily cultivated, which bears excellent grapes in plenty. "We were in doubt at first," he says, "but, having eaten these large and excellent grapes during a week, can doubt no longer." The author is of opinion that this African plant might advantageously be substituted for the vine, now devastated by phylloxera. But, supposing the fruit to be really as excellent as he says, will it attain maturity in our climate, or does he propose to transfer the business of wine-making to equatorial Africa?

Major Biddulph's new work on Gilgit and Dardistan has just appeared at Calcutta, under the title of *The Tribes of the Hindu Kush*. The title seems at first sight a little too comprehensive, considering how little we know of the central part of the great range. The author is, however, well qualified from some years' personal observation to speak of the nationalities grouped together towards the north-eastern extremity, where the Dards, Yeshikuns, Galchus, Kadris, Khawars, and Shims inhabit contiguous valleys. The book consists of fourteen chapters, devoted to the geography, customs, modern history, and

ethnology of this interesting alpine region, and not the least valuable feature of it consists in the appendix, which contains vocabularies of ten and grammatical sketches of three languages spoken immediately south of the Hindu Kush.

SOCIETIES.

QUESTET MICROSCOPICAL. — Sept. 24. — T. C. White, Esq., President, in the chair. — One new Member was elected. — The President read a paper "On a Simple Form of Growing Slide," which he exhibited in the room in illustration. — Mr. Lugger described at some length Zeiss's new objective, particularly as regarded its use as a very low power; and the advantages attaching thereto for dissecting and for camera lucida drawing were illustrated and explained by the exhibition of the apparatus. — Mr. Hardy made some observations upon *Lagidula Grandis* and *Meliceris tyro*, figuring the objects upon the blackboard, and a short discussion upon the subject ensued.

ENTOMOLOGICAL SOCIETY OF LONDON.
Pres. Guesst Microscopical, 1

Science Society.

DR. SIEMENS'S electrical locomotive engine is, we understand, about to have a fair trial on the Camden and Ambury Railway of New Jersey. Eight miles of this line are now in progress of adaptation for the electric propulsion, and the trial may be expected to take place very soon.

M. DE FOVILLE, President of the Académie d'Aéronautique de France, has proposed to our Balloon Society a race in this country during the present autumn with any member selected by the Society. The challenge is accepted, and the ascent is to be made from the Crystal Palace. Another race is subsequently to take place in France.

MR. STUART COMBERLAND, who has done so much in exposing the tricks of spiritualists, will lecture on spiritualism and clairvoyance at Steinway Hall next Monday and Tuesday.

MR. SHADWORTH H. HOBSON'S introductory address to the Aristotelian Society, to be delivered on the 11th inst., will be "On Philosophy in relation to its History."

DR. LENNOX BROWN, the vocal surgeon, will preside at Herr Behnke's public lecture on the human voice as a musical instrument at the Literary Institute, 165, Aldergate Street, on the 9th inst.

MR. JOHN SCOTT, the author of a well-known work on estate valuation, and formerly editor of the *Farmer's Journal*, has been appointed Professor of Agriculture to the Royal Agricultural College at Cirencester.

PROF. SCHNETTLER, at a recent meeting of the Vaudois Society of Natural Science, read a paper of considerable interest on the colour of flowers. Prof. Schnetler from his experimental examination is led to the conclusion that plants contain only one colouring matter—chlorophyll—which, being modified by the acids, or alkalies, or the tannin which the plants produce, furnishes all the tints which flowers or leaves present.

KARL RITTER VON HAUER, Director of the Chemical Laboratory of the Geological Institute of Vienna, died recently. Von Hauer was well known in this country, especially from the very beautiful set of models of crystals which he presented to our Museum.

PROF. SAMUEL STEPHAN HALDEMAN'S death is announced. He was formerly Professor of Comparative Philology in the Pennsylvania University. In 1836 he was employed in the Geological Survey of New Jersey, and in 1837 in the survey of Pennsylvania, his native state, Prof. Haldeaman having been born at Columbia in 1812. He for some time filled the chair of Natural History in the University of Philadelphia and in a Delaware college, prior to which he was Professor of Geology and Chemistry to the State Agricultural Society of Pennsylvania.

Prof. Haldeman's prize essay 'On Analytic Orthography' was published in England in 1858.

The *Transactions and Proceedings of the Royal Society of Victoria*, Vol. XVI., for April, 1880, has been received. This volume contains several important articles, amongst which we may mention the following: 'On the Relation between Forest Lands and Climate in Victoria,' by the President, R. L. J. Ellery, F.R.S., who has also an article on 'The Tidal Datum of Hobson's Bay'; 'The Diorites and Granites of Swift's Creek and their Contact Zones,' by Mr. A. W. Howitt, F.G.S.; 'On the Genus *Amathia* of Lamouroux, with a Description of a New Species,' by the Rev. J. E. Tenison-Woods, F.G.S.; and 'Notes on the Customs of Mota, Banks Island,' by the Rev. R. H. Codrington, M.A., with remarks by the Rev. Lorimer Fison, F.R.S.

The *Proceedings of the Geological Survey of India*, Vol. XIII., Part III., for 1880, has been received. This part contains an important paper 'On the Kumaun Lakes,' by Mr. W. Theobald, Deputy-Superintendent of the Geological Survey, notes by Dr. Ottokar Frantzen on the palæontology of the Karharbati and South Rewah coalfields, and a paper 'On Salt in Rajputana,' by Mr. C. A. Hackett.

We have received a copy of 'Étude sur les Tempêtes de l'Atlantique Septentrional et Projet d'un Service Télégraphique International relatif à cet Océan,' by M. Hoffmeyer, Director of the Danish Meteorological Institute at Copenhagen, which we hope will meet with the attention it deserves. Concerning the author the well-known Dutch meteorologist M. Buys Ballot (to whom we owe the law of storms now generally recognized) remarks, in a short preface written by request, "Personne n'a étudié aussi profondément que M. Hoffmeyer la marche des dépressions barométriques et des tempêtes qui les accompagnent." Starting with the principle, now universally admitted, that out of the tropics every disturbance of the atmospheric equilibrium, producing more or less tempestuous movements in the air, is propagated in the general direction of from west to east, the author allows due credit to the warnings issued by the *New York Herald* and transmitted to Europe by telegrams, but points out that a part only (about, in fact, forty-seven per cent.) of the barometric depressions which reach the European coasts proceed from those of Canada and the United States, the remainder either arising in the Northern Atlantic itself or emanating from regions within the arctic or tropical zones. His proposal, therefore, is that telegraphic communication be established with South Greenland, Iceland, the Farø Islands, and the Azores, and reports (simultaneous if possible) of the state of the barometer at each of these be cabled daily to Europe, by which means a warning may be obtained of nearly every approaching storm. We have not space to enter into the elaborate details set forth in this interesting paper. With M. Buys Ballot we may well say that there is no occasion "à donner un résumé de ce labour on le recommande; il est très-clair et se fera apprécier de lui-même." The conclusions with regard to the directions of storms in the Northern Atlantic are founded upon the author's daily synoptic charts, extending over two periods, containing altogether about twenty-one months, viz., September to November, 1873, and December, 1874, to May, 1876. At some time in the future it will be perhaps possible to extend the scheme now before us by obtaining telegrams from ships stationed at points in mid-ocean; but the feasibility of the connexion recommended in this paper is perfectly obvious, and no practical difficulties of detail should stand in the way of its being entered upon without unnecessary delay.

FINE ARTS

DOOR'S GREAT WORKS. 'CHRIST LEAVING THE PRETORIUM' 'CHRIST ENTERING JERUSALEM' AND 'THE BRAZEN SERPENT' (the latter just completed), each 33 by 27 feet with 'Dream of Moses's Wife' 'Soldiers of the Cross' 'Night of the Crucifixion' 'Home of Daughters' &c., at the DOOR'S GALLERY, 25, New Bond Street. Daily, Ten to Six.—

Catalogue of the Pictures in the Dulwich College Gallery, with Biographical Notices of the Painters. By J. P. Richter and J. C. L. Sparkes. (Spottiswoode & Co.)—This is the compound work of two authors. Dr. Richter deals *ex cathedra* with pictures by the old masters, and Mr. Sparkes treats in a less imperious style the productions of modern painters. Of the modest and useful work of the latter it is only needful to say that it is sufficient for its purpose. The shortcomings of the former contributor are so considerable that the Governors of the College, who are "patrons" of the Catalogue, had better withdraw this edition, abolish the pedantic spelling, and revise the work generally. A revision, containing the greater part of the Catalogue, would be acceptable enough. Dr. Richter is apparently unacquainted with the state of artistic literature and the knowledge possessed in this country of the history of art, and he seems willing to revise nearly the whole of our spelling of artists' names for the benefit of the natives who, after all, have done honour to most of the old masters by, without any violence, naturalizing their names into the language. What will Englishmen gain by reading of "Antonius Van Dyck," of "Cuyp," of "Elshaimer," "Wynants," "Van Huijsum," "Pijnacker," "Ruydael," and so on, according to a custom of the Low Countries which was never adopted here, because the true sound of these names is fully conveyed by our ordinary mode of spelling them? Moreover, some of these very painters, Ruysdael and Van Huijsum to wit, did not always follow the spelling affected by Dr. Richter. The absurdity is heightened by the spelling of the names of cities according to English modes, when, for consistency's sake, Dr. Richter ought to write Wien, Roma, Firenze, Torino, Venezia, Mechelen, Dornick, and the like. No Englishmen, and but few Frenchmen, recognize "Gaspere" or "Le Guspere" Poussin. We do not understand the meaning of the following on Rembrandt—we beg Dr. Richter's pardon, "Rembrandt Harmensz van Rijn."—"He gave the greatest artistic perfection to chiaroscuro, in applying it chiefly for the modelling of the human forms, thus enhancing their pictorial effect, and at the same time imparting through it a refined expression to internal life" (p. 126). How can Carlo Maratti's "scheme of colour" be said (p. 95) to be "blooming, but without originality"? The phrase is meaningless. And what is the reader to understand by the description (p. 75) of Van der Heyde's "colouring" as "somewhat anxious"? Dr. Richter has done better service by adding to his text various notes on engravings, copies, and authorities, than by sending Londoners to school again and respelling proper

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LX.—NORTH PRINCE, WARFIELD.

By Elsheimer is a landscape, of the greatest delicacy and most exquisite finish and beauty of draughtsmanship, representing an extensive view, with trees gathered on the bank of a calm river, the surface of which magically reflects the masses of the overhanging foliage, and a warm sky of pure blue, with golden clouds. A farmhouse, which looks as if it were Dutch, and is thus somewhat out of keeping with the classic feeling of the landscape proper, is on the further side of the river. The story of Tobit and the Angel is illustrated by small figures, introduced in Elsheimer's animated, yet sedate, manner of design in the near middle-distance. A slight excess of bluish coldness in the foliage is not less characteristic of the admirable master (whose

paintings are rare in this country, and not common anywhere) than the fineness, solidity, serene repose, and breadth of the remainder of the picture.

An equally beautiful example of the same master, and, like it, a small oblong panel, placed "landscape way," enriches that bed-chamber at Nostel in which we found the above. The "subject" of the little figures is Hagar and Ishmael; the view comprises rich groups of trees in the middle distance, among which are a lofty, stately Lombardy poplar, many "plumy" elms and darker pines, the boughs of which, to use Spenser's term, do not "sail" in the steadfast air, for all the land is still, and the velvety foliage, the peculiar texture of which characterizes Elsheimer's art in all cases, has not a sign of movement. This foliage and other verdurous forms throughout the delightful work are ineffably beautiful in all respects and qualities. A ruined tower is on our right, two storks (favourite subjects with this painter) are on our left in the foreground. Another gem of the same class represents, on a cabinet canvas, placed "landscape way," 'St. John in the Desert,' by means of a little figure in a red robe kneeling before a consecrated nook on our left, between masses of dense foliage. We have here a pure and rather cold sky (no infrequent quality in Elsheimer's art), with a glimpse of a plain and hilly country, seen in a finely composed vista. This is a work of great beauty and, in art, peculiarly precious.

By J. Ruysdael is a small landscape of high merit and value, comprising many figures with carts near a river; above the last are two low cliffs, crowned with trees; rolling cumuli form arches over all. The coldness of these vapours mars the picture, and makes the landscape appear to be bleak, as if a chill October effect had attracted the painter. On the other hand, the airiness of the clouds and the sky of which they form parts is one of the chief charms of Ruysdael's work. This beautiful example is finished with amazing delicacy and care, and remains in perfect condition. The illumination lacks nothing. The execution has more than usual of that crisp touch which we more often recognise in Hobbema's productions than in those of Ruysdael. Another landscape by the same painter has an unusual charm and numerous fine qualities. It exhibits a wide, smooth stream, which is a perfect mirror, and flows under trees that grow by a road on our left; the water, as is not uncommon in the painter's works, suddenly slides in shallow furrows and in frothy turbulence, and tumbles in foam and glassy slopes out of sight in the front. Figures are on the road; a church and its spire are seen between the trees. This is an extremely fine and solidly painted specimen of its class, modelled with rare care, and remarkable for the purity of the sky, the masses of clouds in which have been very fortunately disposed in reference to the foliage. The characteristic "juiciness" and luminosity of the darker and middle tint portions are most enjoyable.

By 'Velvet' Breughel are two highly characteristic river views, painted on copper, and representing many figures in his fine, masterly, and delicate mode, comprising cattle, carts, boats, and mounted men. In one of the pictures is a very lovely atmosphere, over the vista of the blue river, but the distance is, as usual with the artist, cold, though clear. The sky is, on the whole, equal to that of a Wouvermans. By Wouvermans are two paintings. One of these represents his favourite subject, a halt of horsemen at a settler's tent, a ragged, aqualid, but picturesque affair, the gable end of which is judiciously employed as an important element of the composition. This instance looks very like a repetition of the famous example of which probably the best version is in the Dulwich Gallery. In the other Wouvermans appears a man mounted on a piebald horse, with

other figures. These are both excellent specimens of one of the most prolific and laborious painters the world has known. By A. Cuyt are two pictures, one of which has that familiar subject of his, a grey horse, saddled, and standing in a stable; a goat is near the horse. It is very rich in colour, clear and deep in tone, and warm throughout. The second Cuyt shows a dappled, or nearly white, horse, with a dog near. The horses are *vis-à-vis*, so that the pictures were evidently intended to form "a pair." The latter horse has a yellow rug on his back, and is painted with uncommon smoothness and delicacy. Cuyt's peculiar olive tint enriches the very dark backgrounds of both paintings. Each subject is a stout, small-headed Flanders gelding, with much bone and more muscle, and in perfect condition. There exist several variations of these companion paintings. By Jacob Cuyt is a capital, but rather blackish, picture of horses and cows in a meadow. It has suffered in the distance.

By Verboom, the Dutch Claude, is a very fine and sunny landscape, with ruins on our right, a rich, glowing evening effect in the distant sky, which is delicately painted and extremely luminous. The figures comprise a man on horseback, a woman is in the foreground near him. This work is noteworthy for the golden lustre of the distance and its pure, clear, not hard illumination. The handling lacks nothing of precision and freedom. Another Verboom, not so good as the above, shows a farmhouse, with cattle and trees. It has features which remind us of a Ruysdael, with additional *fineness* of touch and less "juiciness."

By Rembrandt, or attributed on doubtful grounds to him, but at any rate a meritorious instance, is the bust of an old woman wearing a black veil, and seen nearly in front face; a jewel is in the head-dress. It has darkened greatly, and is remarkable for firmness of touch and brush power, proofs of considerable interest. Signed "Rembrandt f. 1641," is 'The Portrait of a Burgomaster,' the half-length likeness of a man in a Dutch hat, a wide white collar trimmed with lace, and a black dress; the left hand is placed on a table, the right hand is in front holding gloves. The face is in three-quarters view to our right, the light is from our left, the hair is moderately long; the countenance, an expressive one, is rather thin; there is a red spot on the cheek, the nose is hooked. It is a fine specimen of the second period of the master's work, very rich in golden tones. The face is relieved on a yellow background, comprising a window opening.

An anonymous portrait of a young lady in a white dress trimmed with black fur, embroidered with black in the Milanese manner with oak leaves and acorns, hangs not far from the last-named picture. The lady wears a white ruff and laced head-dress; her hair is brown. In the earring is a black thread, a sign of mourning (!). The whole is beautifully and most carefully drawn, and modelled in a sound but somewhat over-smooth mode of handling, and exhibits a delicate grey and pearly tone, which in some degree reminds us of Zuccheri. The general style of the picture, the costume, and certain details incline us to think that Cornelius Jonson had to do with this excellent picture. A work which bears the name of Jonson recalls to our minds not a few of the characteristics of German portraiture, and is placed next the last. It is a half-length portrait of a man in a large black hat and grey doublet, holding a pair of compasses in his right hand on a piece of paper. White bands are about his neck; his hair and beard are black, his flesh is reddish. The handling is highly finished, with very learned and competent treatment; the modelling is admirably sound; this is the distinctive mark of a well-trained and observant artist. The illumination is restricted, so that the shadows are exceptionally defined at their edges, and very dark. A Cornelius Jonson is a life-size, whole-

length portrait of a youth in a rosy dress, not unlike a portrait of Cavendish the navigator (or said to represent him) which is at Chatsworth. The dress is laced with silver, the stockings are grey. He is bare-headed; one hand is uncovered; a sword is at the side of the figure, which cannot well be that of Cavendish, although it is seated at a window which opens on to the sea and shows shipping. The face is that of a lad of sixteen or seventeen, with a very sweet and ingenuous expression, and is beautifully painted, with uncommon soundness and finish.

In the manner of G. Dou, and probably by him, is a capital picture of a man seated at a table, leaning his head on one hand; a bird-cage hangs near. The light proceeds from a window direct on the figure. This picture bears the name of Rembrandt, and some of its qualities testify to the force and value of the influence of that master. The carnations have the clear, somewhat yellowish, golden tint which we find in such pictures as 'The Dropsical Lady' by Dou, which is in the Salon Carré of the Louvre; this tint occurs in several portraits by Rembrandt's clever pupil. On the other hand, it must not be forgotten that the touch of this likeness has but little of the juiciness and freedom of a Rembrandt, not much of the smooth crispness and delicate precision and even manipulation which distinguish the well-instructed but not very bold Dou.

In the Drawing-Room we noticed a half-length, life-size portrait of Queen Henrietta Maria in profile to our right, and wearing that warm pearl-white dress which was her favourite until the brilliancy of her complexion and the smoothness of her contours were faded and shrunken. Over the dress is a scarf of pale purple silk; a knot of pale blue ribbons is on the flat and partly covered bust of the queen. Her hair is trimly curled in "whiskerettes," as usual, a fashion the foolishness of which is always offensive to taste, and the abuse of which, as in this case, gives a marked artificial look to the portrait, and so deeply affects the expression of the features as even to add to those frigid lineaments a cold and furtive look, which is the less graceful and agreeable the more it is studied. She wears the well-known necklace of large pearls so often present in her portraits. This is an intensely interesting likeness; in it the upper features and the mouth are coarser than is ordinarily seen in Van Dyck's rendering of the face of that by no means generous employer of his, she who so cruelly "cut down" his bill for painting royal portraits. On the other hand, there is unusual force of expression and character in this not attractive visage. There is more vigour and less of that cold shallowness which is seldom or never absent in the likenesses of Henrietta Maria; the lewd look, which is deeply marked in her eyes, is noteworthy, and no novelty in such works; the nose is firmer, and has more than is common of the masculine form and expression; the eyes are very intelligent. This is a capital example of Van Dyck's best manner of treating the carnations. The complexion is pure, and very precious on account of its pearly tints; the modelling is soft; the impasto is solid; the handling is at once firm and free. There is another profile of her Majesty at Turin, which differs from this one. In the former the queen is holding flowers. Another Van Dyck at Nostel represents a child in a life-size figure. It is said to be a portrait of Henrietta, afterwards Duchess of Orleans, but this the dates will not allow to be the case with regard to the youngest daughter of Charles I. and a picture by Anthony Van Dyck. At any rate it is a fine and very attractive piece of painting, charming in its animated look, and its expression of energy and joyfulness. The carnations are pearly, and more rosy than is common with respect to the manner of this artist. The damsel wears a laced cap and collar, and a blue dress; a necklace is well painted. Another Van Dyck is a capital study of three leopards

playing with two little boys, intended as a sketch for the leopards and attendant boys of Bacchus. Full of spirit as the whole is, the rolling boy in front is the most spontaneous element of this design. The modelling attests the careful attention of the painter to his subject.

By Van der Helst is the three-quarters length, life-size figure of a Dutch gentleman dressed in black, and wearing a stiff, down-pointing, flat ruff of white. A hat is on the head, the right hand is on the hip, gloves are in the left hand. He looks at us with a serious air, with wide and steadfast eyes; the face has Jewish features, a big nose, a curiously underhung jaw, and a small black moustache turned up at the ends. An escutcheon is at the corner of the panel. The flesh has lost much of the ruddy tint it might have possessed originally, and is now somewhat like ivory. By the same hand is a capital portrait of the wife of the gentleman, a companion picture to the last. She wears the common huge, millstone-like white ruff with lace at the edges; a white coif is set back, in the true Dutch mode, on her forehead, and leaves the ears exposed. The dress is black, embroidered with gold. In the bare right hand is a black feather fan; the other hand, which is gloved, holds a glove. The qualities of this work are equal to those of its fellow. In this gallery there is a good portrait of Lord Howard of Effingham, very similar to that which was exhibited, if we mistake not, lately at the Royal Academy.

By W. Van de Velde is a 'Storm at Sea,' which is not so well placed as we could wish. It shows a galliot running before the wind in the front of the picture; a three-masted vessel shows Dutch colours on our right, and there are other ships. Huge cumuli rest on the water, and their expression is so effective as to give profound solemnity to the view, and make apparent a grand motive, which is no very common achievement of this painter's. An opening in the clouds allows a flood of light to pour on the scene. Although rather hard and dry, this picture is distinguished by sentiment and dignity. By Van Harp is 'The Interior of a Cottage or Shed,' with an old woman vigorously at work "cleaning up." A boy enters at the doorway, bearing a cabbage; heaps of vegetables are on the floor; a girl is milking a cow in the background. This is a good example of the mode of the artist, rather smooth in handling, simple in its motive, skilfully painted, and lacking strength rather than anything else. By Berchem are two capital pictures. One of these shows a favourite subject of his, being a tower, part of a ruined fortress, on a rock on our left; a cottage is near it. The rock rises abruptly from a plain, through which a calm river is running. Peasants, cattle, and sheep loiter while they cross the stream at a ford in the foreground. In the distance a hilly landscape lies in the glowing light of a late afternoon effect, which is rendered with unusual felicity, not to say power, in dealing with the sentiment of the subject. The castle and the rock which it supports are majestic in the simple severity of their bulk and outlines. On the whole this picture offers a striking contrast to the Gaspar Poussin, its neighbour, to which we have already referred. The second Berchem is a 'Woman milking a Cow,' a small picture of very glowing effect, great richness of painting, and much clearness. Karel du Jardin produced 'A Landscape,' a large example, with a bridge of one lofty arch; in the middle distance is a tower; there is another tower in ruins. Under the arch of the bridge is a vista of great extent, showing a calm and shining river. A woman with cattle is in the front. We have a strong impression that this painter made a capital sketch of this design, but we cannot distinctly refer to the print.

With some pleasure we noticed a painting by

W. Mieris, representing a nymph seated on the knees of her lover and holding a wreath, while he, who wears a tiger's skin, points smilingly to an inscription on the bark of a tree; his pipe is near his side. Dr. Waagen gave the subject of this picture as 'Angelica and Medoro,' from Ariosto. The subject is not a common one in the hands of painters of this class. The execution is, of course, hard, the surface is smooth, and the manner apparent throughout is rather crude and laboured. The motive of the figures is artificial, not to say affected; the landscape recalls the texture of porcelain, but it is very tenderly graded in front and finished marvelously. This extraordinary finish occurs in the draperies of both the figures, which are jewel-like in the richness and luminosity of their tints. In respect to finish no portion surpasses the group of iris-flowers and docks, which, on our left in front, grow by the side of a little pool. Another Mieris represents a much commoner subject of his delicate, artificial, and wonderfully labouring pencil. It gives us a young man with a jug at a window, having sculptures on a tablet below the sill. A red terracotta pot of flowers is on our left in front, with an earthenware bottle placed for a bird's nest above the opening. Near the window appears Mieris's invariable, somewhat metallic vine foliage, together with his indispensable birdcage, which is at the side. The figure is rather below the average in quality for the painter; the flesh shadows are brown to excess; the modelling is hard. Netcher painted a young gentleman playing on a lute before a music sheet, and singing with great animation of expression. This is a good, characteristic, somewhat hard, smooth, and dark picture, which deserves considerable attention, and will reward the student who deals with it carefully.

Five-Fri Gossig.

A NEW name has been added to the Catalogue of Pictures in the National Gallery: it is that of Boucher, and refers to a small, not important, nor highly meritorious example of the artist's peculiar taste and manner.

THE private view of the Exhibition of the Photographic Society of Great Britain is appointed for to-day (Saturday), at the gallery of the Society of Painters in Water Colours. The gathering will be opened to the public on Monday next, and continue open until the 13th of November.

THE church of St. Pancras, Euston Road, which has undergone an extensive process of decoration at the hands of Messrs. Grace, will be opened for use to-morrow (Sunday).

M. RAJON is preparing an etching from the famous and beautiful portrait of 'Master Crews as Henry VIII.' by Reynolds, which belongs to Lord Crews, and is preserved at Crews Hall. This picture was mezzotinted by J. R. Smith in 1776, and exhibited at the Royal Academy in the same year.

MR. WILLIAM F. DE HAAS, the well-known marine painter, died a few weeks since on board a Dutch steamer bound from the Azores to Rotterdam. He was buried at sea. The best known works of the deceased are 'Sunrise on the Susquehanna,' 'Fishing Boats off Mount Desert,' 'Evening at Halifax,' 'Narragansett Pier,' and 'White Island Light.'

THE Semper Museum, lately opened in Zurich as a memorial to the great architect, owes its foundation to a committee of his scholars and admirers. Thanks to the generous contributions of officials, private collectors, and societies, the collection is already rich, and contains the greater part of the sketches, drawings, and plans of the works executed by him whilst living in Switzerland. Another memorial is being prepared, in the shape of a complete edition of his architectural and other artistic writings, which will be illustrated by 130 copper-plate engravings.

In addition to copies of his famous buildings in Dresden, Vienna, Zürich, and Winterthur, it will contain sketches of some of his less known works, and of some of his designs which were never executed. His son, Manfred Semper, is charged with the editorship.

MUSIC

Musical Gossip.

A NEW series of Promenade Concerts, conducted by Mr. Weist Hill and Herr Josef Gungl, will be commenced this evening at Covent Garden Theatre.

THE prospectus of the Crystal Palace Saturday Concerts, which has been issued during the past week, is even fuller of interesting promises of novelty than usual. Nineteen works are announced as for the "first time." Among the most important of these are Raff's latest symphony, 'Summer' (which is to be given at the first concert); a Suite for Orchestra by Bizet; Liszt's symphonic poem 'The Ideal'; Goetz's Pianoforte Concerto in a flat; a symphony by Bandini, which gained the prize offered at Turin last July; a symphonic poem, 'My Fatherland,' by Smetana; ballet airs from 'Le Due Gemelle,' by Ponchielli; an overture by Saint-Saëns, an early symphony by Schubert, and a serenade for strings by Mozart. The claims of English musicians will, as usual, receive full consideration. Mr. Sullivan's new cantata 'The Martyr of Antioch,' to be produced this month at Leeds, is in the programme, and Mr. Gade's dramatic cantata 'Columbus' is also promised. Besides this are announced overtures by Mr. T. Wingham and Mr. Walter Macfarren, and a Scottish Fantasia for orchestra by Mr. A. C. Mackenzie. The first concert takes place next Saturday, when, in addition to Raff's symphony, already mentioned, Wagner's 'Walkürenritt' will be given, and Madame Montigny-Réaumur will play Schumann's Concertatuck in G.

THE triennial musical festival at Wolverhampton was held last week, under the conductorship of Mr. W. O. Stockley. The chief works performed were Rossini's 'Stabat Mater,' Mendelssohn's 'Lobgesang,' and 'Hear my prayer,' and Gade's 'Crusaders.' The principal soloists were Madame Albani, Miss Anna Williams, Madame Patey, Mr. Joseph Mass, and Signor Foli.

AN orchestral association has just been established in Wolverhampton, conducted by Mr. Henry Hayward.

MR. EDWIN HOLLAND has been appointed one of the professors of singing at the Royal Academy of Music.

M. JACOBI, the conductor at the Alhambra Theatre, is at present in Paris, superintending the rehearsals of the ballet in the new piece, 'L'Arbre de Noël,' which is to be shortly produced at the Théâtre Porte St. Martin. The piece is written by MM. Mortier, Leterrier, and Vanloo. M. Lecocq has supplied the vocal music, and the ballet music is composed by M. Jacobi.

ANTON RUBINSTEIN has completed a new symphony, which will shortly be published by Herr Bartholf Seuff, of Leipzig.

MISS AGNES ZIMMERMANN will revisit Germany at the end of December, to fulfil engagements she has accepted to play in concerts there, including the Gewandhaus, Leipzig, on January 20th.

A NEW comic opera in three acts, 'Don Pablo,' by Herr Theobald Rehbaum, was produced at Dresden on the 16th ult. The music is said to be pleasing, but wanting in dramatic power.

THE Marquis d'Ivry, composer of 'Les Amants de Verone,' is just completing another opera, entitled 'L'Armurier de Roi,' the libretto of which is from his own pen.

M. CAMILLE SAINT-SAËNS, accompanied by

the violinist M. Paul Viardot, is making a concert tour in Spain, where he is to conduct several of his works and play his pianoforte concertos.

AT the Opera at Rio de Janeiro the director lately produced Mozart's 'Don Giovanni.' The music, however, was too good for the Brazilian taste. At the first performance the work was coldly received; the director, however, ventured on a repetition, but, in spite of an excellent rendering, the opera was hissed.

MR. W. REEVE announces the following works:—'Robert Schumann's Music and Musicians,' edited by F. R. Ritter, second series; 'Reveries Musical Directory, 1881'; 'Life and Works of Henry Smart,' by Dr. Spark; 'Musical Acoustics' (the Student's Helmholtz), by J. Broadhouse; 'Reminiscences of Tompkins and Malibran, with Original Letters and Anecdotes,' by W. H. H.; 'Exercises in General Elementary Music,' by Miss Paige; and 'Life and Works of Handel,' by Whittingham.

DRAMA

LYCEUM THEATRE.

SOLIS LENSES AND MANAGER, MR. HERVEY IRVING.
'THE COMICIAN BROTHERS,' Every Night at 8.30. LOUIS AND FANNY DES FRANCHES MR. IRVING AS THE BYRONES, by A. W. PERRY. Doors open at 7. SPECIAL MORNING PERFORMANCE of 'THE COMICIAN BROTHERS,' SATURDAYS, October 24, 1880, 2nd and 3rd, at 2.30.
Box Office (Mr. Irving) open 10 to 6 daily. Seats booked by letter or telegram.

Hamlet, Prince of Denmark: Tragédie en Cinq Actes de William Shakespeare. Traduite en Prose et en Vers par Théodore Reinach. (Hachette & Co.)

AMPLE amends for the neglect with which Shakspeare was once treated in France are now made, and translations of the principal dramas tread upon each other's heels. Since Ducis burlesqued Shakspeare in a fashion not much less atrocious than that in which English translators from Ozell downwards burlesqued Molière, a dozen versions of 'Hamlet' have been published, among which two or three, by M. Paul Meurice, M. Alcide Cayrou, and M. François Victor Hugo, have solid merits. The translation of M. Reinach differs from most of its predecessors in being, like the original play, partly in prose and partly in verse. It is inferior to none in correctness, and it shows not only in the rendering of the text, but in the prefatory matter and in the choice of notes, taste and judgment together with a close and intimate knowledge of the subject. As the English text is printed on opposite pages to the French, it is easy to judge of the success that has attended M. Reinach's efforts. Where the language is most elevated and poetical the rendering is most satisfactory; it is chiefly in the conversational passages, which, in fact, defy translation, that shortcoming is perceptible. To read the translation of 'Hamlet' is a far less difficult task for a Frenchman than is to an Englishman of average education the perusal of the original. In the passages in which archaic words are employed and in those in which the meaning is doubtful the French version supplies a reading which, whether correct or incorrect, is at least simple and intelligent. To take a single instance: a song of the first gravedigger, divided into two stanzas, runs thus:—

In youth when I did love, did love,
Methought it was very sweet,
To contract, O, the time, for, ah, my behove,
O, methought, there was nothing meet.

But age, with his stealing steps,
Hath claw'd me in his clutch,
And hath shipped me into the land
As if I had never been such.

This for most readers is difficult enough.
M. Reinach, however, bids bravely for a
meaning, and translates it:—

Aux jours joyeux de ma verte jeunesse,
J'étais heureux quand j'aimais, quand j'aimais,
Mais de jurer que j'aimerais sans cesse,
O serviteur! jamais! jamais!

A pas de loup est venu le vieil âge;
Sa griffe, hélas! m'a saisi, m'a piégé!
Il m'a jeté sur une triste plage
Comme un qui n'a jamais aimé.

The translation of these verses is free
throughout; that of the last line is pure
conjecture. Still, there is at least a meaning
of some sort.

Among the passages in which the full
significance or suggestion of the original
cannot be preserved are those employed by
Ophelia when dealing out to those around
her the flowers she has gathered. "There's
rosemary, that's for remembrance: pray,
love, remember; and there is pansies, that's
for thoughts," loses much of its grace and
tenderness when it appears as "Voici
du romarin: c'est la fleur du souvenir.
Souvenez-vous, je vous en prie, mon amour!
Et voici des pensées: c'est la fleur de la
réflexion." Not less is lost by "Oh, you
must wear your rue with a difference,"
when it appears as "Oh! vous porterez la
vôtre avec une marque distinctive." The
last phrase François Victor Hugo trans-
lates, "Elle doit avoir à votre main un
autre sens qu'à la mienne," which is nearer,
but not exact. In the earlier passage the
translation of Hugo is weaker than that of
M. Reinach: "Voici du romarin: c'est
comme souvenir: de grâce, amour, souvenez-
vous; et voici des pensées, en guise des
pensées." A phrase like

He smote the sudded Polack on the ice

is not fully rendered in the

Il fit tomber un jour sur le marais glacé
Le Polonais du haut du traîneau qui l'emporta

of M. Reinach, nor in the "Il écrase sur la
glace les Polonais en traîneaux" of Hugo.
"A little more than kin and less than kind"
is in M. Reinach

Un peu plus que mon oncle, un peu moins que mon
père;

in Hugo "Un peu plus que cousin, et un
peu moins que fils." "Pièces pour attraper
les bécasses," as M. Reinach has it, is more
faithful as a rendering of "Springes to
catch woodcocks" than "Pièces à attraper
des grues" of his predecessor. In the pas-
sage of almost crucial difficulty, "When the
wind is southerly I know a hawk from a
handsaw," which Hugo translates, "Quand
le vent est au sud je peux distinguer un
faucou d'un héron," M. Reinach, so to
speak, throws up the sponge, and says,
"Quand le vent est au sud je ne prends
point des vessies pour des lanternes."

In the opening of the closet scene M.
Reinach loses the powerful effect produced
by Hamlet when he slightly alters his
mother's phrase:—

QUEEN. Hamlet, thou hast thy father much
offended.

HAMLET. Mother, you have my father much
offended.

These lines being very weakly rendered:—

LA REINE. Vous avez offensé votre père, Hamlet.

HAMLET. Ma mère, à votre époux vous avez fait
offense.

Neither translator is able to deal with the
passages between Hamlet and the grave-
digger in which both play upon the word
"lie": "I think it be thine, indeed, for
thou liest in it," &c. It is, of course, im-
possible to preserve in French the verbal
quibble on which so much depends.

In the preface to the present volume M.
Reinach defends against the objections of
recent critics the well-known view of Goethe,
that Hamlet is like an oak planted in a
precious vase. In this part of his work he
shows both ingenuity and erudition. His
translation is creditable as workmanship,
and is, on the whole, one of the most accu-
rate, fluent, and agreeable renderings of
'Hamlet' that have been given to the
world.

THE WEEK.

VAUDEVILLE (Reopening).—The Guv'nor, a Farcical
Comedy in Three Acts; and Auld Lang Syne, a Drama in
One Act, by Joseph J. Dilly.

PRINCE OF WALES'S (Reopening).—Forget-Me-Not; and
'In Honour Bound,' a Comedy in One Act, by Sydney
Grundy.

POLLY (Matheson).—Revival of 'Dot,' a Version in Three
Acts, by Dion Boucicault, of 'The Cricket on the Hearth.'

Two more theatres have now reopened, and
the winter season may be held to be fairly
established. So short is the period during
which the Vaudeville has been closed,
memories of 'The Guv'nor' and of the
admirably comic performances of Mr. James,
Mr. Thorne, Miss Larkin, Miss Bishop, and
other members of the company, are still fresh.
One or two comparatively unimportant
changes have been made in the cast. Mr.
Grahame plays the part of the younger
Macolesfield, originally assigned Mr. Har-
bert, and is inferior to his predecessor in
being unable to give the performance on the
pianoforte, which, by leading to the erroneous
supposition that he is a music master, contri-
butes to the development of the plot. Mr.
Lestocq replaces Mr. Bradbury as the groom
Gregory. Mr. Dilly's domestic drama of
'Auld Lang Syne' is not too happily named.
It is a slight but fairly sympathetic piece,
showing the growth of coldness from a
series of misconceptions between husband
and wife, to which a happy if rather
commonplace incident brings a termination
at the moment when separation is imminent.
Miss Bishop played the wife with much
tenderness and feminine charm; Mr.
Grahame was acceptable as the husband;
Mr. Maclean gave a careful and accurate
picture of a physician; and Mr. Lestocq
presented as a certain Richard Butts a
clever sketch of character.

Upon the revival of 'Forget-Me-Not' at
the Prince of Wales's, Miss Geneviève
Ward's performance of Stéphanie proves to
have lost none of its hold on the public. It
remains a striking and very powerful dis-
play of acting. Mr. Forbes Robertson, who
resumes the character of Sir Horace Welby,
which he created, presents it with fidelity to
nature and with distinction; and Mr. Beer-
bohm Tree, who takes the rôle of Prince
Malleotti, allows a vein of genuine comedy
to show itself in a performance which is
in some respects amateurish. Mrs. Leigh
Murnay, Miss Kate Pattison, and Mr.
Flockton resume their original rôles. 'In
Honour Bound,' a comedietta by Mr.
Grundy, which was played for the first
time, has been suggested by 'Une Chaine,'

a famous comedy of Scribe. It is a freshly
written and dramatic work, which develops
towards the close a strong, natural, and
healthy interest. Mrs. Bernard Beere, who
is rapidly becoming an admirable actress,
plays finely as the heroine; Miss Kate Pat-
tison is natural and unaffected in style; and
Mr. Edgar Bruce assigns a very distinct
physiognomy to a certain Sir George Car-
lyon, Q.C., M.P. This ingenious trifle met
with a deservedly warm reception.

Complete success attended the revival at
the Folly Theatre of 'Dot,' Mr. Boucicault's
version of 'The Cricket on the Hearth.'
Some pains had been bestowed upon mount-
ing this piece, and the decorations and
spectacular effects, if not always very happy,
were at least elaborate and ambitious. The
interest of piece and performance centres in the
representation by Mr. Toole of the character
of the old toymaker, Caleb Plummer. This
familiar impersonation is now greatly im-
proved, and the presentation of tremulous
old age may claim to be superior to any-
thing in its class that has been recently
seen. In the get-up and in the acting Mr.
Toole shows an artistic care and a delicacy
of finish which assign the whole distinct
value, and the effect of the bowed, worn
figure, the pale, meagre face, and the thin,
quavering voice is remarkably good. That
the performance is in too low a key may be
maintained, the result being that a sense of
monotony is produced, which the cheeriness
of John Peerybingle, well played by Mr.
Billington, and the excellent performance of
Tilly Slowboy by Miss E. Johnstone, are
unable to combat. With a little accelera-
tion of time the whole will probably go.
The feminine parts are fairly sustained.
Miss Liston, who plays Bertha, the blind
girl, should learn that a fixed stare is not
an indispensable, or even a frequent, attri-
bute of blindness.

Dramatic Society.

A FOUR-ACT play, entitled 'Trust and Trial,'
is to be brought out by Mr. F. W. Macklin on
Saturday next, at a Matinée at the Gaiety.
In this Mr. Calmour, the author, will appear,
together with Mr. Macklin, Miss Blanche Heari,
and other artists.

A COMEDY by Mr. Frederick Hay, in which
Messrs. Vernon, Anson, D. Fisher, and Dacre,
and Miss Carlotta Addison will appear, is to be
produced at the Olympic, which house will open
on the 16th instant under the management of
Mr. Baker.

The recommencement with 'Britannicus'
and 'Tartuffe' of the classical performances at
the Odéon shows the recent acquisitions of the
theatre. Madame Devoyod, formerly of the
Comédie Française, Madame Rancourt, M.
Chelles, and M. Albert Lambert, who played
satisfactorily the rôle of Nero, are among the
most noteworthy of them.

THE Ambigu Comique has reopened with 'Les
Mouchards,' in which M. Dally reappears.
Two débutants, M. Montbazou and Mlle. Jeanne
Théry, failed to win a favourable verdict.

'LE VOYAGE EN AMÉRIQUE,' a four-act revende-
ville of MM. Bouchoron and Raymond, has been
produced at the Théâtre des Nouveautés in Paris.
A parody of the 'Marseillaise' in the third
act, which M. Brasseur was indiscreet enough to
permit, provoked a storm, and almost caused
the shipwreck of the piece.

TO CORRESPONDENTS.—F. de L.—W. A. P.—E. B.—G. O.
(Madras).—A. J. B.—P. F. G.—S. N.—received.
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SATURDAY, OCTOBER 9, 1880.

CONTENTS.

LITERARY FRIVOLITIES	457
SATYRE ON THE SCIENCE OF LANGUAGE	458
GROOME'S ACCOUNT OF THE GIPKINS	460
A DU BOIS ON THE ENGLISH REFORMATION	461
NOVELS OF THE WEEK	462
THEOLOGICAL BOOKS—SCHOOL BOOKS	463-464
LIBRARY TABLE—LIST OF NEW BOOKS	464-466
A NEW EDITION OF WORDSWORTH; THE ANGLO-SAXON CHRONICLE, THE KHITA LANGUAGE; THE LIBRARY ASSOCIATION AT EDINBURGH	466-467
LITERARY Gossip	467
SCIENCE—SWINSON'S INSECT VARIETY; SATURN'S RINGS; GEOGRAPHICAL NOTES, MR. W. LAMMEL; MASTINGS; Gossip	468-469
FIVE ARTS—OVERBECK'S GEMMICHTE DER GEMMICHISCHEN PLASTIK; THE ROMAN REMAINS AT SANDOWN; 'SIR THOMAS MORE AND HIS FAMILY'; THE SITE OF THE ANCIENT PHAROS AT ALEXANDRIA; M. JULES FREDERICK JACQUEMART, THE NATIONAL COLLECTION OF COINS AT ATHENS; Gossip	470-473
MUSIC—M. OFFENBACH; Gossip	473
DRAMA—THE WEEK; Gossip	474

LITERATURE

Literary Frivolities, Fancies, Follies, and Frolics. By William T. Dobson. (Chatto & Windus.)

THIS is a pleasant and amusing little volume. It contains a great deal of curious information, and shows a very creditable amount of research. But 'Literary Frivolities' is a name at once harsh and misleading; it should have been 'Literary Ingenuities,' or rather 'Poetical Ingenuities,' for the book deals almost exclusively with verses, and with verse which is full of ingenuity and careful pains. The chapter on "Literary Misfortunes" is distinctly out of place, and should have been omitted, and room might have been found for a chapter on the rebuz, which Camden honours with a corner in his collection. It is odd, too, that no space should be given to the double acrostic, which is the one form of "literary frivolity" that holds its own to-day. *Bouts-rimés* are out of fashion, centones are neglected, no one writes echo verses or lipograms, but double acrostics are produced with the same vigour as when they were first introduced, now many years ago. Literary dictionaries have been published to aid the anxious solvers, and every week some hundreds of half-idle people are working away at the "uprights" and the "lights." Occasionally these double acrostics are varied by triple acrostics, and now and then they have, strangely enough, been known to admit of two distinct solutions.

The first "frivolity" to which Mr. Dobson introduces his readers is "Alliteration," and he gives a number of curious instances in which alliteration has been carried to excess. But, wisely used of course, "apt alliteration's artful aid" is of real service to the poet and the rhetorician. It is often a distinct ornament, and from William Langland down to Mr. Swinburne it has enhanced the charm and melody of many a poet. Prose writers also find it serves to make a sentence memorable by giving it a sort of epigrammatic force; and whether it is Tacitus who says that the German tribes are divided "mutuo metu aut montibus," or Mr. Froude who speaks of "pluralities, prebendal stalls, and pony-gigging parsons," it is clear that the alliteration has added considerable strength to the phrase. When, however, alliteration is used only for its own sake, it

soon lapses into absurdity, and the 'Pugna Porcorum' in Latin and 'The Siege of Belgrade' in English are perhaps the most notable productions of alliteration run riot.

On "Alphabetic Curiosities," which comes next in Mr. Dobson's book, we have nothing special to remark, unless it be that we rather wonder at the omission of the very best modern alphabet—C. S. C.'s "A is an angel of blushing eighteen."

Certainly the most childish of all forms of verse is the "Lipogram," which is the writing of a poem with one particular letter dropped. No grace or character is gained by this grotesque effort. It is merely labour lost, for it can give no pleasure to either the composer or the reader. Isaac D'Israeli tells the following story of a lipogrammatic poem:—"A Persian poet read to the celebrated Jami a gazel of his own composition, which Jami did not like; but the writer replied it was, notwithstanding, a very curious sonnet, for the letter *Alif* was not to be found in any one of the words. Jami sarcastically replied, 'You can do a better thing yet—take away all the letters from every word you have written.'"

Bouts-rimés were once as much in vogue as double acrostics are to-day. Rhymes were given, and the verses had then to be filled up. There were public competitions of *bouts-rimés* at Bath, under the patronage of the blue-stocking Lady Miller, and all the rank, beauty, and fashion of the place—the beaux and belles, old dandies and reigning toasts—entered into the contest, and the successful competitor was crowned with myrtle. Mrs. Delaney, too, was addicted to *bouts-rimés*, and very different people—Dr. Priestley and Mrs. Barbauld (then Miss Aikin)—worked at them in the spare evenings of their Warrington Academy life. In many *bouts-rimés* there was much cleverness, and this form of literary amusement is now, perhaps, unduly neglected. Mr. Dobson gives this noted instance by Horace Walpole on the words "brook, why, crook, I":—

I sit with my toes in a brook;
If any one asks me for why,
I hit them a rap with my crook;
"Tis sentiment kills me," says I.

"Macaronics," which come next, almost rise into a serious branch of literature. M. Delepierre's 'Macaronéana' shows how the idea of blending two languages into one has caught the fancy of men of almost every country and every period of letters. The effect produced is invariably comic, and occasionally some very happy lines are struck off in this curious form of versification. Mr. Dobson does not quote the best known of all English macaronics:—

Patres Conscripti took a boat and went to Philippi,
Trumpet unus erat, qui coatum scarlet habebat,
Sturmum surgebat et boatum overest-ebat,

and the rest of it. The account here given of macaronics is, however, very good, and Mr. Dobson is quite right in reminding his readers that the fun of the thing depends less on the mere jumble of words than on the way in which a word of one language is given with an inflection taken from another. Italy is said to have produced the greatest amount of macaronic literature, and England comes second. Passing by "Chronograms," which are really too insane to amuse any rational creature, we get to "Echo Verses,"

which are sometimes most amusing. Mr. Dobson gives some excellent illustrations, especially one written by a Royalist in the time of the Great Rebellion. The latest good echo verses we have seen are attributed to an echo that haunts the Sultan's palace at Constantinople. Abdul Hamid is supposed to question it as to the intentions of the European powers and his own resources:—

L'Angleterre? Erre.
L'Autriche? Tiche.
La Prusse? Rume.
Mes principautés? Otées.
Mes caïmanes? Amen.
Mes Pashas? Achats.
Et Saléman? Ment.

"Jesuitical Verses" "are designed to give two very different meanings, according as they are read downwards or across," and they had, therefore, generally a political or religious significance. "Monosyllable Verses" are merely verses written (almost as if for children) in monosyllables, and one of the finest examples in our language is from Phineas Fletcher's 'Purple Island.' When we come to "Nonsense Verse," of which the charm consists in the nonsense sounding so like sense, the best illustration may be found in Pope's well-known 'Song by a Person of Quality.' What can be more delightful than

Mild Arcadians, ever blooming,
Nightly nodding o'er your flocks,
See my weary days consuming,
All beneath yon flowery rocks.

"Centones" (or mosaics) are perhaps the most ingenious of all these fantasies of literature. A whole poem is made up of detached lines taken from some other poet. Virgil seems to have been the great storehouse for centones, and Ausonius in early days and in later ones Capilupus distinguished themselves by their facility in adapting detached lines from Virgil to a new poem of their own. As in the case of macaronics, M. Delepierre is the great modern authority on the cento, in papers first communicated to the Philobiblon Society.

The history of "Anagrams" has been treated by Camden (to whom, however, Mr. Dobson does not allude), and in a separate volume by Mr. Wheatley. Anagrams, the only "frivolity" with which verse has nothing to do, have an almost historic interest. The story of Dame Eleanor Davies and the two anagrams, "Reveal, O Daniel," and "Never so mad a lady," is well known, and was not without its effect in the times that immediately preceded the great struggle between King and Commons. Indeed, the fancy that the rearrangement of letters in a name might indicate some future destiny has been common enough, but unfortunately the future has generally been known before the indication has been discovered. Thus Horatio Nelson forms "Honor est a Nilo," and Florence Nightingale "Flit on, cheering angel." Mr. Gladstone's name has often lent itself to the anagrammatist, and so, for the matter of that, has Tichborne's. Of course, in a perfect anagram the number of letters will be exact, and there should be

neither excess nor defect. The famous anagram "Révolution Française," which is said to make "Un Corne la finira," is obviously incomplete.

The "Palindrome," which Mr. Dobson next mentions, is a line which reads, letter by letter, the same either backwards or forwards. "Able was I ere I saw Elba" is a palindrome which Napoleon may be supposed to have uttered. But here, as in other cases, the ingenuity is all, and the palindrome seems devoid of use or charm.

"Literary Misfortunes," as we have already said, is a chapter entirely out of place, and "Shaped Poems," or poems formed into the shape of wings or bottles or crosses, are too fantastic to give the slightest pleasure, even when George Herbert uses them.

"Prose Poems" are the last subject of which Mr. Dobson treats, and this is the poorest part of the book. Accidental versification is sometimes very singular, and we all recall instances from Cicero and from the English Bible. Occasionally, too, when the verses are purposely introduced they are effective, and Dickens has on more than one occasion brought them in with singular felicity. Mr. Dobson quotes these, but he also quotes a number of pieces from some American book, of which the feeble humour is not heightened by the mere fact that it takes the outward form of prose, whereas it is really the most obvious verse. A good prose poem should mislead by its stops and pauses, and be capable of reading into tolerable prose. One rather celebrated prose poem is not mentioned here, and a few lines of it may bear repetition. It is Dr. Maginn's description of Disraeli, who was then scarcely more than a boy, and whose portrait had been taken by Macbride:—

"O reader dear, do pray look here, and you will spy the curly hair and forehead fair, and nose so high, and gleaming eye, of Benjamin Dis-ra-e-li, the wondrous boy who wrote 'Alroy' in rhyme and prose, only to show how long ago victorious Judah's lion-banner rose."

Among Macaulay's letters there is one that begins in well-hidden verse. It is to his sister Hannah:—

"My Darling,—Why am I such a fool as to write to a gipsy at Liverpool, who fancies that none is so good as she if she sends one letter for my three? A lazyabit, whose fingers tire in penning a page in reply to a quire! There, miss, you read all the first sentence of my epistle, and never knew that you were reading verse."

We may end as we began, by commending "Literary Frivolities" as a capital book of its sort.

Introduction to the Science of Language. By A. H. Sayce. 2 vols. (C. Kegan Paul & Co.)

In these two volumes Mr. Sayce attempts "to give a systematic account of the science of language, its nature, its progress, and its aims, which shall be at the same time as thorough and exhaustive as our present knowledge and materials allow." He defends himself from the charge of having treated some parts of his subject at unnecessary length—more especially the historical sketch of the science given in his first chapter. For that chapter no defence is needed; a better summary was never written.

The tendency of each section of philologists is stated clearly and criticized briefly but effectively. At the same time it must be confessed that the book is occasionally redundant. We find in different chapters the same argument recurring with the same examples, as though a very large commonplace book had been reduced to chapters at different times and for different purposes. The conclusions of chapters i. and ii. (pp. 68 and 162) are almost identical. Sometimes, on the other hand, we find inconsistencies, e.g., at i. 381 the Chinese language is spoken of as "instinct with the progressive intelligence and cultivated life of the people," whereas at ii. 229 it is "a timeworn and decaying form of speech." Generally the book suffers from a plethora of illustration, which makes the argument difficult to follow. Examples are hurled upon the reader from every least-known language in the world. Now we agree with Mr. Sayce in holding that valuable aid may often be obtained from savage dialects; but if the help can be got from better-known languages, it is as well to obtain it nearer home. When the reader is taken, e.g., to Dayak for the proof of a principle, he feels that he should grasp the argument better if he knew a little of that language, and that he should be thankful if it could have been illustrated from the more familiar Greek, Latin, or Sanscrit. Mr. Sayce will see in this the very spirit which he most condemns—that which would draw all philological arguments from the Aryan languages alone. But there is a danger in running too far in the opposite direction, and there is sound sense in the old principle that you cannot argue effectually from any family of languages unless you know one of them thoroughly. In saying this we by no means wish to depreciate Mr. Sayce's accuracy; and the extent of his knowledge probably exceeds that of any other English philologist.

The theories which underlie the present work have been already set forth, Mr. Sayce says, in his "Principles of Comparative Philology." Against some of those theories we protested in reviewing that book, and as we are still unconvinced of their truth, we must protest again. Mr. Sayce says in his preface that it matters little for the present work whether those theories be right or wrong; that an introduction has to deal mainly with "the statement and arrangement of ascertained facts." But this cannot be admitted. The facts are "arranged" to suit a certain hypothesis, and some are taken, some are left; the same facts would produce a different effect in a different combination; and, lastly, those facts will inevitably seem to a philologist the best "ascertained" which fit best into his own theories. Mr. Sayce is apt to bring forward such "facts" without any hint that they are not at all universally accepted. As a single instance, a particular view of the history of case-suffixes is laid down on the ground that "Bergaigne has made it clear" (i. 85), or "M. Bergaigne has shown," &c. (i. 119). Now M. Bergaigne is an able man, and his researches are interesting, but his view is not the only view of the history of the cases, and from the very nature of the question there can be no criterion by which it can be determined to be even more probable than other views. It is not, therefore, quite

right in an 'Introduction to the Science of Language' to bring forward such a view as certain and ignore all others.

We come now to some of the main points on which we differ from Mr. Sayce. First and foremost is his doctrine of the "sentence-word." According to him "language begins with sentences, not with words" (i. 111). "All language must be significant; but until the whole sentence is uttered, until the whole thought which lies behind it is expressed, this cannot be the case." The sentence is the unit, which may be broken up; but that is done by the grammarian, not by the speaker. As an example we have the sentence "Don't do that," which, we readily concede, we generally pronounce as one word; it is the "grammarian" who consciously breaks it up into the four words, *Do not do that*. "Sentences may be any length; they may consist of a single syllable, like *go* or *yes*, or they may have to be expressed by a large number of separate words"; but "unless the sounds we utter are combined into a sentence, they have no more meaning than the cries of the jackal or the yelping of the cur." "The sentence, in short, is the only unit which language can know, and the ultimate starting-point of all our linguistic inquiries" (i. 113). "All the facts at our disposal tend to show that the roots of speech, or, at all events, the earliest sentence-words, out of which the later languages of mankind have sprung, were polysyllabic" (i. 118). "The first utterances of mankind were polysyllabic, though not, perhaps, of such monstrous length as the sentence-words of Esquimaux or Algonquin" (i. 119). Consequently the origin of language may best be studied in the polysynthetic dialects of America. In these "the words that make up a sentence are stripped of their grammatical terminations, and then fused into a single word of monstrous length and appearance. Thus the Algonquin would say *wut-ap-pé-nit-tuk-gus'-sun-noo-wet-unk'-quok* if he wished to express the sentence 'he, falling on his knees, worshipped him,' and this cumbersome compound denotes exactly what we split up into seven words. These polysynthetic languages are an interesting survival of the early condition of language everywhere."—I. 123.

We do not think that Mr. Sayce ever describes very fully the way in which he conceives that these "undifferentiated sentence-words" developed into the different forms of human speech. If we understand him rightly, the early man compared these great polysyllables with each other, and by degrees those parts in each which were the same attached themselves to some one idea, and so became by degrees the term by which that idea was denoted. The development differed with different peoples: one language became polysynthetic, another isolating, another agglutinative, another inflectional, according to "antecedent circumstances" (so Mr. Sayce somewhat mysteriously, but no doubt wisely, puts it at i. 378), which "combined to produce a certain conception of the outward world and the relation of things to each other and to the mind, altogether unlike the conception which grew up in other cases"; and hence the different character of their languages. A little reflection showed us that this was Mr. Sayce's way of saying that the causes why they differed must remain unknown. Inflectional languages were produced by the rise of

similar terminations—the ends of sentences which were ground down till they became meaningless—something like the rudimentary tail of the human skeleton, if the comparison be not irreverent, of which we shall have more to say anon.

We believe and hope that we have set forth Mr. Sayce's doctrine fairly and clearly. It must be conceded that at first it looks very absurd; but that is because it is utterly opposed to the ordinary practice and to the ordinary views of philologists. It is a tenable view. We will put forward as briefly as we can a few reasons to show why we think it wrong. To discuss the whole of Mr. Sayce's chapters and state fully our disagreement with them would take up much more space than can be allowed to an article of this nature.

1. Together with his doctrine of the original sentence-word, Mr. Sayce holds that "the origin of language is to be sought in *gestures*, *onomatopœia*, and, to a limited extent, *interjectional cries*." In this we quite agree, though we should give the third more importance. But as the original sentence was polysyllabic it follows that the onomatopœic words and the cries must have been polysyllabic also. New onomatopœic words are almost exclusively also reduplicated, that is, they consist of one and the same syllable twice or thrice repeated. The interjectional cry is presumably monosyllabic, but, supposing that it were polysyllabic, is it likely to have been anything but the same syllable repeated? Mr. Sayce abstains from giving any imaginary specimen of a sentence-word, but it is only possible to test his theory by imagining one. Does he, then, suppose that any speechless savage who wanted (as he certainly must have often wanted) to say "Don't do that," would have put the same number of different syllables into his polysyllabic howl? The savage might have said "Kā," or "Gā," or what not; if very excited he might have said "Kākākā"; in fact, he would have used reduplication. Neither onomatopœia nor interjection supplies us with any probable variation in the "original polysyllable." Mr. Sayce here provides us with evidence; at ii. 312 he mentions some interesting observations made by M. Taine on his daughter's attempts at utterance in the first months of her life: now all her articulate sounds are reduplications with two exceptions, which are monosyllables. The probability here is all against Mr. Sayce, and he has given no evidence on the other side.

2. We assume a certain uniformity in speech as in other things, that the same causes which operate now have operated universally from the beginning, and that they led then to like results. We combine (whatever Mr. Sayce may say) our words now into a sentence: the child attaches some meaning to each individual word before it combines it with others. This Mr. Sayce admits for the beginnings of Aryan speech; he believes, *e.g.*, that *yuddh*, to fight, is made up of *yw*, to join, and *dhs*, to set. We believe that the Mexicans and North Americans also combined from the beginning separate sound-complexes (call them "words," "bases," or "roots," or what you will) into their polysynthetic sentences—not that they decomposed those polysyllables into the separate words. Mr.

Sayce allows (at ii. 279) that in Mexican the component words are distinct from the complex; it is true that he thinks that they have become so, not that they were originally; at ii. 218 the same is granted for the Greenlanders. In the passage about Algonquin quoted above Mr. Sayce speaks of "stripping the words of their original terminations and then combining them." Is this a mere slip? or, if not, what claim has his Cherokee example (ii. 218) *nat-ah-l-in-ah*, "bring us the boat," to be older than the component parts, *nat-ah*, to bring; *ah-l-in-ah*, boat, and *ah*, we? Did the Mexican say *ah-ah-l-in-ah*, "I flowers look for," before the time when *ah* conveyed to his mind the idea of a "flower"? We require more evidence than we now have to make us believe that. Certainly Mr. Trumbull's investigations do not seem to favour the view. We refer especially to his article 'On the Algonkin Verb,' in the *Transactions of the American Philological Association for 1876*.

3. Mr. Sayce (i. 377) argues thus: "If the object of language is to express thought, that thought should be expressed as a whole, as in a picture." Hence he infers that the polysynthetic is the most natural, if not the clearest, expression of thought. But everything here depends on what we mean by "thought." "I want food" is a thought; and here we know that a single word sufficed to a Roman, and probably a single syllable sufficed to the original savage. "I strike him with a sword to kill him" is another thought. Must all this be expressed polysynthetically? Or, since the two parts "with a sword" and "to kill him" can be detached, and yet leave a complete "thought," is there any reason why that thought as expressed in language should not have been from the first equally divided?

4. It is noteworthy that Mr. Sayce is no disbeliever in roots. He constantly refers to them. At i. 160 he says that "beyond the barrier of roots the science of language cannot pass." Yet his sentence-words lie far beyond that barrier. A root is contained implicitly in each of them; but at that sentence-word itself we cannot get. It seems inconsistent to say "the sentence-word must be the ultimate starting-point of all linguistic inquiries."

We hold it probable that articulate language arose out of interjectional cries, and to some extent onomatopœias. One such cry might by degrees come to express the idea of "want," though at first it indefinitely expressed "I want food," or the like. Another such cry, more or less different, would similarly come to express "food," "eating," &c. Here we agree with Mr. Wedgwood, Canon Farrar, and others. But we think they are wrong when they attempt to fix upon certain roots as the natural exponents of certain ideas, forgetting the immense time which must have elapsed between the beginnings of speech and the Aryan root-period, and the consequent changes in form which the so-called roots must have undergone. To do this is a great error. But Mr. Sayce seems to be guilty of a parallel one when he leaps from the beginnings of speech to polysyntheticism. Between the two is a great gulf.

On Mr. Sayce's other great heresy we must be more brief. If any one ever maintained that all languages must pass through

the usual evolution from isolating to agglutinative, and from that to inflectional, Mr. Sayce's protest will not be without its use. He maintains that each language must abide within its own type. An Ethiopian may change his skin as easily as the character of his language, which is due to the "antecedent circumstances," &c. But the fact that Chinese has never changed from the isolating stage is really no proof that other languages could not change. Mr. Sayce's view of the origin of inflections has been already mentioned. They are the ends of long polysynthetic words which have by degrees become meaningless. He is, of course, well aware that many suffixes, such as our *-ly* and *-ness*, or *-mi*, *-si*, *-ti*, the old personal endings of the Aryan verb, had originally a meaning. But he boldly maintains that if the meaningless suffixes which are the essence of the inflectional system had not been previously in use, such forms as *-ly* and *-ness* could never have come into use; they only followed the analogy of other suffixes which were unmeaning from the very beginning. But this seems contrary to fact. Such suffixes did not come into use all at once. Men surely still were conscious of the meaning of such words even after they had begun to employ them as suffixes. But this would be impossible on Mr. Sayce's principle that a suffix must be meaningless. Whether is the more probable—that all suffixes were developed out of words which once had a meaning, as many of them (it is universally allowed) were developed, or that certain syllables, from the first meaningless, and therefore naturally little noted, should yet have been able to establish themselves as the exponents of rather definite grammatical relations? There does not seem to us much doubt about the answer. Indeed, Mr. Sayce is sometimes driven by the facts into a little inconsistency. Despite the theory that agglutinative must be always agglutinative and inflectional inflectional, we find mention at ii. 164 of a "certain dualism" in Aryan speech; we are told that "Aryan speech entered upon its agglutinative stage," and comp. ii. 186; also contrary cases are allowed where "the agglutinated word has become a fiction" (i. 393). Surely if these things could be the leopard might change its spots, and language might vary its type. Aryan languages have commonly changed from synthesis to analysis. Is the change from agglutination to inflection a greater one?

At i. 216 an attack is made on the doctrine of an originally common Aryan language, on the ground that "as far back as we go, we find ourselves in the presence of allied dialects, never of a single tongue." The evidence is (1) the existence of varying forms like Greek *θυγάτηρ* and Sanscrit *duhitār*—but such need not show anything more than that a common word has suffered phonetic change in one of the languages; and (2) the existence of two pronominal stems, *as* and *ts*—but why should there not be two?—they were complementary in use. It would be as much to the point to say that the Romans had two verbs, *fero* and *tuli*. Then surely the term "dialect" is meaningless except as a dialect of a language. We speak of dialects of English, which differ as much as any dialects of the original speech can be shown to have

done, but we regard them as dialects of one English language. The theory that dialects or languages tend to fall into each other by the influence of civilization, and that so we pass from variety to unity of speech, rests on a confusion. Civilization needs a common speech, but that common speech is one dialect, which has supplanted the rest by virtue of literature or some other cause. Devonshire has not assimilated to Cumberland because we have one literary language in England, and still less has either of them passed into literary English. No doubt in time each of those dialects may die out, and one language alone be spoken in England. But that is a very different thing. It is no result of natural development of language. The original Aryan language (real or supposed) is another point on which Mr. Sayce seems hardly consistent with himself. At i. 216 he writes, "Fick's dictionary of the parent-Aryan is as much the creation of the comparative philologist's closet as Schleicher's 'restoration' of its grammatical forms." Yet the "parent-Aryan" is often elsewhere referred to by him as something real and known (e.g. i. 291, &c.), and at ii. 214 we have a full account of the original civilization of the race, avowedly based on the very records of language which Fick's dictionary contains. Yet the language and the civilization stand or fall together. We know both or we know neither.

The chapter (iii.) on "Change in Language" is good excepting the few pages (i. 185-193) in which "emphasis" is described as one of the causes of change. Here the examples are sometimes wrong, sometimes uncertain. An odd illustration is taken from Carlyle's use of "the four airts" instead of "the four cardinal points"; the argument would require that Carlyle had invented the word, or at least used it in a new sense, which after him became permanent. But in truth emphasis is far too special and individual ever to be put by the side of ease of articulation as a principle of change in language. Further on in the chapter (205-208) we have a description of "women's languages." Mr. Sayce has said (202) that "laziness" has much to do with the origin of dialects; then he goes on to say that dialects spring up rapidly among savage tribes, and so he gets to women's languages. But surely they are no illustration of laziness as a cause of change. Here, as elsewhere, Mr. Sayce is led away by his superabundance of illustration, to the detriment of his argument.

We have dwelt so much on the points in which we differ from Mr. Sayce that we have left ourselves no room to say where we agree with him. The sixth, seventh, and eighth chapters, dealing with the classification of languages, and describing at some length the peculiarities of the different types of speech, seem to us very good, except where the heresies which we have tried to combat peep in. The following chapter, on "Comparative Mythology," is clear and moderate. Throughout the work the facts of language seem to be very accurately given.

In Gipsy Tents. By Francis Hindes Groome. (Edinburgh, Nimmo & Co.)

MR. GROOME is exceptionally qualified to describe gipsies, having lived much among

them and gained their confidence to a remarkable extent. His account of their manners and customs, therefore, is a valuable contribution to the materials on which the future historian must draw for a picture of their life and a summary of their opinions. A large amount of information is contained in it, partly gathered from the lips of English gipsies, and partly gleaned from books and articles which have been devoted, abroad and at home, to Romani matters. But this has been kept for the most part in the background, being often relegated to the region of foot-notes, the author's main desire having evidently been to produce a book which might attract readers of all kinds, bringing before their eyes various types of gipsy life, and allowing the characters who figure upon his stage to speak to a great extent for themselves. He has tried to represent the gipsies, he says, as he has found them, taking neither the best nor the worst of their tribe, but those whom he has longest known; and into their mouths he has put such tales and traditions characteristic of their race as he has been able to collect from many sources, blending them with their simple chat as they sit at tea or smoke their pipes in front of their tents. The romantic element in gipsy life (on which too much stress has often been laid) he has wisely all but ignored. It figures, however, in the anonymous 'Gipsy Experiences' (pp. 322-371), reprinted from the *Illustrated London News*, in which those articles appeared nearly thirty years ago, contributed, if we are not mistaken, by the late Mr. Tom Taylor.

Several of Mr. Groome's gipsy acquaintances appear in his book under their real names, and of two of them lithographed portraits are given. The one is Sylvester Boswell, the author of a paper on 'Romani,' read not long ago at one of the meetings of the Manchester Literary Club, and also of a charming certificate of his own merits, dictated by him to Dr. Smart, joint author with Mr. Crofton of that excellent work, 'The Dialect of the English Gipsies.' According to his own testimony, he is "a well-known and popular gipsy," and "one of the best characters that ever was known in the name of a gipsy, which he is true bred and born"; in addition to which he is "a man which is most trustworthy with any amount of property in his care, also possessed of learning according to what he has been taught, also knowing a little of every profession in life according to honest industry." But his principal reason for thinking well of himself is that "no other man found in no nation by proof of learned men can be found for his great knowledge of understanding and grammar of the original gipsy true language." The other is the Welsh harper, John Roberts, "a hale old man of middle stature, with keen grey eyes, sharp-cut intelligent features, and snowy hair, who, to look at, might be a divine, a poet, or a legislator—anything rather than a 'stancient Romani chaf.'" There is no trace of the Bohemian to be recognized in John Roberts, if his portrait can be taken as evidence of his personal appearance. Nor is it a very unusual thing for gipsies to succeed in life, or to assume the appearance of the people among whom

they move. One of them, for instance, drives a hansom cab in London, and another is proprietor of thirteen cabs. With horse-dealing gipsies have long been connected, and in the western states of America, where no constable calls upon them to move on, many of their number possess great herds of horses, and have acquired much money. Mr. Leland affirms that no pure gipsy ever finds difficulty in producing ten or even twenty pounds if it is needed, and the rents which are paid to the owners of fields by the various families who encamp in them, if they could be added together, would amount yearly to a considerable sum. It is the half-breed class, composed for the most part of tramps who have little if any Romani blood in their veins, which has of late years brought discredit on the gipsy name in England, and to that class ought to be confined the opprobrious language which Mr. George Smith, of Coalville, has levelled at the English gipsies in general, and which has stirred up so much wrath in Mr. Groome's mind that the opening of his preface has been rendered nearly incoherent. Mr. Smith's charges were so exaggerated that they were scarcely worthy of being seriously answered; but they will have done good if they lead to any amelioration of the gipsies' lot. With respect to the means of bringing about this change for the better, Mr. Groome recommends that "a nominal census should be taken of Romani dwellers in tents and caravans." This, he thinks, might be accomplished within a year by a couple of men acquainted with the Romani tongue, who would visit the great race-meetings, the chief fairs, and the other places to which gipsies are in the habit of resorting. It seems that the police force could furnish competent census-takers, or such gipsies as John Roberts and his sons might be employed upon the task. And Mr. Groome does not disapprove of Mr. George Smith's plan of registering and numbering "all tents, shows, caravans, auctioneers' vans, and like places used as dwellings," and placing them under the supervision of the sanitary inspectors and School Board officers in every town and village. The education of the children might then be ensured, for "a book similar to the half-time book," in which their names and attendance at school could be entered, might be taken about the country as they travel, and be endorsed by the master of the school nearest to their halting-place. Our author does not think, however, that the interference of the sanitary inspector is by any means needed; for the open-air life of the gipsy is as conducive to health as the confined existence of the dweller in city slums is provocative of disease. In confirmation of this statement he cites the evidence afforded by the families of some of his gipsy friends, such as:—

"Bazens Clifton (16 children, 15 living); Silvanus Lovell (13 children, 12 living); Sylvester Boswell (8 children, 7 living); Noah Boswell (14 children, 13 living); Edward Taylor (13 children, 10 living); Elijah Smith (9 children, 8 living); Ezekiel Boswell (6 children, 4 living); John Wood (7 children, all living); and Harry Organ, half-breed (6 children, all living)."

That gipsies are usually long-lived is well known, though too much weight must not be accorded to such evidence as that of the

tombstones in Turvey churchyard to the memory of "James Smith, who died May 10th, 1822, aged 105 years," and "Widow Elizabeth Robinson, died January 20th, 1825, aged 105 years." Mr. Groome has himself known two gipsy great-grand-mothers, and has spoken with Betsy Letherlund, who claimed to have been christened at Chinnor in 1763, and who died at Tring in 1874. With regard to gipsy burial Mr. Groome has collected a number of interesting statements. He has never met a gipsy, he says, "whose forefathers, to his knowledge, had ever had other than decent Christian burial," and he adds in a note:—

"Burial in Christian churchyards was first conceded to the Montenegrine gipsies under Prince Danilo (1851-60), and it had probably been denied to the forefathers of those gipsies, who made their appearance in Western Europe in 1417. If so, one can understand why gipsies should to this day set such high store on Christian sepulture, token of their escape from the degradation, it may be from the bondage, of untold centuries."

Mr. Groome supplies a summary of the opinions recently expressed by various scholars on the subject of the period at which gipsies made their first appearance in Europe, but wisely refrains from making any rash assertions with regard to it. He comments to the notice of English archaeologists "M. Bataillard's theory that prehistoric Europe gained from the gipsies its knowledge of metallurgy," against which, he remarks, "history has nothing to object, our earliest certain knowledge of gipsies in Europe showing them as slaves in Wallachia in 1372, and as obtaining a renewal of privileges at Nauplia in 1398." As to whether their language points to an early or to a late migration from India philologists differ:—

"Prof. Ascoli, in his 'Saggi Indiani' (1876), vol. ii. pp. 312-17, is led by the 'peculiar Sanskrit integrity' of Romanes to conclusions according with the prehistoric theory. Its ablest opponent, Dr. F. Miklosich, fixes the first appearance of gipsies in Europe at 810 A.D. (art. 'Zigeuner,' in Meyer's 'Conv.-Lexikon,' 1878). And in Brockhaus's 'Conv.-Lexikon' (1879) Prof. Pott judiciously opines that the date of such appearance is unknown. In favour of the theory we have the negative testimony of the Byzantine annalists, who are silent as to any gipsy immigration; and there is the positive fact that our modern gipsies are the chief, often the only, farriers, coppermiths, bell-founders, and armourers in Hungary and throughout the Balkan peninsula."

In Montenegro, it seems, the smith's craft is held in such bad repute "that when, in 1872, the Government established an arsenal at Riska, no natives could be found to fill its well-paid posts." It is going rather too far to say that "certain it is that Montenegrin independence was saved by weapons of gipsy workmanship," but for a great deal of useful work the inhabitants of the Black Mountain have long been undoubtedly indebted to gipsy hands. That no great amount of gratitude has been evinced in return is not surprising. In the east of Europe gipsies for the most part bear an evil name, and are not undeserving of it. It is unfortunate that we do not possess fuller accounts of the first gipsy immigrants into our own country. Some excuse might possibly be pleaded for the apparently unreasonable ferocity of the enactments against "Egyptians," if it could

be shown that those nomads, when they first landed upon our shores, were as degraded a race as their far-away cousins in Hungary or Wallachia, whose descendants are now divided by so wide a moral gulf from the well-behaved wanderers with whom Mr. Groome makes us familiarly acquainted in his instructive and entertaining book.

Catherine d'Aragon et les Origines du Schisme Anglican. Par Albert du Boys. (Paris, Victor Palmé.)

DEDICATED to Cardinal Newman, this work is avowedly written for the purpose of showing that the English Reformation was brought about by tyranny and violence. The proposition is, on the face of it, not easy to dispute, yet it may be stated in such a manner as to provoke controversy. M. du Boys tells his readers, in fact, not that the English Reformation but that the English Church was so established, and those who agree with him in regarding Henry VIII. as that Church's founder must, of course, accept his conclusion. Cardinal Newman himself in a letter to the author puts the case in a still more undeniable way when he says that "the Anglican Church became the established religion by the application of tyrannical force"; and we may cordially agree with his Eminence in the hope "that now there are very few of its members who wish to use such means of upholding it." The only criticism that can be made on such a humane and excellent sentiment is that it seems to involve a slight confusion of ideas. If we were told that certain animals had acquired a variety of curious accomplishments owing to an unsparring application of the whip, would it not seem rather superfluous in any one kindly to express a hope that very few of them would desire a continuance or repetition of the process? There were certainly not many members of the Church of England even in the days of Henry VIII. "who wished to use such means of upholding it"; and the real question is whether the tyranny of that very despotic king succeeded in driving the Church into a false position, or whether, severe and painful as it was, it exerted an influence that was upon the whole purifying and beneficial.

Into that question, of course, it is not our business to enter. We are only concerned with the historical facts of the case as set forth by M. du Boys. And if it be a point gained, as it certainly is, for historic truth and justice, that men should at length have a clear view of the odious tyranny and wrong in the midst of which the Reformation was cradled, the book before us leaves on that point little to be desired. The materials for drawing the picture have of late been accumulating fast, and M. du Boys has not neglected his opportunities. More revelations may, perhaps, even yet be expected; but the despatches and State papers already published, including not only those described in the late Prof. Brewer's Calendar, but also those edited by Don Pascual de Gayangos from the Spanish archives, afford the most unquestionable evidence that the acts which first led to the separation of England and Rome were due simply to lawless passion and unbridled despotism.

All this M. du Boys makes sufficiently

apparent; and yet it is impossible to say much of his work as an historian. We do not by any means impeach his candour, but it is clear he has not made himself master of the facts except within such a very limited range that his book is more an historical argument than a history. To a philosophical historian some questions might occur as to the predisposing causes which made it possible for despotism in the sixteenth century to bring about a revolution which it could never have effected at any earlier period. Who can imagine a pope like Clement VII. in the thirteenth century? Compare for a moment such a pontiff, striving in vain to steer his course in safety between the imperious wills of kings and emperors, with the lordly Boniface VIII. admonishing the sovereigns of the earth with his paternal *Ausculda, fili*. How came popes to have become so weak and sovereigns so strong? We need not expect M. du Boys to answer this inquiry; it has probably never occurred to him. But even within the strict limits of his subject his reading is evidently very imperfect, and the errors to which he has committed himself are sometimes extraordinary. Thus he gives a particular account of the betrothal of Henry VIII. to Catherine in 1504 at the palace of the Bishop of Salisbury, when objections were alleged against the marriage by one divine and replied to by another. This was, according to the date given, five years before Henry came to the throne. But the fact is there is no warrant for stating that such a ceremony ever took place at all. The authority adduced for it is seen in a foot-note:—"Les papiers de Hardick [*sic*], 1-13, cités par Hallam"; so that it would seem the statement is taken second-hand. But on reference to the Hardwick State papers themselves we find that Hallam is mistaken; for the document is not even a description of anything that was actually done; still less does it refer to the betrothal of Henry and Catherine. It is simply a programme of proceedings intended to be held in connexion with Catherine's first marriage to Prince Arthur, so that it has absolutely no bearing on Henry's engagement at all.

Again, in connexion with this early part of Catherine's history M. du Boys has to give some account of the negotiations between Henry VII. and Ferdinand of Arragon, and he takes occasion to tell the reader in a foot-note that Henry, notwithstanding his "prétendu machiavélisme," was the dupe of Ferdinand's superior skill. In proof of this he cites a passage from Mignet's 'Rivalités de François I. et de Charles-Quint,' in which he actually misreads "Henri VII." for "Henri VIII.," and attributes to the former the disastrous expedition to Guienne, which the wily Ferdinand induced the latter to undertake for the sole benefit of Spain! It seems scarcely conceivable that a writer who undertakes to tell the story of Catherine of Arragon, and ventures to pass judgment on the policy of Henry VII., should be so exceedingly ignorant as not to know that this expedition was sent out by Henry VIII. and not by his father. Yet even if his reading was so very limited, he might have been set right by the very words of the passage which he has quoted from Mignet, who says Henry thus assisted his *beau-père* to gain possession

of Navarre. It was a piece of simplicity that marked the youth and inexperience of Henry VIII. at the very commencement of his reign, as unlike the policy of Henry VII. as it was unlike the later policy of Henry VIII. himself.

In the later portion of his narrative M. du Boys is preserved from committing blunders equally gross by the fact that all the available information is contained in the *Calendars* of Prof. Brewer and Don Pascual de Gayangos, so that it is absolutely unnecessary to go further. Yet even here he cannot walk quite steadily, but his imagination is continually haunted by some antiquated view of the subject which recent researches ought surely to have effectually dissipated. Thus, after the lucid discussion of the question in Prof. Brewer's last introduction, it seems strange to find any one still adhering to the old belief that it was Wolsey who put the scruple into the king's head as to the validity of his marriage. Wolsey, we are told, suggested this scruple with the purely political object of drawing the king over to a French alliance; and Henry VIII. at first rather repelled the idea, and warned Wolsey of the very serious responsibility he incurred by bringing it before him. For statements so improbable as this it is simply futile to quote the authority even of contemporary writers like Polydore Vergil and Tyndale, who had no better means of judging than the world at large, and were besides notoriously hostile to Wolsey. Cavendish, who knew the cardinal better, states precisely the reverse. It was the king who first broached the matter to the cardinal, and it was the cardinal who, on the very first suggestion of it, fell on his knees and implored the king to beware of a step so hazardous and in every way impolitic. That this was the real state of the case it surely requires no deep penetration to comprehend. Wolsey could not have been the great practical statesman that he was if he had actually himself originated that project which was the cause of his final overthrow. In short, wherever he is not following closely in the track of contemporary documents, there is no security that M. du Boys will not lose himself in a fog. For the history of three or four eventful years he has such full and perfect guidance in the *Calendars* that it is hardly possible for him to go wrong; and yet, even in relation to the divorce question itself, we see that he cannot help occasionally taking his eyes off his guides and allowing himself to stumble into the ditch by the wayside. There are also some strange touches here and there which betray an ignorance or forgetfulness of elementary truths altogether extraordinary in one who has studied history in State papers. English agents are described in one place as representing to the Pope the popular feeling "in Great Britain" (p. 260). Elsewhere Wolsey's suppression of the small monasteries, whose endowments he applied to his colleges, is said to have made him unpopular "with the Catholics" (p. 237). M. du Boys knows that Protestants dislike monasteries at the present day, and seems, therefore, to think that any movement for the suppression of religious houses must have been resented by a Catholic party even before the Reformation. He forgets that

this suppression was expressly sanctioned by the Pope himself, and was carried out by the authority of Papal bulls, so that those who opposed it might rather be considered enemies than friends of the see of Rome. However Wolsey may have merited the name of a Reformer,—at least in intention,—it was certainly not he who broke up the ancient system or government of the Church.

But with all its defects and blemishes this work is an honest history, and may be read with profit by those who desire to take a dispassionate view of a subject which has been far too often treated in a spirit of blind partisanship. Happily the essential facts of the story are now too manifest to be impugned.

NOVELS OF THE WEEK.

Johnny Ludlow. Second Series. By Mrs. Henry Wood. 3 vols. (Bentley & Son.)
Black Abbey. By M. Crommalin. 3 vols. (Sampson Low & Co.)
Roy and Viola. By Mrs. Forrester. 3 vols. (Hurst & Blackett.)

THREE more volumes of stories by "Johnny Ludlow," with much of the freshness and all the simple pathos of the original series, will be a welcome gift to any reader who can dispense with plot and sensation in return for those less exciting charms. Mrs. Henry Wood does herself mere justice by throwing off the disguise under which she has hitherto figured before the public, and it would not be fair to deprive her of the credit which she legitimately won for herself under cover of her pseudonym. The stories now printed are not at all below the average of those first published; and if the earlier contributions of "Johnny Ludlow" to the *Argosy* were received with somewhat of the unstinted favour generally accorded to good work from an anonymous and, presumably, a new writer, Mrs. Wood deserves to retain her laurels for having struck out such a thoroughly distinct and pleasant path in fiction. The best characteristic of these short tales—there are nineteen in the three volumes—is the manner of their relation, quiet and yet vigorous, combining humour with pathos, and artlessly avoiding the temptation to exaggerate. If it were not for virtues of this kind, perhaps the majority of them would seriously merit the title borne by one of the series, as being 'Hardly Worth Telling.' But, as it is, they are all worth telling, or rather "Johnny Ludlow" is always worth listening to. If the action turns upon the loss of a five-pound note there is a drama wrapped up in it, and yet not more than the plan of the story fairly allows, but enough to be really interesting without ceasing to be natural and lifelike. The thread which connects the entire series of tales, moreover, is strong enough to bear them; Johnny and his relatives continue to interest us in their own story, which develops pace by pace with the history of the people amongst whom they live. On the whole, Mrs. Wood has made a welcome addition to the list of contemporary works of fiction, for which her readers will be grateful.

'Black Abbey' is decidedly superior to the ordinary run of novels, and deserves a good word from all who can discriminate

between careful workmanship and inertistic looseness. It is a great thing in these days if a writer of romance knows the meaning of words, and, still better, the meaning of expressions and actions. It is a great thing if, knowing this, he is at pains continually to make his characters talk and act as real men and women might be expected to do. The author of 'Black Abbey' behaves more than fairly well in these respects, and the result is a book which can be read smoothly and with satisfaction. The plot is not involved, the drama is enacted within a narrow compass, and yet so well do the various personages perform their parts in the representation that the stage never seems to be bare, and the interest of the spectator is rarely allowed to flag. Black Abbey is a village—and also a mansion—in the north of Ireland, where the scene of the story is almost exclusively laid. The characters are an absentee landlord, who only shows himself about once in six months, staying just long enough to make everybody miserable; his two grandchildren, Hector and Ailie, with a little ward, Nannie White; a Presbyterian minister, his nephew, Luke Cosby, and his grandchild, Bella Hawthorn. The master of Black Abbey, Mr. de Burgo, is a repulsively selfish and cruel old man, and the author describes somewhat too minutely the severity of the treatment which he accords to the little girls. He is perhaps the least natural character in the book. The children grow up together, and Hector manages to win the love of both Nannie and Bella, whilst Ailie captivates Luke Cosby. It is with the love story of the two first-mentioned girls that we have principally to do; and this story is as pathetic as any one could wish it to be. The real heroine of the book, Nannie White, is charmingly drawn, and we are engrossed in her good and evil fortunes to the last page. Bella Hawthorn is a handsome Delilah, who successfully tries her wiles upon the simple giant Hector, to the great grief of the scrupulous old minister. She is less distinctly sketched than her rival Nannie, but still there are signs that the author has devoted a good deal of labour to the portraiture of the two girls. 'Black Abbey' cannot claim to be a novel of the highest class, whether it is regarded as a study of character or as a narrative; but it is a book that may be read with pleasure, and that will hold its own amongst nine-tenths of the fiction of the day.

There is not much in 'Roy and Viola' to justify the time which must be wasted in its perusal or which may have been spent in its production. Yet the tone is healthier than in most of Mrs. Forrester's novels. There is no sensational infraction of the seventh commandment, no lively descriptions of the *demi-monde*, none of that peculiar flavouring which renders this author's works so palatable to a certain class of readers. On the cover of the book there are four violets, and a band with the names of the hero and heroine inscribed thereon. Were these four violets and band intended to illustrate the divisions in the heroine's life and her final union with Sir Douglas Roy? If so, it must be owned that there was not the same monotony in the life of Viola as is typified on the binding. The hero, Sir Douglas Roy, is a pattern man, almost

without defect—at least, the reader has only to judge of him by the deeds and words which meet the eye. Roy does not allow his passionate love for Viola to overcome his principles, though to obtain a certain end there is a laxity in his morals not quite satisfactory to himself, his friends, nor the reader. Still the book, with the exception of one short episode, is an uninterrupted exposition of morality suitable for most drawing-rooms of the present day. Two charming and beautiful women, belonging to and loving what is called the world, surrounded by flatterers and temptations, remain virtuous, and resist all attacks that are made upon them. Two most attractive men of the same class, who are not the husbands of these two excellent women, fall in love with them. They restrain their passions. They meet their reward notwithstanding the machinations of a frisky but jealous widow, and the opposition of a charming and affectionate old mother, the best drawn character in the book. The husbands die off most conveniently, and money matters are made pleasant all round. Wives and mothers will learn something of themselves in this fashionable writer's sentences. They will find that "They [women] can rarely choose for themselves. The life of most of them is devoted to men whom they would never have chosen had the choice been left to them." Again, "Women are like cats: habit is very strong with them." This is an unfortunate simile, as cats are domestic, and not personal, in their attachments. In an interesting comparison between the love of a mother and that of a wife, in the second volume, the following sentence occurs: "The woman who has the strongest maternal instinct is, as a rule, the one of lowest intellect, the nearest akin to the animals." 'Roy and Viola' will not weary the reader, and may interest those who do not require novelty in the plot, much wit and humour in the dialogue, and are satisfied with fashionable small talk.

THEOLOGICAL BOOKS.

Acta Joannis, unter Benützung von C. v. Tischendorf's Nachlass. Bearbeitet von T. Zahn. (Nutt.)—The apostle John is the subject of many early traditions. He has been shrouded in mythical and legendary vestments by the pious hands of admiring writers, eager to enlarge his earthly life with deeds and words that border upon the marvellous. The Scripture notices of this disciple are brief and fragmentary; but potestum has supplied a store of others, so that he has not been left without peculiar witnesses to a singular biography. Prof. Zahn has undertaken a work which will be welcomed by the students of apocryphal literature. Supplying what Thilo and Tischendorf had designed and partly prepared, he gives a goodly volume of more than four hundred pages descriptive of the acts of John. It contains the narrative of Prochorus, and the wanderings of the apostle according to Leucius Charinus. The age of Prochorus cannot be determined exactly, but he is put with some probability by Zahn at about 800 A.D., and is supposed to have belonged to the Syrian Church. He introduces himself as one of the seventy disciples and seven deacons at Jerusalem. Though his narrative is little else than a romance, he seems to have incorporated in it various current traditions, some of which had been already committed to writing. Our author dates the treatise of Leucius as early as 130 A.D., ranking it among the oldest Christian apocrypha, contemporary with the Acts of

Thelke, the Protogospel of James, the Kerygma of Peter, and the Gospel of the Infancy attributed to Thomas. The copious prolegomena treat of all matters relating to the writers and their apocryphal productions, including a description of the MSS. consulted or collated, with the early and later notices of Prochorus and Leucius in patristic and modern literature. The learned editor has executed his task in a scholarly way, having spared no pains in procuring a text as accurate as his sources would justify. He is less happy in his efforts to reproduce and estimate Leucius than in those relating to Prochorus; but the latter exists only in fragments. We believe that he attributes more historic value to this apocryphal author than he really possesses, that he puts him too early, and takes statements of him as historical which are mere legends. The section of the prolegomena entitled "Geschichtliche Gewinn" should be read with caution. Prof. Zahn is a careful textual critic, but his sagacity in the higher department of criticism is not great. His book, however, is meritorious, and must be acceptable to scholars interested in the rich apocryphal literature which Christian antiquity produced. Various points of interest find some elucidation in Prochorus, and especially in Leucius. These are not omitted in the prolegomena, though they need a different treatment from that which they receive. Notices about the origin of the fourth gospel, the quartodecimanism of John, his banishment to Patmos and doings in that island, his age when he died, his four years' abode in Rome according to the Paris MS. of Prochorus, are curious, and may be partly founded on fact. Zahn's object was not to dilate on all their bearings; it was enough for him to notice them, though we occasionally perceive the influence of fixed opinions with which it is impossible to agree. It should be added that the volume has three good indexes, and that no student of ecclesiastical history can dispense with it, though the romanticising authors deal in fictitious and marvellous stories, to the glorification of an apostle who needs no such praise.

Das Geburtsjahr Christi, ein chronologischer Versuch u.s.w. Von Florian Riess. (Freiburg im Breisgau.)—Roman Catholic writers are not insensible to the progress of modern thought, nor to the strong attacks that are made upon the old faith which it is their duty to maintain intact. They publish works on Biblical criticism and interpretation, defend established tenets, and essay the exhibition of new views on questions which do not injuriously affect the dogmas of their church. The "Catholic Leaves" called 'Voices from Maria-Laach' have been in progress of publication for some time, and supplementary *Hefte*, or small volumes, have also proceeded from the same confraternity, the latter containing discussions of a more learned or less popular character than the "Leaves" supplied to the people. The present volume is labelled as the third supplementary one, and contains two *Hefte* relating to the year in which Christ was born, with a synchronism on the fulness of the times and twelve mathematical excursions. It has been usual to put the death of Herod the Great in the year 750 A.U.C., but Herr Riess dates it 753. The year of the death of Christ he fixes in 786 A.U.C., arriving at these dates by courses of argument which show that he has carefully read the literature belonging to the subject, and is well able to reason upon it. But his discussions do not lead to better results than some of his predecessors' in the same department. He is too uncritical to be a satisfactory guide; so that the new conclusions can scarcely be accepted by the cautious student. The weakness of his reasoning is pretty clear in what is stated about the edict of the Emperor Augustus spoken of at the beginning of Luke's second chapter, the visit of the Magi, and other topics. The ready belief of the Jesuit father is of an unquestioning kind in relation to every statement of the sacred writers. Hence the

first three chapters add nothing to the results already obtained by Protestant critics, but rather disturb them unnecessarily. The writer's ability appears best in the mathematical tables and the accompanying remarks which form the last portion of the volume. Here many details are furnished about the Passover, new and full moons in the public life of Christ, the eclipse of the moon mentioned by Josephus ('Antiq.' xvii. 6, 4), which Whiston calculated long ago by the rules of astronomy, the Easter canon on the statue of Hippolytus in the Vatican, with times and cycles bearing upon the age of Christ. It is gratifying to see Jesuit fathers of the present day occupied with topics of this nature rather than controversial divinity, though the sagacity and learning displayed contribute little to the advancement of our knowledge.

Par Palimpsestorum Dublinensium. The Codex Rescriptus Dublinensis of St. Matthew's Gospel (Z.), first published by Dr. Barrett in 1801. A New Edition, Revised and Augmented. Also Fragments of the Book of Isaiah in the LXX Version, from an Ancient Palimpsest now first published. Together with a newly discovered Fragment of the Codex Palatinus. By T. K. Abbott, B.D. With two Facsimiles. (Dublin, Hodges, Foster & Figgis.)—Students of the Greek Testament are not likely to forget the contemptuous, almost ferocious, manner in which Lechmann, more than thirty years ago, commented on Dr. Barrett's edition of the famous Dublin Palimpsest. The renowned German critic was so angry at the inaccuracy of an editor who had but few qualifications for the work he had undertaken, that he actually attempted to rob Dr. Barrett of the credit of having deciphered the MS., and attributed the merit of the work to the engraver alone. Though nobody accepted the theory, or believed that Lechmann himself could have been serious in propounding it, yet no one was satisfied with the *editio princeps* of Codex Z., and when Dr. Tregelles published his collation of the MS. in 1863, correcting Barrett and supplementing his deficiencies in more than two hundred passages, critics were very grateful that the work had been done again and believed that it had at length been done once for all. But nothing on earth seems ever done once for all; everything sooner or later is found to require correction, completion, or restoration. It now turns out that Tregelles was no more infallible than his predecessor, and he in his turn has been set right in upwards of four hundred instances by another labourer in the same field. Dr. Abbott has explained how he as an editor had everything in his favour; and the magnificent edition which he has brought out of this precious MS. will probably be the last that will ever be called for. The collation has not been made by a mere visitor to the University Library, pressed for time and watched by librarians, but by a man of learning who had no need to hurry, and who was at home with his own books around him. "If," he says, "I have succeeded beyond what could have been expected in discovering letters and marks which escaped Dr. Tregelles, it is because, being resident in Trinity College, I was able literally nocturna versare manu verana diurna this important codex." We have, therefore, here presented to us a transcript of a document of the sixth, or it may be the fifth, century by a specialist who has had not only a very careful training, but has spared no toil and no effort to ensure complete accuracy, and who has succeeded as no other man is likely to succeed again. It need hardly be said that the volume is for scholars, and indeed advanced scholars, and therefore to attempt to give the general reader an analysis of the elaborate introduction would be out of place in our columns. We must not omit, however, to draw attention to the exquisite fac-similes which illustrate Dr. Abbott's volume, for dexterity of tint and perfection of finish we have never seen anything to surpass them. They bear no craftsman's name, but if

they are of Irish workmanship they prove plainly that we have no monopoly of Irish skill on our side of the Channel.

Dr. J. v. Pflugk-Hartung has sent us two monographs of his, the one called *Diplomatisch-historische Forschungen*, the other entitled *Acta Pontificum Romanorum Inedita: Vol. I. Urkunden der Päpste, A.D. 748-1198*. These works give evidence of much serious and well-directed labour in a field which German historians have made their own. In the first work Dr. Hartung, starting from an inquiry into the privileges granted by Pope Zacharias to the great Abbey of Fulda in the eighth century, has been led to enter on a much wider area of investigation. His book begins with an excursus on the nature of the exemptions granted to ecclesiastical foundations in general. He proceeds to illustrate his remarks by a more detailed examination of certain collections of records, those of St. Denis and St. Martin of Tours in France, and of Hersfeld, Corvey, Quedlinburg, and others in Germany. He brings together a large number of instances showing the various ways in which Papal bulls and other documents were copied, forged, or manufactured in the Middle Ages. The results of these inquiries he applies to the records of Fulda, separating the true from the false, the original from the copy, the documents really emanating from the Papal Court from the forgeries which never saw the southern side of the Alps. Hence he deduces a history, or at least materials for a history, of the Abbey of Fulda, based on the securest foundation of historical truth. Detailed remarks on all the most important of the Fulda records taken singly conclude the volume. When it is remembered how closely the network of Papal politics is interwoven with the history of mediæval Germany, how large a part the great ecclesiastical foundations play in the history of every country, a systematic inquiry into the manner in which the wealth and influence of those foundations were built up cannot fail to have great interest for the historical student. Moreover, the way in which the inquiry is conducted, the scrupulous regard for truth and accuracy by which it is distinguished, and the thoroughly scientific character of the investigation, make the book an example which the English student may well take to heart and imitate. In the course of these investigations, and as a consequence of them, Dr. Hartung has been led to devote special attention to the nature, form, and contents of Papal bulls and other documents emanating from the Papal See in general. The results of a large portion of his labours lie before us in the second of the above-mentioned works. It is a collection of transcripts of Papal documents, hitherto unpublished or difficult of access, ranging from the times of Pope Zacharias to those of Innocent III. The book may be regarded as a most useful supplement to the well-known collections of Jaffé and others. The documents are given in full, and an explanatory system of notes and signs is adopted, whence the external form, the abbreviations, the mistakes, and other peculiarities of each document may easily be detected. The period covered is, it is needless to say, one of the most important in the history of the Papacy. The volume before us is only a first instalment, and we hope that Dr. Hartung may be able eventually to complete a collection of materials so valuable not only for the history of the Papal system, but for the understanding of mediæval history in general.

SCHOOL-BOOKS.

The German Declensions: a Practical Course, with Easy Reading and Writing Lessons, and a Synopsis of Strong and Irregular Verbs. By J. Essner. (Williams & Norgate.)

There will be found anything but an easy book for beginners. The author has rather singular

ideas of arrangement. Thus he puts his explanation of the pronunciation of the letters after the reading lessons. He first arranges German nouns in five groups, according to the formation of the plural, and then in five other groups, according to their case inflexion. There are thus two independent classifications, and this necessarily occasions a good deal of complexity and difficulty. The reader is bewildered by frequent references not only to what has been previously stated, but also to matters that do not occur till many pages after.

The First German Book: Grammar, Consecration, and Translation. By A. L. Becker. (Hachette & Co.)

It is not often that so perfectly satisfactory a first book as this comes in our way. Though it is strictly confined to the essential elements of the language, these are so clearly stated and so admirably arranged that, provided the lessons are, as the author requires, "thoroughly mastered," a good practical knowledge may be acquired. The classification of the nouns and verbs is at once theoretically correct and practically easy. The brief chapter explaining the philology of German and English, and that on the interchange of letters in the two languages, will be found interesting and useful. This neat little volume is printed in clear, bold type, and may be had for the moderate price of one shilling.

The British School Series.—The Sixth Reader. Edited by T. Morrison, M.A. (Edinburgh, Gall & Inglis.)

If reading lessons, as their name imports, are to be exercises in the art of reading, it would seem desirable that they should consist of extracts from the best authors in every variety of composition. This 'Reader' is founded on a different principle. It aims chiefly at the communication of every sort of knowledge, and contains a heterogeneous heap of scraps of history, physical geography, natural history, geology, astronomy, optics, mechanics, hydrostatics, meteorology, political economy, constitutional law, and technology, with some passages of poetry, mostly of an inferior stamp. The knowledge gained from such a medley of morsels must be superficial and confused, even with the utmost distinctness and strictest accuracy of statement, which are not to be found here in every case. A young reader will be more puzzled than enlightened to find it stated, without explanation of the technical meaning of "value," that "the value of water to a man placed on the bank of a river depends on the labour necessary to raise it from the river to his lips." The best feature of the book is the abundance of excellent explanatory and illustrative notes, which both throw needful light on the lessons and incidentally supply useful information.

OUR LIBRARY TABLE.

At a meeting held in February last at the Mansion House to consider the best means of commemorating Lord Lawrence's services, Lord George Hamilton suggested that a cheap biography of the illustrious pro-consul should be written, in order that the masses might become acquainted with his career. To this suggestion is due the readable book by Capt. Trotter which Messrs. Allen & Co. have sent us. It is necessarily only a sketch, but it is a sketch in which little of moment is omitted.

The Committee of the Birmingham Free Libraries has at last printed another Report, no Report having been issued last year, as most of the records of the work of 1878 were lost in the fire of January of last year. A large part of the new Report is taken up with the plans for rebuilding the library. The Committee seems even now hardly to realize that the Shakespeare Library was of no great value, and that the greatest loss was the Staunton col-

lection, which can never be replaced. Among those who have come forward to help the Committee with gifts of books are the London publishers, who have been generous contributors. Mr. Quaritch stands first, having sent books to the value of one hundred pounds; Messrs. Sampson Low & Co. gave 136 volumes; Messrs. Chatto & Windus, 58 volumes; Messrs. Bentley & Son, 50 volumes; and Messrs. Chapman & Hall, Messrs. Dean & Son, Messrs. Routledge, Messrs. Spon & Co., and Messrs. Ward, Lock & Co. also contributed. Within eight months of the fire the Central Lending Library and the Reference Library were re-opened, thanks to the activity of Mr. Mullins, the former with 17,000 volumes, and the latter with about 12,000 volumes.

At Cambridge the Library Committee reports that during the past year the libraries have been enlarged by the addition of 1,180 volumes. To the University of Oxford the Committee is indebted for a selection from the publications issued from the Clarendon Press to the value of fifty pounds.

The first nine parts of Vapereau's *Dictionnaire Universel des Contemporains*, fifth edition, have been issued, and bring the work to "Tennyson." We have carefully examined a large number of the biographical notices, and regret to say that the word "universal" had better have been omitted from the title, for the non-French biographies are as full of error as in the earlier editions. To say this is to pronounce severe blame indeed.

We have on our table *Gracie Darling: her True Story* (Hamilton),—*The National Thrift Reader*, by Mrs. Lankester (Allman),—*The Gaelic Kingdom in Scotland*, by C. Stewart (Edinburgh, Macleachlan & Stewart),—*The Cottage Cookery Book* (Ward & Lock),—*How to Manage Poultry* (Ward & Lock),—*Fancy Pigeons, Parts V. and VI.* ('The Bazaar Office'),—*British Dogs, Parts XIV. and XV.*, by H. Dalziel ('The Bazaar Office'),—*Irish Distress and its Remedies: a Visit to Donegal and Connaught in the Spring of 1880*, by J. H. Tufts (Ridgway),—*The Testamentary and Succession Laws of the Republic of Chile*, edited by W. Grain (Sweet),—*Health Primers: The Heart and its Function* (Bogus),—*The Skin in Health and Disease* (Ward & Lock),—*Animal Magnetism*, by R. Heidenhain (Kegan Paul),—*Transactions of the National Association for the Promotion of Social Science, Manchester Meeting, 1879* (Longmans),—*Proceedings of the Royal Colonial Institute, Vol. XI. (Low)*,—*Who is your Wife?* by W. H. Phillips (New York, E. J. Hale & Son),—*A Daring Voyage across the Atlantic Ocean*, by the Brothers Andrews (Griffith & Farran),—*Dresden China*, by F. E. Weatherly (Diprose),—*The Centennial: Poems*, by A. B. E. (S. Tinsley),—*Fragments of Verse*, by H. A. Duff (Marcus Ward),—*Love-Songs*, by G. Barlow (Remington),—*Chrestos: a Religious Epithet*, by J. B. Mitchell (Williams & Norgate),—*Deaconesses in the Church of England* (Griffith & Farran),—*David*, by E. S. G. S. (Whittingham),—*Out of the Deep*, from the writings of O. Kingsley (Macmillan),—*Christ the Divine Man*, by the Rev. H. E. von Stürmer (Hamilton),—*Jésus-Christ d'après Mahomet*, by E. Sayous (Paris, E. Leroux),—*Der Heilige*, by C. F. Meyer (Leipzig, Haessel),—and *Syriac Grammar of the Mar Elias von Tirhan*, by F. Baethgen (Leipzig, J. C. Hinrich). Among New Editions we have *Grammaire Béarnaise*, by V. Lespy (Nutt),—*Ile de Rhodes*, by V. Guérin (Trübner),—and *Elements of Chemistry*, Vol. III., by W. A. Miller, revised by H. E. Armstrong and C. E. Groves (Longmans). Also the following Pamphlets: *Political and Financial Requirements of British India*, by J. Ducosta (Allen & Co.),—*Notes on some Disputed Points in Indian Finance and Taxation*, by H. S. Cunningham (Allen & Co.),—*The European Slave Trade in English Girls*, by A. S. Dyer

(Dyer Brothers),—*The New Burial Act: What it Does, and What it Does Not Do*, by the Rev. A. T. Lee (The Church Defence Institution).

LIST OF NEW BOOKS.

RELIGION.

Theology.

- Attkin's (Rev. E.) Pamphlets on Church Reform, 8vo. 2/6 cl.
 Bowser's (Rev. G. S.) In Prospect of Sunday, cr. 8vo. 3 cl.
 Browne's (W. R.) The Inspiration of the New Testament, with Preface by Rev. J. P. Norris, 12mo. 2/6 cl.
 Cambridge Bible for Schools: First Book of Samuel, by Rev. A. F. Kirkpatrick, 12mo. 3/6 cl.
 Cruden's Concordance and Bible Student's Handbook, illustrated, royal 8vo. 10/6 cl.
 Delitzsch's (F.) *Kleinere Propheten*, translated by S. I. Curtis, 8vo. 5 cl.
 Hamaker's (Dr. A.) History of New Testament Times, The Time of Jesus, Vol. 2, translated by C. T. Foynting and F. Quenzer, 8vo. 10/6 cl.
 Holy Bible (The), translated by B. Sharpe, 8vo. 4/6 cl. swd.
 Malleson's (Rev. F. A.) *Jesus Christ, His Life and His Work*, cr. 8vo. 3 cl.
 New Truth and the Old Faith, by a Scientific Layman, 10/6 cl.
 Toke's (R.) *Age of the Great Patriarchs*, Vol. 3, cr. 8vo. 2/6 cl.

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 Gore's (Rev. E.) *Leo the Great*, 12mo. 2 cl.
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 Nelson's Life, by Southey, cr. 8vo. 3/6 cl.
 Urian's (R. D.) *The Churchman's Life of Wesley*, cr. 8vo. 3/6 cl.
 Wilkin Brothers (The), *Memoirs and Miscellaneous*, edited by S. E. Pattison, cr. 8vo. 9 cl.

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- Bouvier (A.) *Maternelle Beau-Sourire*, 3fr.
 Urbach (L.) *Le Tapis Vert*, 3fr. 50.

A NEW EDITION OF WORDSWORTH.

We understand that Prof. Knight, of St. Andrews University, is about to edit a library edition of the works of Wordsworth, extending to ten volumes octavo, which will be published by Mr. Paterson, of Edinburgh. It will be somewhat similar in form to the editions of Burns, Moore, and Cervantes which Mr. Paterson has published. The specialties of this edition will be: 1. The poems are, for the first time, arranged in the chronological order of publication; 2. Every variation of the text in the successive editions published in Wordsworth's lifetime, and with his sanction, will be given in full in foot-notes to the poems; 3. Many new readings, founded on MS. notes of the poet, and not hitherto published, will be given in a separate list; 4. The Fenwick notes, dictated by Wordsworth, will be prefixed to each poem; 5. Topographical notes, embodying the substance of Mr. Knight's book on the Lake District, but containing a good deal of fresh material, will be appended to the poems; 6. Part of the prose works, including the prefaces and appendices to the poems, the 'Guide to the Lakes,' &c., will be added; 7. Some hitherto unpublished memorials of Wordsworth will be appended; 8. A new life of the poet and critical essay will conclude the series of volumes; 9. Each will contain an illustrative drawing by Mr. MacWhirter, of such places as Cocker-mouth, Dame Tyson's house at Hawkshead, Alfoxden, Dove Cottage, Blea Tarn, Rydal Mount, &c.

This edition, undertaken some time ago by special arrangement with the Wordsworth family, is quite distinct from the work which the Wordsworth Society, founded last week at Grasmere, will address itself to. The Transactions of the Society, published in its own name and in the name of individual members, may traverse the same ground to a certain extent; but the work of the Society is much wider and more varied. The inaugural meeting at Grasmere was an interesting event in many ways. The Bishop of St. Andrews presided. The following resolutions were proposed by Prof. Knight, and seconded by the Principal of Bransford College, Oxford, viz., I. That a society,

to be called "The Wordsworth Society," be formed for the following purposes: 1. As a bond of union amongst those who are in sympathy with the general teaching and spirit of Wordsworth; 2. To promote and extend the study of the poet's works; 3. To collect for preservation, and, if thought desirable, for publication, original letters and unpublished reminiscences of the poet; 4. To prepare a record of opinion in reference to Wordsworth from 1793 to the present time. II. That the officials of the Society be an Honorary President, a Secretary, and a Treasurer, with an Executive Committee, and that an annual meeting be held at a place and date to be fixed by the Committee. III. That it be in the power of every member to transmit communications bearing upon the work of the Society to the Secretary, to be read and considered at the annual meeting.

The Society already numbers eighty-six members, including the following: The Lord Chancellor and Lady Selborne, Lord Coleridge, the Bishops of Lincoln and St. Andrews, the Dean of Salisbury, Mr. Robert Browning, Mr. John Ruskin, Mr. Leslie Stephen, Mr. J. Russell Lowell, Mr. Aubrey de Vere, Mr. Stopford Brooke, Prof. Dowden, Fraser, Nichol, Caird, Carpenter, Meiklejohn, Mr. Alfred Hunt and Mrs. Hunt, Mrs. A. Webster, Mrs. E. Pfeiffer, Lady Richardson, Mr. J. MacWhirter, Mr. R. H. Hutton, Mr. A. Ainger, &c. Prof. Knight is Secretary, and Mr. George Wilson, Murrayfield House, Midlothian, Treasurer. Any one desirous of joining the club may intimate the fact either to the Secretary or the Treasurer. The Grasmere meeting was the starting-point of what may prove a valuable and interesting society.

THE ANGLO-SAXON CHRONICLE.

Derby House, Ecdess.

Will you permit me to continue the dissection of the Anglo-Saxon Chronicle which has been partially published in your pages?

There are seven codices of the Chronicle extant, known as A., B., C., D., E., F., and G. We will now consider shortly Codex E., whose character has been well described by Mr. Earle. This codex, from its former possessor, is known as the Laud MS., and is No. 636 among the Laud MSS. in the Bodleian. Every author known to me has derived this codex from Peterborough, and that it was written there is most obvious. The author of an anonymous work, 'A Regular Dissection of the Saxon Chronicle,' who according to a MS. note in my copy was named English, says he thinks Laud had it from Peterborough in 1634, op. cit. 189, and I have little doubt that it is the work known in Wheloc's time as the Peterborough Book, or 'Annales Saxonici Petriburgensis.' It is in one hand to the end of 1121, as remarked long ago by Ingram and confirmed by Mr. Earle, therefore no part of it was written before that year. As Mr. Earle says: "Its existence is probably due to a disastrous fire that occurred in Peterborough on Friday, August 3rd, 1116, in which the minster was entirely consumed, and all the buildings around, except the chapter-house and dormitory; most of the town was burnt also. Probably they lost their books, and it may have been in consequence of this loss that we find a new Chronicle started in 1121." Again, speaking of certain insertions, the same author says: "In these inserted pieces we find a confirmation of the date of E.'s compilation. A comparison of these with the language of the continuation, after 1121, places it beyond doubt that the work was compiled at the date where the first hand stops" (op. cit. xlv).

Ingram says: "The ten years from 1122 to 1132 rather exhibit different ink than a different writer. From A.D. 1132 to the end of A.D. 1154 the language and orthography became gradually more Normanized, particularly in the reign of King Stephen, the account of which was not written till the close of it." With all this I

cordially agree, but this implies much more. The work has in fact no claims to be an Anglo-Saxon Chronicle at all in the sense in which some of the other copies are. It is a compilation which ought to be compared with Florence of Worcester, Simeon of Durham, William of Malmesbury, &c., and differs from these merely in the fact that its author is unknown and that it is written in the vernacular and not in Latin. It is an extremely interesting specimen of English as spoken in 1121 at Peterborough. It is, as Florence of Worcester's compilation is, a most valuable mine of original matter, but is not to be compared with the English Chronicle proper, and it is, I think, misleading to print it along side of, and to compare it with, the other chronicles, instead of with the Latin compilations with which it was so nearly contemporary. We will, therefore, put it aside at present altogether. Let us now turn to Codex F. This is a MS. of the same type as the last. "Both E. and F.," says Mr. Earle, "are scrap-books of history, and they belong to that class of compositions which attained its full development in the Latin *Flores Historiarum*" (*op. cit.* li). There can be no doubt that it is quite a late production. Mr. Earle expresses the opinion of all inquirers, I believe, when he says it must be ascribed to the twelfth century, the abrupt ending at 1066 affording no token of date. It marks, he adds, by its bilingual arrangement, the transition period from the use of the vernacular to the use of the Latin in English history. From the use of the French *prud* in our modern sense of "proud" in the year 1006, Mr. Earle implies that it belongs to an advanced decade of the twelfth century (*id. lii*). This copy, then, we may also put away as a companion to the compilations so frequent in the twelfth century, and having nothing to do with the English Chronicles proper.

Discarding Codices E. and F., therefore, we have left five copies of the Chronicle, namely, A., B., C., D., and G. These may be divided into sections or classes according to their dialect. A. and G., as I showed in my former letters, are both written in the Mercian dialect. The remaining three copies, B., C., and D., are all written in the same dialect, which was probably the dialect of Wessex. We will now limit ourselves to these Southern copies. B. is written in one hand to 977, when it ends. It had formerly a genealogical frontispiece, terminating with the reign of Edward, the son of Edgar, which, as Mr. Earle says, corresponds perfectly with the date of 977, at which the annals terminate, and everything tends to render it probable that this was the true date of this compilation. As I have said in a former letter, I believe it to have been made at Winchester, the capital of the kingdom of Wessex. In this copy alone do we meet with a famous emendation in the year 643. Where the other copies have "the church at Winchester" this copy is altered to "the old church at Winchester," which alteration would occur, as Mr. Earle says, to a copier in 977, when Bishop Ethelwold's church was building, and would occur, as I think, to a Winchester scribe only.

Now in 977 the see of Winchester was occupied by perhaps its greatest bishop. Famous as a great reformer of church discipline, as the introducer of regulars into the old English foundations, whence his name of Father of Monks, famous also as a patron of the arts, and himself an artist, and also for his patronage of literature, his school became the fountain whence most of the scholars of the next age proceeded. He was himself a good scholar, but what apparently he mainly delighted in was the old English tongue. "Dulce namque erat ei adolescentis et juvenis semper docere, et Latinos libros Anglice eis solvere, et regulas grammaticas arte ac matris rationis tradere, et jocundis alloquiis ad meliora hortari. Unde factum est ut per plures ex discipulis ejus fierent sacerdotum atque abbatum, et honorabiles episcopi, quidam etiam

archiepiscopi, in gente Anglorum," are the words of his biographer Wolstan, and his Anglo-Saxon version of the rule of St. Benedict is still extant. We can well believe, therefore, that he was exactly the person under whose patronage it was fitting an English Chronicle should be written out, and who would favour the work as a suitable addition to the library of his new minster at Winchester. I have no doubt that MS. B. was produced under his patronage, and it may be that it was actually the work of his own hands. It is in curious accordance with these facts that we find in one of the closing paragraphs of this codex a reference to Abingdon.

Abingdon, as is well known, was the monastery over which Ethelwold presided before he was made Bishop of Winchester.

I would therefore refer to this copy of the Chronicle as the Winchester or St. Ethelwold copy. The one usually connected with Winchester, namely, Codex A., has no claims of any kind to a connexion with the old capital of Wessex.

Let us now turn to Codex C. This is known as the Abingdon Chronicle. When Joceline wrote, about 1570, this MS. was in the possession of Mr. Boyer, the Keeper of the Records in the Tower, and afterwards passed into the collection of Sir Robert Cotton. Joceline named it the *Chronicon Abendonis*, and this conclusion that it was written at Abingdon is most reasonable. This we gather from internal evidence.

In the years 981 and 982 we find two paragraphs in C. not found in any of the other copies of the Chronicle, in both of which there is a reference to Abingdon, and thus is directly after C. quite company with B., as I shall point out presently.

In 968 we have an entry of the appointment of Edwin as Abbot of Abingdon entered in C., and only found in E. among the other copies, and there put under the year 963.

In 990 C. alone mentions the death of this abbot, Edwin, and the accession of his successor, Welfgar.

In 1044 we have mention in C. of Seward's transference from the abbey of Abingdon to the primacy, and the appointment of Æthelstan as his successor.

In 1047 we have mention made in C. alone of the death of Æthelstan, Abbot of Abingdon, and again another reference to Abingdon in 1048, where the return of Seward there from Canterbury is mentioned.

This list of idiosyncrasies in C., which has comparatively so few peculiarities, makes the conclusion generally held, and adopted by Mr. Earle, almost certain, that C. was composed at Abingdon. The first handwriting in this copy of the Chronicle stops at the year 1048. Wanley and Mr. Thompson both agree in this in opposition to those who date the change in 1046. There can be little doubt, from the style and other considerations, that Mr. Earle's conclusion is right, that this is the date of the transcript of this copy. Let us now consider on what authorities it was based.

As far as the end of the year 975 this copy follows B. *verbatim*, save such small literal differences as inevitably occur in copies, and it is universally held (see 'Mon. Hist. Brit.', 76; Hardy, 'Cat. Brit. Hist.', 456) that C. as far as 977 was a copy of B. or of a chronicle like B. Another argument for the close relations of B. and C. is found in 902, where a premature entry of the death of Ealhwid, which must have originated in a blunder, appears in B. and C. only (Earle, *op. cit.* lxxix).

After 975 the entries in C. are very valuable for tracking out the history of the various codices of the Chronicle. Mr. Earle argues that the subsequent entries have been derived from Codex D., but this is incredible. D. is much more full than C. The chronology of D. follows the Northern chronicles, while C. fol-

lows the Southern. It also contains several paragraphs not in C., and not likely to have been omitted wilfully: further, it incorporates the famous Northumbrian Chronicle, not found in C., which has given us so much new matter on the eighth century; and, lastly, as I shall show presently, D. was certainly written after C., which is conclusive.

For these reasons, therefore, I cannot think that C. has been copied from D. The occurrence of several passages in C. not in D. makes it equally difficult to suppose that C. was the mother MS. of D. Now, although these two MSS. differ in several paragraphs, the great body of their material is not only alike, but alike *verbatim et literatim*. This concurrence extends to the end of the first sentence in the year 1043, where the two part company. As there is no break in the handwriting at this point, and it is unlikely that either MS. was a copy of the other, the only alternative that remains is the one I have no hesitation in adopting, namely, that there was once in existence a copy of the Chronicle ending in the year 1043, which was the common mother of C. and D., and which comprised the matter common to these two MSS. With this MS. and MS. B. before him, the Abingdon chronicler in 1048, and therefore during the abbacy of Seward, who had just returned from Canterbury, and probably taken a transcript with him, proceeded to write out Codex C., adding to the copies before him a few notes of his own. These notes consist of a notice of a famine in 976, of several paragraphs comprising the annals from 978-983, in two of which, as I have said, there are references to Abingdon, and notices under the years 1016, 1022, 1030, 1038, and 1039.

It is not improbable that a copy of the Chronicle above named, ending in 1043, may have come from Canterbury, where Seward went from Abingdon in 1043, returning to Abingdon again in 1048, proving that while archbishop he still retained his ties with his old abbey. Let us now turn to Codex D. This is known as the Worcester Chronicle, having been so named by Joceline. I do not see any absolute reason for disputing this, although from internal evidence, from the way in which the Archbishop of York is referred to, and from the fact of its adopting the Northern chronology and incorporating the Northumbrian Chronicle, it is far from impossible that it was written somewhere within the limits of Northumbria. The first handwriting in D. ends in 1016; but this is clearly a break in the scribe, and not in the script, for it occurs in the very middle of a sentence, "Dhæc ahte Cnut aige" being the last clause of one writing, and "and gefæht him wið calle engla theode" the first of the next. As the sentence is quite complete, and runs on freely in C., it is clear that this break in the handwriting marks no break whatever in the authorship, unless we postulate what, as I have shown, is hardly credible, that C. was a copy of D. I am very glad to say that this view, which I had arrived at without seeing the MS., is amply corroborated by Mr. Thompson, of the British Museum, than whom I cannot quote a better authority, and who has made a careful examination of the MS. for me. He says the writing breaks off not only in the middle of a sentence, but in the middle of a word, and he is most positive that the break referred to is entirely in the script and not in the author. He says the first break in the author is in 1062, and, strangely enough, on turning to Wanley's Catalogue of the Cotton MSS., I find that he also marks the first break in 1062.

This copy, therefore, and Codex C. were written within a few years of one another. As I have said, down to the year 1043 it agrees remarkably with C., but the variants make it imperative to postulate that the two were copied from a third copy, which ended in 1043, and to which each added certain facts not in the other. This hypothetical codex, which is no longer extant, I would refer to as X., the unknown

quantity. At this point I may fitly break off my analysis, hoping to continue it in a further letter.

HENRY H. HOWORTH.

ON "IN KITTA.

22, St. George's Square, N.W.

THE signification of the three lines in the third and fourth characters of King Tarkondemos, which are also found in Carchemish, are of interest, as they affect the characters of the words to which they are attached.

Three, under some circumstances, as in Chinese, West Chinese, Egyptian, Khita, and Vei, represents what is understood as a plural, but more properly a collective form.

Thus in the Tarkondemos inscription, ΔΔ for "country" is more usually paleogeographically represented ΔΔΔ, and this is evidently not plural, but collective, whether the marks represent "mountains" or no. Although it has been suggested that the symbol consists of "mountains," this is very uncertain.

[] with " ", applying to one man, Tarkondemos, cannot be a plural, but Timme (demos), in the defined sense of "offspring," then "the emblem of "child," is duplicated as " ", "grandchild." The symbol, therefore, gives further extension, as "descendant." The signs for Tar(a), Ko(nu), are the animal totems of the kingly race, from which the king in question derived his claim. In this inscription they are found in pairs, and it is very remarkable that in Capt. Gill's MS. from Western China, which I regard as Kitai or Cathay, the heads are generally in pairs. It is easy to assign a reason, the same reason for which the inscription is repeated to the right and left of King Tarkondemos, and that is to form a pair, as a good omen.

With regard to the three strokes on F, what may be regarded as the emblem of "king," they would not be a plural, but give the extension of "all," and make "All-king." Three strokes joined as a triquetra make "all, we."

There is a further application of three in the second character, where three strokes above the head stand for the hair, and three below for the beard. This conventionalism is well shown in the Carchemish and also in the Western China MS. This latter, I have little doubt, is a copy of rock-cut inscriptions in the neighbourhood, made by Buddhist priests, and sold for purposes of fortune-telling.

My version of the inscription would, therefore, be "[The] Tarkond-descendant, All-king of the region of —."

HYON CLARKE.

THE LIBRARY ASSOCIATION AT EDINBURGH

THE first day's proceedings passed off well. Mr. Small, Librarian of the University and Vice-President of the Association, was called to the chair, and in an address of some length reviewed the history of the society from its beginning. After a brief notice of the libraries in Edinburgh (which contain together 700,000 volumes) and of the facilities they offer to readers of every station, he described the efforts that had been made, first, to convert the Advocates' Library into one of a national character comparable to that of the British Museum; and, secondly, to establish for the use of the people a rate-supported free library. A grant from the Consolidated Fund is needed for the first-named scheme; for the latter object a penny rate would produce about 6,000*l.* a year, a sum more than adequate for the purpose.

The report having been adopted, and other formal business completed, Mr. Clark, Keeper of the Advocates' Library, read a carefully written paper, entitled "Notes on Early Printing in Scotland." The subject was admirably illustrated by an exhibition, subsequently visited by the members of the Association, of books printed in Scotland, and arranged chronologically from the earliest known product of the Scotch press in 1508 to the present time. The first specimen of stereotype, invented by William Ged—a small

Sallust, dated 1739—was exhibited, together with one of the plates, from which Mr. Clark had struck off some copies for distribution. Owing either to the paper or the ink, or perhaps to both, the modern impression looked sharper and clearer than the old one. A short notice of the Benedictine Library at Fort Augustus was read by the Secretary. The monastery is a resuscitation and incorporation of two ancient religious communities on the Continent—the old Scots Abbey of St. James at Ratisbon, and the celebrated English Abbey of Lanseperg, in Hanover. Mr. W. Black's paper on 'Some Eminent Librarians of Edinburgh' glanced at the history of Ruddiman, the grammarian; of David Hume; of David Irving, the historian of Scottish literature; of Samuel Halkett, the accomplished linguist and draper; and of David Laing, whose memory is still green among librarians.

Mr. Mason's paper, on 'The Free Libraries of Scotland,' and that by Mr. MacLachlan, entitled 'How the Free Library System may be carried out in Scotland,' were followed by a lively and extended discussion, in which Edinburgh's deficiencies with regard to free libraries were commented on with as much—perhaps even a little more—frankness as politeness would allow. Useful remarks on itinerant libraries in Wales and elsewhere, on Allan Ramsay's circulating library, and on the classification adopted in the Glasgow University Library, occurred during the discussion.

Mr. Lonnax's paper on 'The Classification of History' seemed to owe its origin to the difficulties of making an absolutely precise classification of the subject-matter of books, and gave the impression of being somewhat wire-drawn. The visits to the College of Physicians (where they were received by the President), to the Advocates' Library (where Mr. Clark gave an account of the institution), and to the Signet Library (where Mr. Law performed the same friendly office), were highly appreciated by the members of the Association. At the Library of New College the visitors listened to a minute account of the collection of 30,000 or 40,000 volumes, begun so late as 1843. An old chest, curiously carved in the Dutch or Flemish style, and presented to the College by Miss Sibbald, of Kips, attracted much attention. At the dinner in the evening one modest librarian had the audacity to perpetrate the following climax:—"That the progress of libraries in Edinburgh had proceeded by leaps and bounds of centuries, to wit, the University Library was founded in 1580, the Advocates' in 1680, the Signet in 1780, and in 1880 the reception of the Library Association was taking place!"

Library Gossip.

LADY ANNE BLUNT, whose delightful book on the 'Bedouins of the Euphrates Valley' is well known to our readers, has in the press an account, in two volumes, of 'A Pilgrimage to Nejd,' which will be illustrated by drawings by the author. Mr. Murray will be the publisher.

SIR RICHARD TEMPLE's work on 'India in 1880,' which, as we stated some time ago, Mr. Murray promises for the ensuing season, will deal with such topics as the following: Progress, moral and material, of the natives; national education; religious missions, native states and chiefships; official classes, European and native; non-official Europeans; law and legislation; revenues; canals and irrigation; roads and railways; products, agricultural and industrial; commerce, internal and external; famines; public health and sanitation; physical science; learned research; foreign relations; armies; navy and marine; finances; and statistical summary. In an introduction Sir Richard will

point out the claims that India has on the attention of Englishmen, and his final chapter will be devoted to discussing the effects and prospects of British rule.

A ROMANCE of the present century by Mr. W. H. Mallock, the author of 'Is Life Worth Living?' will commence in the January number of *Belgravia*.

THE Earl of Dufferin is going to publish his speeches and addresses delivered in Canada, during his tenure of the office of Governor-General, in the House of Lords and elsewhere. Mr. Murray will be the publisher.

THE same publisher promises several biographies; among them are a Memoir, by his son, Mr. E. Herries, C.B., of the Public Life of the Right Hon. J. C. Herries, which extended over the reigns of George III. and IV., William IV., and Queen Victoria; and 'The Life, Letters, and Journals' of Sir W. M. Gomm, edited by Mr. F. C. C. Gomm.

MR. PEARSON, of Pall Mall, has discovered, in a weekly newspaper of 1812, a political ode by Byron that was not hitherto known to be his. It will shortly be printed, with a copy of the poet's letter relating to the same.

MESSRS. REMINGTON & Co. will publish about the middle of this month the 'Life of Sir Anthony Panizzi, K.C.B.,' by Mr. Louis Fagan, which we have already announced. It will fill two volumes, and will be accompanied by a portrait and other illustrations by the author.

A LITTLE work from the pen of the late Dr. Robert Chambers will shortly be issued by the firm of Messrs. W. & R. Chambers. It consists of an historical notice of the well-known Jacobite family of Threipland of Fingask, Perthshire, written in 1853, but not before published; as also of two papers having reference to the same family written some years previously. The late Dr. Chambers was an intimate friend of Sir P. Murray Threipland, the present baronet of Fingask, and the materials for the historical notice have, we understand, been wholly derived from the family papers and other private and hitherto inaccessible sources.

MRS. STAIR DOUGLAS's 'Life and Letters of Dr. Whewell,' the preparation of which has been delayed by various causes, is now all but ready to go to press.

THE cylinder of Uruk figured by Sir R. Ker Porter in his 'Travels in Georgia, Persia, &c., 1822, vol. ii. p. 79, and recently obtained at Babylon by Mr. Cobham, Commissioner at Larnaka, has been presented by that gentleman to the British Museum. It has been long sought for.

THE 'Popular Educator' did so much good at the time of its publication that we are glad to hear Messrs. Cassell & Co. intend to bring out a thoroughly revised edition.

MRS. OLIPHANT's 'Cervantes,' in Messrs. Blackwood's series of "Foreign Classics for English Readers," is ready for press, and will shortly be issued. It is understood that Mrs. Oliphant has adopted Shelton's version of 'Don Quixote' in the passages she quotes.

MR. J. VENN, M.A., Fellow of Caius College, Cambridge, has in the press a work on

'Symbolic Logic.' It is proposed to enter pretty fully into a description and criticism of the generalizations introduced by Boole, explaining in detail their nature and relation to the traditional scheme, and giving some historic account of earlier attempts to introduce symbolic and diagrammatic notation into logic. Messrs. Macmillan & Co. will be the publishers.

MR. ALLAN, of Sunderland, who combines the writing of verse with the making of marine engines, has finished a poem of 5,000 lines, entitled 'A Life Pursuit.' It embodies a great many of his own experiences of the world, and gives an account of his blockade running and imprisonment at Washington during the civil war in America. It is to be out in a short time.

THE *Leicester Daily Post* has changed hands, Mr. Bradshaw having sold it to Mr. J. A. Parker, who was for many years editor and manager of the *Indian Daily News* of Calcutta. In the early portion of his Indian career Mr. Parker was the official shorthand writer to the Government of India.

ANOTHER set of primers is announced under the title of "Bible Class Primers." Messrs. Macniven & Wallace, of Edinburgh, are to issue a series of manuals, edited by Prof. Salmond, of Aberdeen, for use in day and Sabbath schools and Bible classes. The first instalment, a *Life of David*, by the late Rev. Peter Thomsen, M.A., of St. Fergus, a Semitic scholar of some promise, will shortly appear, and writers of different Protestant denominations will contribute to the series.

THE Folk-lore Society promises to be active during the coming season. The MS. of the 'Denham Tracts,' a vast storehouse of information, is in the hands of Mr. Hardy, the editor. The Rev. W. Gregor is passing through the press his 'Folk-lore of the North-East of Scotland,' which will soon be published. The MS. of Mr. Black's 'Folk-Medicine' has been received. Signor Comparotti, of Florence, and Prof. Pedrezo, of Lisbon, are also preparing MSS. for the Society. Then the Harvard University has sent a transcript of the titles of its English folk-lore books towards the 'Bibliography of Folk-lore' now being compiled by Mr. Gomme. The new number of the *Folk-lore Record* will contain a translation of some Danish stories, besides the papers which will be read at the forthcoming session of evening meetings by Mr. Coots, Mr. John Fenton, Rev. J. Sibree, Rev. W. S. Lach-Szyrna, Mr. Hyde Clarke, and others.

MR. PHILLS has finished his 'Notes for the Story of Nala,' for the use of classical scholars. The Pitt Press is going to publish the book.

PROF. MONIER WILLIAMS has just returned from Berlin, where he has been making inquiries as to the arrangements for the reception of English Orientalists at the Congress to be held in that capital next year.

M. PAUL MEYER, Professor in the Collège de France, Paris, is preparing a French translation of the romance 'Gérard de Roussillon,' published from a Bodleian MS. by Herr Mahn, and lately revised by Prof. W. Foerster, of Bonn.

MESSRS. MACMILLAN & Co. will publish

almost immediately a translation of Dr. Luigi Coassa's 'Guide to the Study of Political Economy.' A preface is contributed by a distinguished English economist, and the translation, which is published with the author's sanction, and has had the benefit of his latest corrections, has been made by a former lady student in one of the classes of political economy conducted under the superintendence of the Cambridge Society for the Extension of University Teaching. This 'Guide' is intended to not only present in a compendious form a general view of the bounds, divisions, and relations of the science, but it also furnishes an historical sketch of the science. Dr. Coassa has been since 1858 Professor of Political Economy in the University of Pavia.

THE Rev. S. Beal, Professor of Chinese, will lecture at University College, London, on Tuesday, the 12th, and Thursday, the 14th inst., at 3 P.M., on some Chinese inscriptions recently discovered at Buddha Gayā, in India, and on the travels of some Chinese pilgrims subsequent to the time of Yüan Tsang (Hiouen Thsang).

PROF. GEORGE C. WARR will commence on Wednesday next, at King's College, Strand, a course of lectures intended to give a connected view of the history of ancient Greece, Rome, and the East. The subject of the first series will be Greek history; the second series (after Christmas) will deal with Greek literature. The class will meet once a week at 6 P.M., this hour being chosen for the convenience of those who are engaged in business during the day.

CAPT. RICHARD BURTON's translation of the 'Lusid' of Camoens, of which we made mention some time ago, will be published before long.

MESSRS. CROSBY LOCKWOOD & Co. promise the following school-books: 'The German Prepositions, with the Cases they Govern,' by S. Galindo; 'German Colloquial Phrases, exemplifying all the Rules of the German Grammar,' by the same author; and a 'Portuguese-English and English-Portuguese Dictionary, with the Genders of each Noun,' by Alfred Elwes.

THE first number of the *Revue des Études Juives* will contain, amongst other essays, (1) a revised translation of the Cyrus inscription, with a commentary on its relation to the prophecies on Cyrus and the fall of Babylon, by M. Joseph Halévy; (2) a first article with the title of 'Études Bibliques,' by M. J. Derenbourg, which will contain some new suggestions on the composition of the book of Job in connexion with the prophecy of Balaam.

CONSIDERABLE discontent continues to be felt amongst the Mohammedans of Patna at the proposal to substitute the Nagri character for the Persian in the language of the law courts of Behar. The change has been for many years in contemplation, and its object, as Lord Northbrook pointed out a short time since in the House of Lords in answer to Lord Stanley of Alderley, is to render the language of the courts more intelligible to the natives of the province.

MR. JOHN MACDONELL informs us we were mistaken in saying (*Athen.*, Sept. 25th) that he is a candidate for the vacant chair of Commercial and Political Economy in Edinburgh University.

SCIENCE

Insect Variety: its Propagation and Distribution. By A. H. Swinton. (Cassell & Co.)

THIS is a most bewildering book. We were first puzzled by the title, but it was not long before we found that it meant insect variation and the relation of this to the propagation and distribution of species. The title-page is followed by some plates largely occupied by tableaux from insect life, which would seem not inappropriate as illustrations of 'The Autobiography of a Cricket,' or a tale with some such title, in a magazine of light literature. Turning next to the lengthy introduction, we found that it consists of a vague and shadowy biography of the author as an entomologist. There are a few fairly intelligible passages in this, such as that from which we learn the thrilling fact that the author on one occasion "sat down mechanically on the partially dried grass"; but as a rule the style is so obscure that it is difficult to make out what the whole mass of words means. The following description of, we believe, Southampton Water is a fair specimen of the style, not only of the introduction, but of the whole book:—

"A silent turn in the road brought again to my view the winding creek, bordered with its well-known white mansions mirrored glassy and grey. Over the cockly mud flats and fucus wash, made in hurriedly the clear spring flood with a silver ripple until it kissed the shingles at my feet; and then there arose a voice of the tutelary river nymph, 'Behold your fluvio-marine limestones of the future!'.....Away and beyond the silvery gauze of fresh bromine and iodine undulated the upheaved cloud-cliffs of Vectis, 'The deep-sea formation continued in the wavelets of the secondary.'.....And now as the morning fled its prime, a floating catstep escaping the sunset tangle hung with coral red, sat momentarily in the bulging jib of the creeping smack, and caused its keel to career sleepily along the waving water-grass; or now the indolent ducklings again and again pat forth from the red brick angle, to undulate on the cool reflections. Chronologically it was autumn, a definable period in unlimited time."

The author's passion for adjectives is marvellous, and his abuse of the English language terrible. In almost every other line occur such phrases as "to conglobate," "to flavour of," for to smell like—*s.g.*, of a certain plant-bug it is said that it "is thought to flavour of sliced cucumber"—"a bulky cynosure" for a large moth; and not seldom he breaks out into such alarming sentences as "Reciprocating stimulatory friction of articulate parts to express emotion postulates adaptive acquisition, consequent on assumed integumental tendency under attrition to determine a smooth undulatory surface, and propagation by transmission." After one such outburst of bad language even the author is frightened into the ejaculation that he "is getting as bad as the poets."

It is no easy task to read such a book. So far as we can make out, its author is an enthusiastic entomologist who has derived no small pleasure from using his eyes in the fields, and in so doing has learned not a few facts; he also seems to have read widely, if not well. But it is quite evident that he is entirely unable to estimate the relative value, either of his own more or less accurate observations, or of the authority of the

authors from whom he quotes. This want of judgment is shown in many such statements as that "other sorts [of moths] seem to be influenced by sight, as Trichoptera, whom I have known to attach their ovis [sic] to a fly's wing, evidently mistaking it for a glassy brook"; and in many such arguments as this, where the author states that he remembers "one morning, when sauntering along the highland glen, . . . catching a whining cry from the sunny side of the road, and on proceeding to the spot detected an orange-belted fly wrestling on a buttercup-head with a small Hymenoptera," and argues from the piteousness which he thinks he detected in this cry that insects express their various sensations by modifications of sound identical with those which human beings employ to express corresponding emotions. The author also quotes with equal complacency, on the one hand, from such accurate writers as Dr. Darwin and Sir John Lubbock, and on the other such conceits as that "certain dragon-flies, especially the large species of Libellulina, give out a melancholy sound on the wing, which Dr. Landou, who attributes its production to the spiracles, thinks they learned from listening to the sighing of the reeds." The italics in this extract, as in the above passage on Trichoptera, are, of course, our own.

The book treats chiefly of the odours and secretions, dances, colours, and "music" of insects of all classes, and of the relation which these characters have to sexual selection, and, consequently, to the reproduction and variation of the species. It is made up of a great many interesting quotations from other writers on these subjects, and of some novel facts, of various degrees of credibility, observed by the author. But quotations and experiences alike are buried under such a mass of what, to adopt for a moment the style of the author, we may call æsopædalian phraseology and rodomontade that it is impossible to follow the thread of the argument.

SATURN'S RINGS.

Kenton, near Exeter.

In your journal of August 21st, p. 244, is an account of the discovery of the duplicity of Saturn's rings by the brothers Ball of Devonshire in the year 1665. The record of their observation was, it appears, announced in the first volume of the *Philosophical Transactions*, and is stated to have been made by Mr. William Ball and his brother Dr. Ball at Mamhead, near Exeter, with a good telescope thirty-eight feet long.

Mr. Hind supposes that Minehead, North Devonshire, was the place of the discovery, but your reviewer rightly suspects that the word in the *Philosophical Transactions* is a misprint for Mamhead, a village which is near Exeter, while Minehead is not near Exeter nor in Devonshire at all. I write to corroborate your reviewer's opinion and to claim for Mamhead (originally spelt Mamhead) the honour of being the scene of this very important discovery.

The old mansion and manor of Mamhead were for about two hundred years in the possession of the Balle family. The late Dr. Oliver thought that probably one John Balle, who is mentioned as overseer of the will of Nicholas Balle the elder of Chudleigh, was the first of the family who settled in the parish. However that may be, among the list of rectors is the name of John Courte alias Burge, admitted May 27th, 1681, on the presentation of Giles Balle, of Mamhead. Sir Peter Balle, Knt., D.O.L., the son of Giles,

was Recorder of Exeter for forty years, and his biography is preserved in Prince's 'Worthies of Devon.' He died at Mamhead House, and was buried in the parish church on the 4th of September, 1680. He had a family of seventeen children, among whom were William Balle, the eldest, who married Mary Posthuma Hume, of Lancashire, and Peter, a doctor of physic, who was buried in the Temple. These two sons could be no other than the Mr. William Ball and his brother Dr. Ball who looked through their long telescope in Mamhead Park on the 13th of October, 1665, and saw what no man had ever seen before, the division in the rings of the most distant of all then known planets, Saturn.

The manor of Mamhead has long ago passed into other hands, and the Ballees are forgotten in the neighbourhood. But among the peasantry there is a common saying which preserves their name and will probably hand it down for ages. At the back of the site of the old mansion, now demolished, is a marshy spot, above which in damp weather a light cloud hovers like a puff of smoke, and the country folks when they see this say, "There's rain a-coming; don't see old Balle smoking his pipe!" Thus tradition would have perpetuated the fact that a Balle lived at Mamhead House, that he was an old man, and that he was fond of his pipe, but all memory of the more interesting fact of the two young Ballees and their telescope would have been forgotten had not Mr. Hind unearthed the fact and given to Devonshire the honour of this very important astronomical discovery.

GEORGE PYCROFT.

GEOGRAPHICAL NOTES.

MR. JOSEPH THOMSON has returned from Africa in excellent health, and will read a paper on his most remarkable journey at the first meeting of the Royal Geographical Society, that for November 8th.

The Dutch Arctic exploring vessel the *Barents* has been unfortunate this summer. In attempting to reach the north-easterly cape of Novaya Zemlia she struck on a reef at Cross Island, and narrowly escaped shipwreck. She was brought back, however, safely to Norway. The leader of the expedition reports a great difference in the position of the ice in northern Novaya Zemlia from last year, the drift, however, being favourable for reaching Franz Josef Land. This accounts for the success of Mr. Leigh Smith's gallant endeavours, he having advanced northwards on a much more westerly meridian. It is now the opinion of several authorities on Arctic matters that of all known routes the one which should be chosen by the next Polar expedition is that along the western shores of Franz Josef Land.

Mr. Stanford is preparing for publication the following geographical books: 'Index Geographicus Indicus: a Gazetteer of India,' embracing about 20,000 names of the most important places of India, spelled agreeably to the authorized spelling, by Mr. J. F. Baner; 'The Flora of Algeria,' considered in relation to the physical history of the Mediterranean region and supposed submergence of the Sahara, by Mr. W. Mathews; 'The Tourist's Guide through London,' by the Rev. W. J. Loftie; 'Water Supply of England and Wales: its Geology, Underground Circulation, Surface Distribution, and Statistics,' by C. E. de Rance; and 'The Town, College, and Neighbourhood of Marlborough,' by Mr. F. Edward Hulme, F.L.S.

MR. WILLIAM LASSALL, F.R.S.

It is with great regret that we announce the death of this veteran astronomer, which took place quietly and without suffering early on the morning of Monday last, the 4th inst. He was born on the 18th of June, 1799, at Bolton in Lancashire, and his construction of reflecting telescopes, in which he attained such skill, and of which he afterwards made such good use,

commenced about the time when Sir William Herschel was passing away from our midst, full of years and of honour. In 1846 Mr. Lassall completed one of two-foot aperture, and of most excellent definition, with which the year after he discovered the satellite of Neptune (the only one hitherto known to exist), which is a minute object even in the most powerful telescopes. He also discovered independently (though anticipated by two days in seeing it by the late Prof. Bond, of Harvard College, Cambridge, U.S.) an eighth satellite of Saturn, which is seventh in the order of its distance from the planet, and has been named Hyperion. The satellites of Uranus were long a puzzle, Sir William Herschel having discovered two of them less than six years after the discovery of the planet itself, and afterwards thought that he had detected the existence of four others. Mr. Lassall began searching for them also in 1847, about the same time that M. Otto Struve did with the 15-inch refractor of the Pulkowa Observatory, and the result was the discovery of two satellites, now called Ariel and Umbriel, within the orbits of Herschel's first two, and the disproving of the existence of his supposed other four. Following the minute stars in the vicinity of the planet is very difficult, and, whoever had the priority in seeing Ariel and Umbriel, the observations by which their orbits were determined were made by Mr. Lassall in 1852 at Malta, to which island he had transported his two-foot reflector, to take advantage of its more transparent atmosphere. In 1861 he constructed a much larger reflecting telescope, four feet in aperture and thirty-seven feet in focal length, which he also set up in Malta, and made with it a large number of observations of the planets, distant satellites, and nebulae, of which he discovered many new ones. On his return to England Mr. Lassall purchased an estate near Maidenhead, where he passed the last years of his life. He received the gold medal of the Royal Astronomical Society in recognition of his discoveries, and was its President from 1870 to 1872. He became a Fellow of the Royal Society in 1849, and was also elected an Honorary Fellow of the Royal Society of Edinburgh, besides receiving an honorary degree from the University of Cambridge.

MEETINGS FOR THE NEXT TWO WEEKS.

Mon. Antiquaries A.—Philosophy in Relation to the History, Dr. S. H. Hodgson.
Wed. Microscopical S.—Discussions in the Library, Messrs. Smith and Upcott, Mr. E. Rotherham.
Fri. New Shakespeare S.—Foreword, the Director, First and Second Quartos and the First Folio of "Hamlet," Dr. Tupper.

Science Gossip.

DR. ANDREW WILSON, F.R.S.E., of the Edinburgh Medical School, has in course of preparation a work entitled 'Chapters on Evolution.' The work is designed as a popular exposition of the Darwinian and allied theories of development, and will present in a popular dress the evidence for evolution, and include a history of the progress of that theory. It will be profusely illustrated.

WITH the object of encouraging the study of agriculture, two special scholarships of 200l. a year each have been founded by the Bengal Government to be held at the Cirencester College. Candidates must be natives of Bengal, Behar, or Orissa, and must have passed the B.A. examination, on the physical side, at the Calcutta University. The first two scholarships to be granted will be tenable from the commencement of next January. An allowance will be given to the selected candidates to defray the expenses of proceeding to England, and a similar allowance will be made for the return journey at the completion of the course.

MR. CHARLES JOHNSON, who for a long period was the lecturer on botany at Guy's Hospital, died on the 21st of September, at the age of eighty-nine. Mr. Johnson was editor of

'Sowerby's English Botany,' 'The Ferns of Great Britain,' and several other botanical works.

Mr. V. BALL, of the Geological Survey of India, sends to the Royal Dublin Society an account of the occurrence of diamonds in India. The Geological Survey has demonstrated that diamonds occur in the Vindhyan rocks of Northern India, and Mr. Ball states that the Punnah mines in Bundelcund yield a mean annual produce to the value of nearly 60,000*l*.

A new comet was discovered by Dr. Hartwig at Strasbourg on the 29th of September; it was then very near Arcturus, and was bright, just visible to the naked eye, and had a tail 2' in length. The following night it was discovered independently by Prof. Harrington at Ann Arbor, Michigan, U.S. Dr. Hartwig has since obtained a sufficient number of observations to enable him to compute an approximate set of elements and ephemeris, by which it appears that the comet passed its perihelion on the 7th of September, and is now receding also from the earth. The following places are extracted from his ephemeris, which is adapted to Berlin midnight:—

Date.	R.A.	N.P.D.
	h. m. s.	
Oct. 8	16 29 22	87 14
" 10	16 47 18	88 58
" 13	17 3 18	90 30
" 14	17 14 51	91 46

It will be seen that at present the comet sets about ten o'clock at night. On the 2nd inst. its brightness was equal to that of a star of the fifth magnitude.

Miss A. BUCKLEY's new book, 'Life and her Children: Glimpses of Animal Life from the Amoeba to the Insects,' will be published by Mr. Stanford in November.

MR. A. C. HADDON, Demonstrator of Comparative Anatomy in the University of Cambridge, has been very successful in establishing a zoological station in Torbay and organizing a class which has been actively engaged during the long vacation in dredging operations and in the preparation and preservation of marine specimens for the Cambridge Museum.

Messrs. CROSSY LOCKWOOD & Co. promise several practical treatises for the ensuing season: 'On Mine Drainage,' by Mr. Stephen Michell, joint author of an essay on 'The Best Mining Machinery' and 'The Cornish System of Mine Drainage'; 'On Stationary Engine Driving,' by Mr. Michael Reynolds, author of 'Locomotive Engine Driving'; 'On River Bars: an Account of the successful Removal of the River Bar at Dublin, prefixed by a Consideration of the General Principles of River Bars,' by Mr. I. J. Mann, C.E.; 'The Ladies' Mutton-in-Parvo Flower Garden,' by Mr. Samuel Wood, author of 'Good Gardening,' &c.; 'The Fields of Great Britain: a Text-Book of Agriculture, adapted to the Syllabus of the Science and Art Department, South Kensington,' by Mr. Hugh Clements (Board of Trade), with an Introduction by Mr. H. Kains Jackson; 'The Early Forcing Garden,' by Mr. S. Wood; and several new volumes and new editions in Weale's Rudimentary Scientific Series: 'Materials and Construction,' by Francis Campin, C.E.; 'Sewing Machinery,' by J. W. Urquhart, C.E.; 'A Treatise on Slate and Slate Quarrying,' by D. C. Davies, F.G.S.; 'Rudimentary Treatise on Civil Engineering,' &c., by Messrs. Law and Burnell, with large additions on recent practice in Civil Engineering, by D. Kinnear Clark; 'Pioneer Engineering: a Treatise on the Engineering Operations connected with the Settlement of Waste Lands in New Countries,' by E. Dobson, A.M.Inst.C.E., second edition; and a new edition of Mr. Warrington Smyth's 'Rudimentary Treatise on Coal and Coal Mining.'

THREE of the Cornish county societies—the Polytechnic and the Miners' Association and Mining Institute—formed a Committee in the autumn of 1879 to make an inquiry into the nature, efficiency, and safety of the various

explosives in use, or proposed for use, in the mines of Cornwall and Devon. The Committee have just published their first Report, and have experimented with or obtained information respecting twelve different kinds of explosive compounds. It is intended to continue the inquiry.

M. E. YUNG communicated to the Academy of Sciences of Paris on the 13th of September a note 'De l'Influence des Lumières Colorées sur le Développement des Animaux.' The experiments were made with the eggs of *Loligo vulgaris* and *Sepia officinalis*, which were placed in vases of water so arranged as to be influenced by monochromatic light. The eggs, it is stated, were developed most actively by the violet and blue rays, and, on the contrary, vitality was retarded by the red and the green rays. The yellow rays were found to act as the ordinary white light of day.

THE Indian Government is about to send Dr. King, Superintendent of the Calcutta Botanical Gardens, to the Andaman Islands to select a site for the experimental cultivation of cinchona.

FINE ARTS

JOHN'S GREAT WORKS. 'CHRIST LEAVING THE PILATESTONE,' 'CHRIST SORTING JERUSALEM,' and 'THE BRAZEN SERPENT,' (the latter just completed, each 20 by 25 feet, with 'Draught of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'Home of Caliph,' &c., at the DOME GALLERY, 26, New Bond Street. Daily, Ten to six.—i.e.)

Geschichte der Griechischen Plastik. Von J. Overbeck. Erster Halbband. (Leipzig, Hinrich.)

THE completion in two volumes of this enlarged and corrected edition of Prof. Overbeck's 'History of Greek Sculpture' is promised by the autumn of next year; this first half-volume will receive its completion in the present autumn, but it appears by no means prematurely, as it comprises a survey of a distinct and well-rounded period of easy and plausibly authenticated transitions, limited at last by a transition which is, perhaps, the most abrupt and most marvellous that occurs in any history of any art. After a rather grudging recognition of the obligations of Greece to Egyptian and Eastern sculpture, the reader is carried through the earliest Hellenic traditions of plastic art and artists, through the "Homeric-heroic" period, and so, after a discussion of the relation of literary notices to preserved monuments of archaic art, he reaches the verge of entire emancipation from conventionalism and crudity as marked by the style and genius of Myron. If the remainder of the story receives treatment on the same scale, the author is likely to find himself severely pinched by the limits of another volume and a half, but not, it may be, without some compensating advantages to his style and to his readers. Indeed, the ample breadth of his pages seems adopted to harmonize with the length of his sentences—sentences which with painful frequency are equivalent to paragraphs.

The introduction sets forth the author's conception of the value of a study of art from the historical point of view, and this is pressed with such urgency, indeed, that the æsthetic is scarcely recognized at all. It is by the recognition of the stages of growth and development of art that archaic works, which "the untrained" pass by with pity or a smile as simple curiosities, become objects of higher and truer interest than the more popular examples of art in its stages of decline. An expansion of interest

in ancient art will thus, it is argued, give a better "objective standard" for the modern student when the earlier works, which, however unsuitable as models to be copied, exhibit a healthy and fresh originality, are habitually contemplated in company with examples of art at its highest perfection. Nay, the appreciation of these best examples (so the historian ventures to argue as he warms with his theme) can only be attained definitely, if indeed at all, in virtue of attention to an historical course. When we come to understand what they have in common with earlier productions, and what, as compared with these, they possess of their own which establishes their superiority, then shall we be in the way, and perhaps in the only way, to feel confidence that the transmutation of mere confused astonishment at the production of the Grecian chisel into admiration is due to true enlightenment. Nothing, in fact, it is said, can endow our judgment of the worth and significance of a work of ancient sculpture with such certainty and independence as the ability to assign its place in the historical sequence of art development.

There is, however, a question which some will be disposed to make a previous question (though an historian may easily overlook or not think himself bound to take cognizance of it)—whether the most appropriate attitude towards a work of art is that of a student, or one with which the intellectual concentration known as study, and especially historical study, is all but entirely unconcerned. Galleries of sculpture and painting are now so constantly assumed to be intended to give opportunities for study that it is becoming necessary to remind German professors and their admirers that the final cause of a work of art is neither intellectual appreciation nor moral edification, but refined and elevated delight; it is the imagination, and not the analytical faculty, that must justify the artist by a verdict of permanent satisfaction. The interest which he appeals to is properly æsthetic, not antiquarian. Between the museographers and the pure historians works of art are in danger of becoming transformed into scientific specimens, of which the morbidly developed are to the purely scientific student only on that account more interesting. The relation of the student to art is in such case much the same as that of an investigator of pedigrees—useful, too, in his way—to political history. What is called elucidation of art becomes not much more than exposition of rather precarious pedigrees of styles.

With these reservations, the history of Greek sculpture may be pronounced a subject of great importance and interest in spite of the difficulties with which it is beset. The first of these, momentous as it is, the paucity of remains, is frankly admitted by Prof. Overbeck. The historian might thus seem to be foiled at the outset in any attempt to complete even a simple catalogue of artists and their works in chronological succession, and still more decidedly in the higher function of tracing reactions among contemporaries, from age to age, between local school and school, and sympathetic relation to general movements of mind. But, nevertheless, much may be said upon the subject, as this treatise shows,

and much may be even ascertained. Besides theremains of certified and localized antiquity like the Æginetan and Selinustine sculptures, there are others in marble and bronze of antiquity as unquestioned if too often of uncertain original *provenance*, and also the valuable class of identified copies of works described by the ancients. The information to be derived directly from these is enhanced tenfold by the verification which they give of the accounts of early art in ancient literature and the consequent guarantee for the value of such accounts where we are destitute of like means of direct verification. It appears to be a defect in the work that the author does not reduce his difficulties in some degree by making more use of the indications of the coins, which have full claim to connexion with sculpture, are always localized, and in a great number of instances accurately dated. The archaic vase paintings, again, might have been utilized with advantage in illustration of the early ideal of the human figure. On the other hand, the author is scarcely sufficiently on his guard as to the margin of untrustworthiness which we are bound to take for granted in ancient literary authorities. Our most useful guide, Pausanias, was certainly not more accurate either in his criticisms or his statements than Vasari and Condivi, and what this implies we may learn from every page of Cavalcaselle and Crowe. We have had some recent warnings much to the purpose. The figures from one of the pediments of the temple at Olympia, which Pausanias was told with confidence, as he confidently told us again, were works of Alcámenes, who was even mentioned as in competition with Phidias, have recently come forth from their sepulchre of centuries. We ask ourselves as we look on them, Was the ascription erroneous? or was the reputation of a sculptor liable in the fifth century B.C. to be exaggerated by the detractors of a greater rival? The same excavations have brought to light the works from the opposite pediment attributed to Pseonius of Mende, in Thrace, and also his figure of Victory, and down falls at once the theory which self-reliant German criticism had built up with such specific attributions, of a school of Thracian sculpture as excellent as characteristic.

The chapter on Homeric-heroic sculpture will be turned to with interest and not without reward. The author reasonably assigns the gravestones (Schliemann) and lions of Mycenæ to a pre-Homeric period, and collects and comments on all the poet's notices of plastic art; but when he decides that Homer on the whole described the art of his own time, we hesitate and wait for more definite information than is vouchsafed to us. The suppressions of a poet from a sense of keeping have always been as serious as his exaggerations, or, let us say in this case, as his enhancements of his contemporary art to suit an age of demigods, certainly are.

Much less than justice is done to the model of the shield of Achilles as conceived by Homer. Welcker, it is rightly stated, was the first to point out that the varied and complex subjects were conceived as distributed upon a succession of bands round a central boss; but his scheme breaks down from his assigning the most important and

crowded subjects to the innermost and least capacious circles, and Prof. Overbeck, unaware that this error has long ago received correction by reversal of the order, is reduced to conclude that the poet had no clear conception of any special arrangement and that one may be as good as another; his own preference, however, being given to perhaps the worst. Equally unfortunate is his attempt to recover the symmetrical distribution of the forty-four different and crowded subjects which Pausanias catalogued as he took them down in order from the throne of the archaic Apollo of Amyclæ in Laconia; his scheme is adopted after study of those of a number of German authorities, but he misses a reference to one still earlier in Falkener's 'Museum of Classical Antiquities,' 1852, which, with a little candid study, would have gone far to save the trouble of all, from Pyl and Brunn to Ruhl and Trendelenburg. It may further be said that, but for exclusive attention to the speculations of his countrymen, the professor might have been spared the unfortunate utterance, that the subjects with which the shield of Achilles was enriched by Hephestus were adopted without any regard to particular appropriateness.

It has always been known from the fragments of arms, hands, &c., that the number of figures in each of the Æginetan pediments must have exceeded the eleven of Thorwaldsen's restoration; we are furnished here with an interesting copy of the restoration, comprising fourteen figures, which K. Lange arrived at after minute examination of the remains and the dimensions of the figures, and of the space that was available for their accommodation.

Less satisfactory are the full-page plates of the Neapolitan statues of the tyrannicides Harmodius and Aristogeiton, as at present restored and in proposed restoration. The group is better given in the less ambitious woodcut. To the late Prof. Friedrichs was due the identification of these copies of the group which Stackelburg recognised long ago on a tetradrachm and bas-relief at Athens. Another ancient repetition has turned up within these few years; it may be seen in the British Museum on the shield of the goddess on a Panathenaic vase obtained from Cyrene. In the British Museum may also be seen the bronze satyr which Overbeck engraves as manifestly derived from the same original as the marble satyr of the Lateran, in which Brunn, supported again by coin, bas-relief, and vase, identified a reminiscence of the astonished satyr of Myron. An engraving of the not very accessible Diacobolus of the Massimi Palace at Rome presents another model of Myron with the head turned towards the discus-whirling right hand—a correction of the attitude of the Townley statue. The traces and the records of archaism in Greek sculpture may be said to die out with Myron, but how short a way does this conduct us to the art of the pediments, friezes, and the colossal statue of the Parthenon! and yet Myron was a contemporary of Phidias.

In looking back generally over this account of the origin and early stages of Greek sculpture, we feel most disposed to cavil at the rule, too strictly adhered to, of allowing nothing to foreign influence until all possibilities of independent native origin have

been exhausted. It is not so much that Egyptian and Eastern works are thus treated unjustly, but it is to ignore in the Greek a chief endowment of original genius—susceptibility of influence combined with marvellous faculty of inventive transmutation. The treatise, however, as a whole, all differences of opinion and qualifications apart, may be warmly recommended to the increasing circle of votaries of ancient art.

THE ROMAN REMAINS AT SANDOWN.

HAVING had the opportunity of a day or two's digging at Sandown with my friend Mr. J. E. Price, I hope that it may interest your readers if I supplement Mr. Westropp's communication to you on May 22nd (*Athen.* No. 2743, p. 670) with a few notes on the explorations made since and their present state.

It is evident that the room described so well by Mr. Westropp, far from being "the principal room," was a subordinate member of a large Roman villa. It is balanced on the other side by a noble room, forty feet long, and divided by columns into two compartments, the floor of which is a mosaic pavement of large size and great beauty. At the top of the upper compartment of this pavement is the fylfot or swastika. Beneath this is a group representing Perseus and Andromeda. The central design of the upper compartment is nearly destroyed, but the corners contain medallions representing the four seasons, and the lower end the figure of a bearded man with astronomical instruments. The lower compartment of the mosaic floor contains in the centre a head of Medusa, and in the four corners groups of one male and one female figure each; one of which groups represents Ceres and a nude man bearing a plough of primitive shape, and the others appear to have relation to musical performances. Four figures with winged heads blowing horns occupy the spaces between these groups. Between the room described by Mr. Westropp and this newly discovered room is a long room or corridor paved with tesserae in alternate red and white squares, and having in the centre a mosaic representing Orpheus. Behind these three chambers are several subordinate apartments, some of them also containing mosaic pavements, but without figures. A short distance beyond the room with the Medusa pavement is a semicircular building with tiled floor, probably a cænotheca. Several circumstances lead one to suspect that the principal room, or atrium, of this villa has yet to be found, and that the whole group of buildings must have been of very large extent. The field over which the committee of explorers have obtained permission to excavate is one of seven acres, and it and the adjoining field probably contain remains of rooms even more important than those already explored. Nothing, indeed, need now stop the course of investigation and discovery, except want of funds to proceed with it. These, I am convinced, will be liberally forthcoming.

With regard to the portions already uncovered two interesting details are just now being worked out: the first, the direction and extent of the flues for heating, and the second, the means of internal communication between the apartments. Under the flooring of the long room containing the Orpheus pavement a subway of massive masonry has been discovered, and traced to its termination at the wall of the room containing the Medusa pavement. In one of the smaller apartments a large doorway has been cleared out, and stones from the lintel identified. One of the square columns supporting the floor of another important chamber, formed of tiles eight inches square and one inch thick, alternated with layers of cement of the same thickness, was discovered on Monday; and also a flue in situ in the wall of the same chamber.

The period of occupation is indicated by the

discovery of coins from Galbenus (A.D. 260) to Constantine (A.D. 337).

The spot is visited daily by large numbers of people, who are sad pilferers. I do not know the number of inhabitants and visitors in the Isle of Wight now, but I am afraid they are mostly thieves. Before my eyes, a well-dressed person took up a tessera, and handed it to his female companion, who pocketed it without a blush. The explorers are taking all the means in their power to check this pernicious, but truly English, practice.

I believe the explorations will be proceeded with as long as the weather continues favourable, but they will, of course, have to be suspended when winter comes. Arrangements will then be made to cover in and adequately protect the pavements from the weather.

It is beyond doubt that no similar discovery of equal interest and value has been made since the exploration of Uriconium. The antiquarian skill and insight which have led to it should be acknowledged by antiquarian societies and the public in the most fitting way, by providing funds for its completion and continuance. All I need add is that the veteran antiquary, Mr. Cornelius Nicholson, of Ventnor, is treasurer to the committee of explorers.

E. W. BRADBROOK.

'SIR THOMAS MORE AND HIS FAMILY.'

4, Argyll Place, Regent Street, Sept. 25, 1880.

IN reading your critic's long description of the picture of 'Sir Thomas More and his Family,' in Mr. Rowland Winn's collection at Nostel Priory, I feel interested in his allusion to the figure of a monkey, which he describes as being depicted on a portion of the canvas previously "turned in." Could this be the monogram of Martin van Cleef? In Her Majesty's collection at Windsor Castle is a curiously finished picture containing numerous figures, and representing 'The Calling of St. Matthew.' At one time, I believe, this work was attributed to Mabuse, although apparently without any authority. On the picture in question there does not appear to be any writing or monogram to assist us in finding the author of it, yet, curiously enough, we find in this picture "a chained monkey conspicuously placed," and apparently having no reference to the subject of the picture. Now we have a similar monkey in an old and coarsely executed woodcut, representing our Lord and his disciples leaving the Temple. By the side of the monkey in this print are the letters "V. C.," which may be the initials of Van Cleef. I am aware that some print connoisseurs read these letters as "V. G.," and ascribe the print to another hand; yet it must be remembered that in the better authenticated monogram of Martin Van Cleef, where a front view of the ape is given instead of the profile, or semi-profile, as in the picture at Windsor Castle, we find on the body of the ape a small shield, bearing similar Roman letters, viz., "V. C." Walpole merely alludes to the elder Van Cleef coming to this country during the reign of Philip and Mary, but it is quite possible that Martin van Cleef may have visited England in the early part of his life, and was then employed to complete Holbein's picture of the family of Sir Thomas More.

F. PETER SNOUZA.

* The monkey in question is an essential element of the design, and was never intended for a signature, still less for a "monogram." The beast is life size, and doubtless one of More's numerous household pets. Besides,—1, neither of the Van Cleefs had to do with any part of a picture of this technical nature; 2, there is no apparent connexion between the painting and the signature of M. Van Cleef; 3, "V. C." does not occur on the picture. In short, on such grounds as these as well might we attribute to Mucce every painting which contains a house-fly, because that artist is believed to have signed his works with representations of a fly, and give all pictures containing dogs to

Hondius; all with cocks to Jerome Cock; all with stars to Staren; all with foxes to Vos. Finally, it is of Joest Van Cleef we read that he came to England, not of Martin, and Joest did not sign with the monkey!

THE SITE OF THE ANCIENT PHAROS AT ALEXANDRIA.

Alexandria, September, 1880.

By the kindness of the Khedive, who furnished me with a special order, I have just been enabled to visit the fortress of Kaitbey, built in the fifteenth century upon the site of the original Pharos of Alexandria. The island of Pharos is long since joined to the mainland, and its name only lingers in the Arabic word for a lighthouse, "Fenâr"; but that the tower of Sostratus stood at the end of the ridge of rocks which forms the western wing of the Great Harbour is perhaps the most certain fact in Alexandrian topography. My object was twofold: to see what is one of the finest relics of mediæval military architecture in the East, and to discover, if possible, some trace of the old Greek building. The value of the fortress as a work of war unfortunately forbids me to describe it as a work of art, but the most interesting part of it is the keep, a huge white tower standing four-square and topped by a crumbling minaret. This keep, I have no doubt, marks the exact site of the Pharos; and since Abdallatif in the thirteenth century describes the lower story of the ruin as square, it is not improbable that the walls of the keep follow the lines of the old walls, and are built on the same foundations with the old material. But, to my intense disappointment, I found nearly every stick and stone in the whole fortress covered with a thick coating of stucco. Almost the only exceptions are the doorway of the keep, which is formed of four huge blocks of plain Assouan granite (viz., two door-posts, lintel, and threshold), a granite column with Corinthian capital, upholding an arch inside, and two tablets of white marble, engraved in worn Coptic characters. As long as this stucco remains, one may look in vain for even a stone of the old building. The windowless cruciform mosque inside the keep, lit by a great square shaft in the centre open to the sky, is curious, but utterly devoid of ornament, except for a mosaic marble pavement which lies under the shaft, and forms a square between the four equal branches of the Greek cross. This pavement is sunk a foot below the floor of the four branches, perhaps to hold the rain that falls in winter. But though the mosque is not beautiful, its existence in that place tends to confirm the opinion that the keep marks the site of the Pharos, as the Arabs were notoriously fond of planting their mosques on sites hallowed by tradition or history. I hope to send another note on the subject.

ALFRED J. BUTLER.

M. JULES FERDINAND JACQUEMART.

ENGLISHMEN will join the French critics in lamenting profoundly the death of the distinguished engraver, who, born in Paris in 1837, was not quite forty-three years of age when he expired on the 26th ult. after a long illness, which he contracted during a visit to Vienna in 1873. On this occasion he acted as a juror of engraving at the Universal Exhibition. This attack resulted in an incurable malady of the lungs, which before long seriously interfered with Jacquemart's studies as an engraver, and compelled him to spend his winters at Mentone, where, nevertheless, he did as much work as was practicable, especially in water-colour painting, to which his attention had long been carefully and thoroughly given. He painted with remarkable freedom, brilliancy, purity of tints and tones, and extreme fidelity. He was one of the chief promoters of the Société des Aquarellistes, whose doings have been much admired in France and abroad. He appeared at the Salon of 1861 as a painter and as engraver,

and showed such skill that he won much applause from those artists whose opinions sway the judgment of the laymen. He was the son of the late M. Albert Jacquemart, able author of the 'Histoire de la Porcelaine,' Paris, 1862, a sumptuous work, for which the engraver supplied twenty-six etchings of exquisite lucidity, solidity, and "colour." No one but a painter could have engraved so finely. An English translation of this work, with twelve of the etchings, has been published by Messrs. Sampson Low & Co. Another work in which the two Jacquemarts were concerned with M. Henri Barbet de Jouy is the magnificent 'Les Gemmes et Joyaux de la Couronne,' Paris, 1866. In this publication the younger Jacquemart produced some masterpieces, among them being the famous "Pl. 46," a triumphant representation of the well-known buckler-shaped vase of rock crystal which is in a case in the Galerie d'Apollon. A proof of this line before us, and shows the conscientiousness, care, learning, freedom, and felicity of the draughtsman who could render with such precision the transparent, lustrous, hard, and pure material, its innumerable reflections of surrounding objects, its breadth, and its sparkle, without the slightest appearance of labour. He engraved among other examples ten pictures in the Museum at New York. He produced a very numerous series of illustrations of great value to his father's 'History of Furniture,' which, like the companion work on porcelain, we reviewed at the date of publication. The artist was made a Knight of the Legion of Honour in 1869; he received medals in 1864, 1866, and 1867; likewise a medal of honour in 1878.

THE NATIONAL COLLECTION OF COINS AT APTHEKE.

1, Bloomsbury Court, W.C., Oct. 5, 1880.

Will you permit me to make known through your columns that I am forming a small collection of later English coins for presentation to the national collection of coins and medals in the University of Athens, which, from lack of sufficient funds, is very weak in specimens of the English series? If any Philhellene or others interested in promoting the study of numismatics would be willing to contribute any well-preserved specimens in gold, silver, or copper, I should be happy to take charge of them and present them in their name to the collection, as, the Eastern complications permitting, I propose to visit Athens in November. The coins might otherwise be sent through the Hellenic Legation direct to M. Pouloucas, the Curator. I should be particularly glad of a Gothic crown piece of the present reign.

GREVILLE J. CHESTER.

Five-Fri Gentry.

M. A. Yvon is said to be preparing a large panoramic picture representing the battle of Ulundi, and it is to be exhibited in London in May next. It is further said that this portent will be stretched on a wall of 130 yards (!) circumference. Let us hope that for "yards" "feet" is to be read.

The large picture, or the fragments of it, representing the 'Battle of Agincourt,' by Sir R. Ker Porter, which has recently been dismantled at the Mansion House, and, to the wonder of a new generation, exhibited at Guildhall in a terribly dilapidated condition, was the third work of its class which the energetic and warlike artist produced. The first was called 'The Storming of Seringapatam,' 1799—an event which in 1800, when the news of it reached Europe, created a tremendous furor. Sir R. K. Porter, then a youth of twenty or so, filled a canvas 120 ft. long in less than six weeks, and the picture was much praised when it was shown in the Lyceum Great Room in the last-named year. There is hardly any doubt that Mulready was one of Sir Robert's assistants in this work. It was burned by accident; the

sketches made for it were sold at Porter's sale in 1843. The 'Siege of Acre' was the subject of the next picture or panorama; this was followed by the 'Battle of Agincourt,' which was likewise shown at the Lyceum Great Room about 1803. It was soon after presented to the Corporation of London, and hung in Guildhall; thence removed, it was again exhibited about thirty years later; after this it disappeared till about 1866, when it was rehung, and it then became plain that rats had made free with the edges of the canvas, which had been removed from the stretching frame and ignominiously treated. We take these notes from Mr. Stephens's 'Memorials of W. Mulready,' 1867, where, with other details, the author gives reasons for believing that Mulready, then a student of the Royal Academy and seventeen years of age, had a share in painting the 'Agincourt,' of which even the wreck shows that it is a work of very great spirit. It is 100 ft. long. It has been shamefully neglected. It is proposed to restore this prodigious production and treat it better in future.

DR. SCHLEIMANN'S new work, 'Ilios,' which Mr. Murray will publish before long, will be enriched with appendices and notes by Prof. Virchow, Brugsch Bey, Prof. Sayce, Prof. Max Müller, Prof. Mahaffy, Prof. Ascherson, Mr. Calvert, and Mr. Duffield.

MESSRS. SANBORN Low & Co. have in the press 'A Short History of the British School of Painting,' by Mr. G. H. Shepherd, giving a brief account of the characteristics of each artist, and an enumeration of his principal works.

THE Edinburgh Town Council are about to expend the sum of 1,200*l.* in placing statuettes of characters in the Waverley novels in the thirty empty niches of the Scott Monument.

WE are glad to learn that the Metropolitan Board of Works has agreed to refer to a committee the question of what can be done in respect to the obstruction placed by the City authorities on the site of Temple Bar. Sufficient is now to be seen of the design of Mr. Horace Jones to prove that it is quite out of keeping with the Courts of Justice. Had the design been placed before the public, as it ought to have been, the work would have been condemned on æsthetic and architectural grounds. Than the position of the "memorial" nothing could be more ill judged, not to say unfair. The erection of an uncalled-for structure on a site which, at a great public cost, has been enlarged for public convenience, ought to be stopped. A "refuge," if erected where Mr. Street has suggested, that is, to the westward of the obstruction, might be acceptable. Still better would be a subway at this point, and an inscription to mark the old site of Temple Bar. Let us hope the obstruction may be removed. That Mr. Street approved such a design as this is out of the range of possibilities.

IT has been proposed to "restore" the old Bridge Chapel at Rotherham by way of memorial of the late Mr. Guest of that town, an accomplished antiquary, and the historian of his native place. Still we are glad to learn that the feoffees of the place refused permission for the desired operations, that cash was not forthcoming, and that the committee of restorers has retired in disgust. To "restore" a genuine ancient building in memory of an antiquary was surely like insulting his spirit beyond the grave.

THE danger from fire to which the collections of the Louvre have been exposed by the burning of a considerable portion of the upper floors of the Pavillon de Flore on Saturday last has excited much alarm. It is deplorable that a building which is, on the whole, the greatest treasure-house of art in the world should still be exposed to risks of this nature, and be in unbroken connexion with houses in which fire is constantly used.

MUSIC

M. OFFENBACH.

THE most distinguished among composers of *opéra bouffe*, Jacques Offenbach, died in Paris last Tuesday, at the age of fifty-eight. He was born of Jewish parents at Cologne, on the 20th of July, 1822; but, though by birth a German, he belongs, both by education and style, to the French school of composers. He studied music at the Conservatoire of Paris, his instrument at that time being the violoncello. On the completion of his studies he entered the orchestra of the Opéra Comique as a violoncellist, also appearing as a solo player, though with no very marked success. His first essays at composition consisted of short pieces for his instrument and songs for *soudeuses*. He next became conductor at the Théâtre Français; and his first opera, 'Pépito,' in one act, was produced at the Opéra Comique in 1853. It was not, however, till 1855, when he took the theatre of the Bouffes Parisiens in order to produce his own works, that he reached the height of his popularity. His rapidity in composition was surprising; the catalogue of his pieces given by M. Gustave Chouquet in Dr. Grove's 'Dictionary of Music and Musicians' shows that between the years 1856 and 1862 he produced no fewer than twenty-five operas, of which six were brought out in 1856 and five in 1857. It cannot be doubted that this fluency injured the quality of his work, but it would be most unjust to deny him the possession of great talent. He had a constant flow of melody—often trivial, sometimes even vulgar, but very seldom dry, and of that peculiarly "ear-catching" quality calculated to ensure it at least a temporary popularity. Perhaps no modern composer has furnished so many melodies for the street-organs. M. Offenbach must also be credited with a large amount of "vis comica" and a thorough knowledge of stage effect, besides such an amount of real ability as would, if directed into a more serious channel, have given him a higher place in the history of art than that which he is likely to hold as a clever writer of burlesques. His works for the stage number about seventy, among the most popular being 'Orphée aux Enfers' (1858), 'Geneviève de Brabant' (1860), 'La Belle Héloïse' (1865), 'Barbe Bleue' (1866), 'La Grande Duchesse de Gérolstein' (1867), 'La Princesse de Trébizonde' (1870), 'Madame Favart' (1878), and 'La Fille du Tambour-Major' (1879).

Musical Society.

THE autumn season of Italian opera at Her Majesty's Theatre will commence on Monday week, the 18th inst., under the management of Mr. Armit. It was at one time feared that the theatre would not be opened this season, Mr. Mapleson having decided to concentrate his energies on his American enterprise; but this misfortune has been averted, thanks to the initiative of Mr. Armit, who brings to his onerous task the experience gained in assisting his father-in-law for several years in the management of Her Majesty's. The prospectus shows a desire to depart somewhat from the beaten track, but that the direction indicated is wise cannot be safely asserted. The one novelty promised is a work described as a "grand dramatic opera," 'Maria di Gand,' by Signor Tito Mattei, the libretto by Signor Cimini. The circumstance that Signor Tito Mattei has not hitherto given evidence of his powers as a composer of grand opera must not be taken as proof of his lack of such powers. But the other task which he has undertaken, that of writing recitatives for an Italian version of 'Maritana,' may be condemned beforehand as a waste of energy. The promised revivals of 'Norma,' 'Semiramide,' and 'Lucrezia Borgia' will not of themselves awaken much interest, but, if report speaks truly, Mr. Armit has secured a dramatic soprano in the person of

Madame Giovannoni Zacchi, who will sustain the title rôles in these somewhat antiquated works. Madame Trebelli may be expected to secure a success in 'La Favorita,' the music of the heroine in Donizetti's masterpiece being written for a mezzo-soprano. In addition to Madame Zacchi, the list of artists includes the names of Mdlle. Rosina Isidor, Mdlle. Elise Widmar, Mdlle. de Bressolles, Signor Cantoni, and Signor Quintili-Leoni as new-comers, while among those more familiar are Mdlle. Bauermeister, Miss Purdy, Madame Trebelli, Signor Runcio, Signor Vizzani, Mr. George Fox, Signor Pantaleoni, M. Ordine, Signor Ghilberti, and Signor Foli. The engagement of an entirely new chorus of sixty-two voices is a step deserving warm commendation. The conductor will be Signor Li Calci, who in previous seasons has shown himself well qualified for his position, and Mr. Carrodus will be the leader of the orchestra.

THE third Leeds Triennial Festival will take place next week, and promises to be even more successful than the preceding gatherings. The list of works to be performed could not well have been rendered more interesting nor the executive force more efficient and imposing. The festival will open on Wednesday morning with a performance of 'Elijah'; in the evening one of the two most important novelties, Mr. J. F. Barnett's cantata, founded on Longfellow's poem, 'The Building of the Ship,' will be brought forward. The second part of the concert will be miscellaneous, the most important item being Mozart's *minor Symphony*. On Thursday morning there is a lengthy programme, consisting of Beethoven's Choral Symphony, Mendelssohn's 114th Psalm, Sterndale Bennett's 'May Queen,' and Mr. Walter Macfarren's overture, 'Hero and Leander.' In the evening Handel's 'Samson' will be performed with new additional accompaniments, written expressly for the festival by Mr. Ebenezer Prout. The principal feature of Friday morning's concert will be Mr. Arthur Sullivan's new sacred cantata, 'The Martyr of Antioch,' the words of which have been selected and arranged from Dean Milman's poem by Mr. W. S. Gilbert. The second part will consist of Beethoven's *Mam in c* and Schubert's 'Song of Miriam.' The evening programme will include Bach's cantata, 'O Light Everlasting'; Raff's 'Lenore' Symphony; a new overture, entitled 'Mors Janus Vitæ,' by Mr. Thomas Wingham; and Mendelssohn's 'Lorelei.' The festival will be brought to a conclusion on Saturday morning with a performance of 'The Last Judgment,' the first and second parts of 'The Creation,' and the 'Gloria' from Handel's Utrecht 'Te Deum.' There will be an orchestra of 112 performers, the wood wind contingent being doubled, and a chorus of 306. The principal vocalists engaged are Madames Albani, Osgood, Anna Williams, Patey, Trebelli, Messrs. Lloyd, Mass, Henschel, Henry Cross, and Frederic King. The conductor is Mr. Arthur Sullivan.

THE programmes of the new series of Promenade Concerts at Covent Garden, under Mr. Weist Hill, are of a distinctly lower type than those under Mr. F. H. Cowen's leadership, and are therefore unworthy of notice in these columns.

THE Saturday Concerts at the Crystal Palace will be resumed this afternoon.

THE South London Choral Association, under the direction of Mr. L. C. Venables, announces a series of three concerts at St. James's Hall, on April 5th, May 19th, and June 22nd next. The Association has secured the lease of the Surrey Masonic Hall, where, in addition to an inaugural concert, performances of 'The Messiah' and 'Elijah' will be given during the season.

THE current number of the *Revue et Gazette Musicale* contains the last of a long and most interesting series of articles on 'Music in

Russia,' written by M. César Cui, himself a Russian composer of distinction. Besides a history of music in that country, the articles comprise a series of biographical and critical notices of the chief Russian composers, past and present, and an account of the principal musical institutions in the empire of the Czar.

It is announced that the parts in M. Gounod's new opera, 'Le Tribut de Zamora,' will be sung by Mlles. Daram, Krauss, and Ploux, and Messrs. Boudouresque, Lussalle, Melchissédec, and Sellier. It is not expected that the work will be produced before next April.

FRIEDRICH WIRPACHT, one of the most distinguished oboe-players in Germany, who for many years held the post of first oboe at the Opera of Berlin, died in that city on the 17th ult., at the age of seventy-six.

DRAMA

LYCEUM THEATRE.

SOLE LEMKEN and MANAGER, MR. HENRY IRVING.
THE CORICAN BROTHERS, Every Night at 8.30. LOUIS and FANTIN DRI FRANCHI, by IRVING at 7.30. BYRON'S 'Bow Bells,' by IRVING at 7.30. BYRON'S 'Wild Flowers,' by IRVING at 7.30. BYRON'S 'Popsy Wopsy,' by IRVING at 7.30. BYRON'S 'A Musical Folly in One Act,' by SYDNEY GRUNDY and EDWARD SOLOMON. SURREY.—'Virginia,' a Tragedy in Five Acts. By Sheridan Knowles.

THE WEEK.

ROYALTY (Reopening).—'Bow Bells,' a Comic Drama in Three Acts, by H. J. Byron; 'Wild Flowers,' a Dramatic Sketch, by Edward Rose; 'Popsy Wopsy,' a Musical Folly in One Act, by Sydney Grundy and Edward Solomon. SURREY.—'Virginia,' a Tragedy in Five Acts. By Sheridan Knowles.

Mr. Byron's dramas have a strong family resemblance. Plot and situation are ordinarily of small account, characters are forcibly sketched and inadequately filled in, and the personal volition of the author is seen to direct the course of his bark, independent of all wind of probability or tide of motive. Confident in his power by quaint conceit or humorous extravagance to win back the favour of his audience, Mr. Byron takes the strangest liberties that ever were claimed by dramatist. The result is, however, always success. Mr. Byron is one of the first humourists of the day. He could almost be trusted to

Provoke a smile

Under the ribs of death.

If anything goes wrong in one of his pieces (and something often goes wrong), if the small balance of dramatic invention which he keeps at the bank is overdrawn, he has but to hand in a draft upon his fund of drollery and all is once more well. Criticism, mean time, stands in the same position as the public, but feels, of course, an added responsibility;—not liking to censure, it does not dare to praise.

A curious instance how successful is Mr. Byron's method is afforded by the reception accorded 'Bow Bells,' his new "comic drama" at the Royalty. The first act was received with indifference, and the second with discontent. Sensible, then, that he had tested to the utmost that favour of the public which is his sheet anchor, Mr. Byron commenced to exert himself. He did not, it is true, make any alteration in his course. He spread, however, all the canvas of his fancy, and displayed all the bunting of his drollery, and his vessel thus equipped sailed amidst acclamations into port. All thoughts of her unseaworthiness were then dismissed, and the homage due to a skilful pilot, who, whatever his lack of knowledge of the ocean tracks, could be trusted to force his vessel through obstructions at the mouth of the harbour, was accorded. Dismissing nautical

illustrations, of which, perhaps, too abundant use has been made, we may safely aver that 'Bow Bells' was pulled out of the fire at a moment when its destruction seemed all but certain. It is gratifying to state, since the contrary is ordinarily the case, that the third act was the strongest. Mr. Byron may be congratulated upon having reserved the interest for the last act. So resolutely has he economized for this purpose, he may almost be said to have left his two previous acts without any provision. Nothing can be much more simple than his plot, which is based upon a constant and sorrowful experience of humanity. The idea that happiness is to be found in some total change of conditions is a rooted conviction of men which Pope advances when he states, in one of his most familiar lines, that

Man never is, but always to be, blest,
and which, in some of his most vigorous verses, Dryden derides when he tells how men

From the dregs of life think to receive
What the first sprightly running could not give.

Having by years of patience, and, as we may suppose from the conclusions at which he arrives, not too scrupulous toil, accumulated a competency, Mr. Byron's hero, a City tradesman, retires into the country to lead, apart from social snares, falsehoods, and temptations, a life of purity and innocence. For a brief while his experiences are pleasant enough. In the end the conviction is thrust upon him that selfishness and imposture, though they are inmates of great cities, are not confined to them, and that bucolic pursuits may sharpen other appetites than those which country fare will satisfy. With a largely augmented stock of experience, accordingly, our citizen returns within the sound of Bow bells. His niece, whom, with a view to induce them to select unsophisticated husbands, he has greatly tormented, are now left to choose for themselves.

This idea is as good as another for a comedy, since it offers room for a sentimental interest and for that species of satire which is the salt of comedy. Had it been treated more seriously, a better work might have been extracted. Mr. Byron, however, has sacrificed probability to compactness, and when he has reached the third act, and it is necessary for the villains to be unmasked, he has made them very conveniently pull off one another's masks or throw off their own.

A bright if not specially noteworthy interpretation of the piece is afforded. Mr. Righton plays with unction distinctly comic the citizen who seems to have occupied his leisure hours with meditations upon Jean Jacques. This is one of the best and most artistic of Mr. Righton's performances. Miss Kate Lawler has a brusqueness and petulance not unsuited to the character she presents of a tradesman's niece with a will of her own. The actors generally play satisfactorily the characters assigned them, and one actor at least, Mr. Philip Day, succeeds in stamping upon a character an exact, a recognizable, and a very comic physiognomy.

With 'Bow Bells' were presented two shorter pieces. 'Wild Flowers,' by Mr. Rose, is a sketch of contemporary society with a pleasant love interest. 'Popsy Wopsy'

is an extravaganza which, so far as regards its plot, is not without drollery, but which owes much of its attractions to Mr. Solomon's vivacious music. The principal characters in this were sustained by Misses Lawler and Brennan, Mr. Righton, and Mr. Haynes.

Sheridan Knowles's drama of 'Virginia' has been revived at the Surrey, for the reappearance of Mr. Creswick after his return from Australia. This tragic masterpiece of a man who had a large measure of dramatic fire provides Mr. Creswick with a character suited to his talents. The exposition of Virginia which is afforded is conventional in style, and is wholly unlike the modern school of tragic acting. It has, however, genuine power, and is in its sustained strength more effective than the spasmodic style which has sprung of late into public favour. Mr. Creswick's powers have ripened and his method has been matured during his absence, and his impersonation has variety and significance we failed to note in earlier performances. The general interpretation of this play had an amount of merit which reflects credit upon the Surrey management. Actors, many of whom are wholly unknown to the majority of playgoers, wore the Roman dress with an ease that is far from common in West End theatres, and acted with judgment and moderation which deserve high commendation. Mr. J. A. Arnold's Appius Claudius, Mr. Howard Russell's Dentatus, and Mrs. Billington's Servia were competent performances; Miss Cowell's Virginia had grace and tenderness; and Mr. Cartwright's Iulius showed flashes of genuine passion. If performances of this class become common on the Surrey side of the river, there is a chance of the West End playgoer being lured to theatres altogether outside his customary limits. Mr. Creswick, previous to the termination of his engagement, will play a round of his characters.

Dramatic Society.

Evening performances have commenced at the Imperial Theatre, the entertainments consisting principally of ballet. No novelty has, however, been produced, the opening piece consisting of 'A Quiet Pipe,' with Miss B. Henri and Mr. Macklin in their original rôles, and the following spectacle being made up of ballets which have been seen in the Aquarium, at Drury Lane, or at other theatres.

At the morning performances at the same house a burlesque by Mr. R. Reece, entitled 'The Half-Crown Diamonds,' has also been played. This is a rearrangement of a piece given a few years ago at the Mirror Theatre. Miss E. Farren, Mr. Royce, Miss Vaughan, Miss Amelia, and other members of the Gaiety company support the principal parts.

The title 'Auld Lang Syne,' assigned last week to Mr. Dilly's one-act piece at the Vaudeville, should be 'Auld Acquaintance,' a name which characterizes the intimacy originally existing between the two principal characters.

'ROBERT MACAIRE' has been revived at the Ambigu Comique for the reappearance of M. Gil Naza, who plays the hero. M. Dilly is Bertrand, a part which in his hands should be irresistibly comic. The version of 'Robert Macaire' now given is in five acts and seven tableaux, and is preceded by 'L'Auberge aux Adrets,' in two tableaux.

TO CORRESPONDENTS.—E. B.—E. J. C.—W. G.—E. L.—W. A.—G. F.—received.
W. G. W.—We cannot answer such questions.

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SATURDAY, OCTOBER 16, 1880.

CONTENTS.

PANIZZI'S LIFE	491
THE COUNCIL BOOK OF KENNEL	492
SIR EDWARD REED'S TOUR IN JAPAN	493
CHRISTIE'S BIOGRAPHY OF DOLIST	494
NOVELS OF THE WEEK	495
PHILOLOGICAL BOOKS	497
LIBRARY TABLE	498
LIST OF NEW BOOKS	499
THE GIPHSIE IN NORTHERN EUROPE; THE LIBRARY ASSOCIATION AT EDINBURGH	499-500
LIBRARY GOSPEL	500
SCIENCE—BOTANICAL BOOKS; SOCIETIES; MEETINGS; GOSPEL	502-503
NEW ARTS—THE PRIVATE COLLECTIONS OF ENGLAND; GOSPEL	503-505
MUSIC—THE WEEK; GOSPEL	505-507
DRAMA—THE WEEK; GOSPEL	507-508

LITERATURE

The Life of Sir Anthony Panizzi, K.C.B., late Principal Librarian of the British Museum, Senator of Italy, &c. By Louis Fagan. With an Etching and other Illustrations by the Author. 2 vols. (Remington & Co.)

VERY interesting in many respects was the career of the late Sir Anthony Panizzi. Exiled at an early age from his native country, beset for some time by the troubles which poverty entails, often in conflict though seldom overcome, he not only attained to a high and most honourable position in the public service of his adopted land, but he became an actual power in the society of that land, consulted and trusted by leading statesmen, and esteemed by many of those distinguished persons whose weight was greatest in the world of letters. It is not very difficult to see or to explain how his success was achieved. He was endowed with a remarkable memory and an amount of brain power which enabled him to work hard and long, and so to accumulate knowledge with little fatigue. He had the love of power which leads a man to spurn frivolous delights; his intellect was clear, his will was strong, his temper was hot. He possessed most of the requisites for victory in the battle of life, especially the rare power of ruling, the capacity for conciliating where it is expedient and for crushing where it is necessary. Seldom doubting, never wavering, he steadily ascended until he had reached a height as remarkable as enviable. Attached as he was to the country of his adoption, his love for his native land never grew cold, and his influence with the leading men of the Liberal party made him an invaluable adherent to the cause of Italian independence. Until he retired from the public service in 1866, he occupied a conspicuous position, and even afterwards, though his health was greatly enfeebled, he kept up his influence with many ruling men. The last years of his life, however, were rendered painful by a lingering illness, and he gradually dropped out of public notice, so that when the end came he passed away comparatively unremarked. But his fame must ever be associated with that of the Library of the British Museum, the noble institution to which he devoted so many years of his life, and which is so

deeply indebted to his energy. Its magnificent Reading Room is the best monument to his memory. But the volumes now before us will render good service by calling attention to the work he did, not only within the walls of the Museum, but also in the world without. They are at the same time rendered both interesting and valuable by the letters which they contain from many of the leading statesmen and other celebrated men of his time—Thiers, Cavour, Palmerston, Clarendon, Gladstone, and many others—sometimes dealing with the most important questions of the day, generally written with a frankness which testifies to great regard and esteem.

Antonio Genesio Maria Panizzi was born at Brescello, in the territory of Modena, on the 16th of September, 1797. "His father, Luigi Panizzi, was the son of Dottor Antonio Panizzi, a lawyer. His mother, Caterina Gruppi, was descended from a respectable line of ancestors, many of whom had earned for themselves honourable distinction, chiefly in the profession of the law." He was sent to school at Reggio—where he seems, to judge by a somewhat unsavoury anecdote on p. 11, to have early evinced a characteristic indifference to religious matters—and then to the University of Parma, where he studied law, obtaining the degree of "Dottor" in 1818. Soon afterwards he was appointed Inspector of Public Schools at Brescello, being indebted for the appointment to the goodwill of his sovereign, Francis IV., Duke of Modena. Before long, however, he joined the Association of Carbonari, men whose chief wishes were "to free Italy, to unite her several states, and to expel the 'stranger.'" In 1821 he was summoned to the police office and there arrested. But "the man who arrested him proved to be a friend, and by the aid of this kindly official he was enabled to jump out of a window and again make his way for the frontier." Arriving in Switzerland, he wrote the book generally referred to as 'I Processi di Rubiera,' Rubiera being the name of the fortress in which the prosecution of Modenese political offenders was carried on. This book, by which "the circumstances which drove Panizzi into exile, though not detailed in all their fulness, are illustrated and rendered intelligible," was even then sparingly circulated, and was afterwards "so rigidly suppressed by the writer that very few persons have ever seen it." In his absence "the contumacious Doctor of Laws Antonio Panizzi" was tried and condemned "to the punishment of death, to be executed on his effigy." The Inspector of Finances at Reggio soon afterwards "sent him an account of money spent in preparing his accusation, sentence of death, and even for the expenses of his execution in contumaciam," and requested that he would recompense him for the outlay of "225 francs and 25 cents, including the usual fee for the hangman."

The representatives of Austria, France, and Sardinia having insisted on his expulsion from Switzerland, where he first sought for shelter, Panizzi was obliged to make for England. In May, 1823, he arrived in London, and there he spent a short time.

"The author clearly recollects hearing Panizzi narrate that, in these days of his indigence, fourpence was all he allowed himself for

breakfast and dinner, and how well he remembered spending one portion of an afternoon in gazing through the windows of a cookshop, watching with hungry eyes the more fortunate mortals who were satisfying their appetites within."

From London he went, acting on the advice of Ugo Foscolo, to Liverpool, where he remained some years.

"His income was chiefly derived from giving lessons in the Italian language and literature; some of his pupils lived far away from the town, and he used to start on foot early in the morning, give his lessons, and return to Liverpool by eleven o'clock."

In 1828 he accepted an invitation to occupy the chair of Italian Literature in University College, an offer due to the influence of Mr. Brougham, who in the spring of 1831, having become Lord Chancellor, and therefore one of the rulers of the British Museum, introduced him into that establishment under the title of extra assistant librarian. In the Museum he gradually rose from step to step, until in 1856 he reached the highest post, that of Principal Librarian. The charge of being a foreigner was often brought against him, and we are told that a speaker at a public meeting once "made an open statement that Panizzi had been seen in the streets of London selling white mice." Not that precedents for bestowing posts in the British Museum on foreigners were wanting, for the second Principal Librarian was a Dutchman, Dr. Matthew Maty, and the fourth was a native of Switzerland, Dr. Joseph Planta. Sir Henry Ellis, whom Mr. Panizzi succeeded, was the fifth.

How much the British Museum owes to the tact and energy of the late Sir Anthony Panizzi is well known. From the time of his first entering upon office he never ceased to impress upon the minds of all the authorities concerned, whether Trustees or Treasury officials, the ideas which he himself held, and which his biographer sums up as follows:—

"I. The Museum is not a show, but an institution for the diffusion of culture.

"II. It is a department of the Civil Service, and should be conducted in the spirit of other public departments.

"III. It should be managed with the utmost possible liberality."

Of all the various phases of his Museum life the present work gives a full account, especially as regards the development of the Library and the construction of the new Reading Room. But we will pass on from that part of Mr. Fagan's work which deals with official life to those (of more interest to many readers) which refer to foreign affairs. In the year 1845 Mr. Panizzi was allowed to go to Vienna, and there he had an interview with his former sovereign, the Duke of Modena. On that occasion "he clearly and distinctly told the duke that his mode of government was wholly hateful to his visitor, though he had no feeling of enmity towards the duke himself personally, and that perhaps there remained even a sense of gratitude." In 1851, being at Naples, he was received by King Ferdinand II., who "allowed him to talk on the subject of Poerio to Settembrini, and the prisons of Naples. On this theme Panizzi descanted uninterruptedly for full twenty minutes, when the king rose, closing the interview with the remarkable words: 'Addio, terribile Panizzi!'"

He paid another visit to Naples, it may be remarked, in 1862, when he was, to use his own words, "so disgusted with the harsh proceedings of the President of the Commission appointed to take possession of the property of religious corporations," that he did not rest till he had obtained the dismissal of that official. With Settembrini and his friends, imprisoned in San Stefano, Panizzi sympathized so warmly that he took a leading part in a plan for their release. A steamer was chartered, the *Lale* of Thanet, which started from Hull in the autumn of 1855, bound for Naples, where the prisoners were anxiously awaiting its arrival; but an accident soon compelled it to turn back for repairs. A second time it set forth; but it was caught in a storm off Yarmouth on the 25th of October and totally lost. One of the numerous letters from Mr. Gladstone which these volumes contain was written on this occasion. It begins:—

"My dear Panizzi,—I cannot help writing you a line, however barren of condolence. I had hoped it might please God that your benevolent plan should succeed. It seems usually so hopeless to do good in this world, on a large scale, that one desires to become intensely concentrated on what lies within a small compass. For myself, too, I feel that with respect to the Italians I have had a great deal more credit than I have fairly earned; and I wished to have a hand in doing something by way of a step towards rectifying the account."

Another letter of Mr. Gladstone's deserves to be quoted, because it is most characteristic of the writer:—

—Chumber, October 18, 1866.

"My dear Panizzi,—*Ei fu!* Death has indeed laid low the most towering antlers in all the forest. No man in England will more sincerely mourn Lord Palmerston than you. Your warm heart, your long and close friendship with him, and your sense of all he had said and done for Italy, all so bound you to him that you will deeply feel this loss. As for myself, I am stunned. It was plain that this would come; but sufficient unto the day is the evil thereof, and there is no surplus stock of energy in the mind to face, far less to anticipate, fresh contingencies. But I need not speak of this great event. To-morrow all England will be ringing of it, and the world will echo England. I cannot forecast the changes which will follow; but it is easy to see what the first step should be. I cannot write on any other subject.—Yours ever, and most warmly,

"W. E. GLADSTONE."

With exiles of the Mazzini type Panizzi appears not to have been so much in accord. Mr. Fagan states that he remembers

"one afternoon, about the year 1860, whilst walking down Fleet Street, in the company of Panizzi, being desired to look towards the left, on doing which, he perceived a man of very dark complexion, in a shabby black coat, with a silk kerchief wound round and round his neck, without collar, waistcoat buttoned high, and with downcast eyes, standing by the side of one of the small archways of what was but recently Temple Bar. Panizzi observed, 'That is Mazzini.' No bow, no sign of recognition passed between them."

Early one morning, almost before daybreak, we are told, on taking his seat in the diligence running between France and Italy, Panizzi

"recognized close to him the figure of a man, in blue spectacles, and carefully enveloped in his long Italian cloak. It was no other than his *quondam* friend Mazzini, who, finding his

incognito discovered, whispered 'Per amor di Dio, Signor Panizzi!'"

With Garibaldi, however, Panizzi was evidently on good terms, for the general dined with him on the 15th of April, 1864, on the occasion of his visit to London, and drove with him to Chiswick at five o'clock next morning, in order to visit the grave of Ugo Foscolo, above which

"the general requested his friend to address the crowd which their appearance had collected from all sides; the latter did not, however, hesitate to declare frankly that such a course would be contrary to the customs of this country."

It was in reference to the reception of Garibaldi in England that Massimo d'Azeglio wrote the letter which has been printed in the 'Lettere ad Antonio Panizzi,' and from which some extracts are given in the present work.

Among the letters of most interest communicated by Mr. Fagan are those written by M. Thiers on the subject of the Spanish marriages. They are too long for quotation, but they are well worthy of being carefully read. A briefer specimen of his correspondence is preserved in one of Lord Clarendon's bright, vigorous letters. It was sent, it seems, to the Secretary of the Treasury, and ran as follows: "Mon cher Ellice,—Je veux connaître à fond le système financier de l'Angleterre; quand pourriez-vous me donner cinq minutes?" As possibly interesting may also be mentioned the long letter from Cavour to Panizzi, written on the 24th of October, 1858, at Leri, the country seat to which the great statesman had retired immediately after Villafranca with a heavy heart; Mr. Gladstone's letters with respect to the conduct of the Emperor of the French in 1860; Massimo d'Azeglio's confession of faith on the subject of spiritualism, written in 1865; Prosper Mérimée's praises of his imperial friends at Biarritz; and Poerio's account of Southern Italy, written in 1860. Mr. Fagan has made good use of the materials bequeathed to him, and has produced a work of great and probably lasting interest. Among the numerous illustrations which he has contributed to these volumes, the two etched portraits of Sir Anthony Panizzi deserve very high praise.

The Council Book of the Corporation of Kinsale from 1652 to 1800. Edited by Richard Caulfield, LL.D. (Guildford, Billing & Sons.)

HAVING published the Council Books of Cork and Youghal, Dr. Caulfield has now edited in the same form that of Kinsale. This quaint old town lies seventeen miles directly south of Cork. Its proximity to the latter town has always prevented Kinsale from acquiring commercial importance, and during the present century it has fallen into insignificance, being a mere fishing station and a local but unfashionable watering-place; nor do the few visitors that it attracts suspect that the siege of Kinsale, at the commencement of the seventeenth century, was second in importance to that of Ostend only, and that the struggle round this remote borough formed the turning-point of the prolonged war between England and Spain. Ships making for the south coast of Ireland or the British Channel from the westward ran for the old

Head of Kinsale, and the passage from this port to the harbours of Galicia was short and free from difficulty. Before the introduction of steam navigation, both English and foreign fleets frequently anchored at Kinsale.

Perhaps originally a Danish settlement, Kinsale has a history similar to that of the other southern Irish ports. Colonized by English settlers, it suffered from the hostility of its neighbours, and endured a perpetual siege, lasting through generations. If we are to believe the declarations of the inhabitants of these places, it is not easy to understand how they continued to exist, and it may perhaps be suspected that in the intervals between hostilities the merchants of the seaboard towns contrived to do many good strokes of business with their hereditary enemies. The military importance of the harbour was rendered evident by the defeat there of the French and Spanish galleys in 1580; and when in the sixteenth century the relations of England and Spain became permanently hostile, proposals were often made for fortifying the town. During the reign of Elizabeth the Irish insurgents naturally communicated with the Continent through the ports of Western Munster, but this district, although adapted for the landing from time to time of small supplies of arms and ammunition, was not fitted to serve as a basis for extensive military operations. It is, however, difficult to understand why the Spanish expedition of 1601, sent to succour O'Neil, selected the county of Cork as the point of invasion, and established themselves at Kinsale, the only available road from which was closed by the garrison of Cork. Abandoned by their fleet and unable to retreat or advance, the Spanish invaders were penned up in Kinsale, and after a vigorous defence of seventy-five days surrendered to the Lord Deputy. The Council Book of this period is not forthcoming; it possibly may be found among the Public Records, as after the siege the Lord President refused to return without express order the muniments of the city, which he conceived to be forfeited. It is, however, to be regretted that Dr. Caulfield has confined his notice of this remarkable siege in his prefixed annals to short and unconnected extracts from an ordinary and well-known history, and has not added to the illustrations of his volume an engraving of the picture of the siege preserved in the Library of Trinity College, in memory of the fact that that collection of books owes its origin to a subscription made, at the suggestion of Raleigh, by the English officers out of the Kinsale prize-money.

The most interesting portion of this volume is the entries during the reign of James II. and the temporary supremacy of the Catholic freemen. In most of the Irish corporations the books containing these entries have been destroyed, and in some, as in Galway, the new corporation did not commit themselves on paper, and left the records of this interval a blank. At Kinsale the records are carried uninterruptedly through this period, and we are enabled thus to judge, in the case of an ordinary borough, how far the Protestants were affected by the supposed liberalism of the last Stuart king. In May, 1686, for the first time, and under the letter of the Lord

Lieutenant (Lord Clarendon), there were admitted freemen, manifestly Catholics, without taking the oath of supremacy, who, for some unexplained reason, did not pay their fees. On the 28th of February, 1687, Robert Myagh was sworn sovereign for the remainder of the year by virtue of his Majesty's letters patent. Myagh belonged to one of the Catholic families who had lost their property in Kinsale in the time of Cromwell, and had been in constant litigation with the Corporation. On the same day nineteen burghesses were admitted, of whom sixteen were manifestly Catholics. Of the officers appointed on the same day three out of four were undoubtedly Catholics. The reconstituted Corporation appears then to have dissolved all the existing trade guilds and reconstituted them. On the 5th of March the Masters of the new companies were sworn in, the nationality and religion of the first of whom are not doubtful, viz. Mr. Teige O'Know, Master of the Company of Coopers; the names of the other Masters are not so purely Celtic, but are unmistakably Catholic. Some new companies were also formed, including the "Barber Chyrurgions and Perriwigg Makers of the Town and Liberty of Kinsale," who were bound to trim *gratis* the sovereign, recorder, and town clerk, and their successors. The complete predominance of the Catholics is marked in the following entry:—

"14 Oct., 1689. Ordered that the Sov^{ty} shall nominate such as are qualified to watch nightly in the Corporation, and such of the Protestant inhabitants as are not able to pay for Roman Catholics to watch in the town, to be exempted, and such as he thinks able, either to send a Ro Catholic or pay for him."

This may be contrasted with an entry some thirty years later:—

"1 Oct., 1716. Whereas the Protestants of this town did watch and ward last year, that in future, if there be occasion, that the Roman Catholics shall send a sufficient man, each of them, to do their duty."

The introductory annals contain some interesting extracts about the sack of Baltimore by the Turks in 1631. This event is detailed in one of the best of modern Irish ballads, the author of which manifestly believed the sufferers to have belonged to the much-enduring Celtic race; for when he desires to express their detestation of the traitorous pirate John Hackett, who steered in the vessel of the Mohammedan captain, there occurs the line, "They cursed him with McMurrough that day in Baltimore"; it is amusing to find that the sufferers were all Saxon oppressors, who probably had never heard of McMurrough, and that John Hackett is described as an Irish Papist.

There are numerous interesting extracts and documents contained in both the introductory annals and the appendix, out of which a large amount of miscellaneous information may be sifted by the intelligent reader. We need scarcely add that this volume (the result of the energy of a private individual unaided by any public assistance) is a worthy companion of those which have preceded it.

Japan: its History, Traditions, and Religions. With the Narrative of a Visit in 1879. By Sir Edward J. Reed, K.C.B., M.P. 2 vols. (Murray.)

No circumstances could have been more favourable for sightseeing than those under which Sir Edward Reed lately paid a visit to Japan. Having given his support to the aspirations after progress displayed by the Japanese Government by building ironclads for their navy, he received and accepted an invitation "from his Excellency Admiral Kawamura, the Minister of Marine, and some of his colleagues" to follow the creations of his skill to their new home. In the beginning of January of last year Sir Edward landed at Yokohama, and before many weeks of his short visit were over the hospitality of his hosts, the brilliancy of the climate, the beauty of the landscape, the gaiety of the people, and the quaintness of their civilization had so filled him with admiration that he determined to exchange the "letter or two to a leading journal," in which he had intended to expound his views on Japan, for a two-volume work.

Of course, in a visit extending over only a few months, it was impossible that Sir Edward could gain more than a superficial knowledge of the history and the institutions of the country, and he frankly states in his preface that his information on these subjects is all second-hand. But none the less is our gratitude due to him for having written so vivacious an account of all he saw and heard during his stay in Japan. But though his readers will gladly listen to him while he relates his own experiences, it cannot but be regretted that he has given his book so much the air of having been written for a purpose, by championing on all occasions the Japanese views on international questions in opposition to those of his own Government. No one will deny to the Japanese the credit due to them for the astonishing advance that they have made in real civilization, and all will sympathize with their

"aspiration.....for their country to be treated by the other powers on terms of absolute equality—to have its so-called sovereign rights fully recognized, and its liberty of action entirely unfettered."

In other words, they wish to abolish those clauses in the treaty which provide for the extra-territorial rights of Europeans and for the regulation of the customs tariff. But long experience is said to show that if the lives and limbs of Europeans residing in Oriental countries are to be protected and commerce encouraged, these clauses are necessary. China, Siam, Turkey, Egypt, and other states have submitted to them, and Japan could only be exempted from the common law if she were able to prove that she had definitively established reformed institutions on a European basis. Even Sir Edward Reed admits

"that at the time of the signing of the treaty it was absolutely essential, for the security of the persons and property of foreigners, that these should not be subject to the action of native courts. Torture, since happily abolished, then existed in grim reality, and justice of all kinds was administered in a fashion utterly unmitigated to foreigners. But," adds Sir Edward,

"a great change has taken place. Codes of laws, both civil and criminal, have been framed on the best models; while the procedure in the courts of justice would compare favourably with that in use in many European courts.....In the case of Japan, then, it appears certain that consular jurisdiction will shortly have to be seriously dealt with."

But Sir Edward Reed forgets that the changes he describes have been effected suddenly by a handful of men, and that the people in the interior of the country, who took him for a Chinaman, never having heard of any other foreigners, would as readily follow leaders who might bring back "torture in its grim reality" as their present enlightened rulers. That in some respects no advance has been made since the treaties were signed is shown by the fact that foreigners, except when provided with special passports, are still rigidly excluded from the interior of the country; and even that a step backwards is not impossible may be argued from the abolition of Buddhism as the State religion, and the return to the ancient Shinto faith, which has been described by Mr. Satow, the great authority on this subject, as "an engine for reducing the people to a condition of mental slavery." As to the foreign treaties, Sir Edward considers that they were imposed on the Japanese "by force of sword and musket and cannon," but the events of the time hardly bear out this statement, nor were any threats of violence used by the foreign powers. "Poor Shogun, poor people," writes Sir Edward. "But more serious than the financial difficulty [that was then pressing on the Government] and more significant were the perpetually renewed efforts of foreigners to force Japan to trade with them." It is curious that while witnessing and so much admiring the signal advantages which have accrued to Japan from her intercourse with foreign nations, Sir Edward should so much regret the first step which led to this advance. He is never tired of enlarging on the superiority of the new state of things over the old, and yet he never ceases to stigmatize the act which made this reform possible as one of cruel injustice. It is a pity also that before writing of the events which occurred subsequently to the establishment of foreigners in Japan, such as, for example, the murder of Mr. Richardson, he did not make himself thoroughly acquainted with the facts. Readers of the present work should correct their impressions of the history of this period by turning to Adams's 'History of Japan,' where they will find it accurately related by one who was on the spot, and who supports his statements by full and authentic testimony.

With international questions, however, we take leave of the only parts of the work with which it is necessary to find fault, except it be to say that, already having in Dickson's 'Japan' an excellent sketch of the history of the empire, we cannot but regret that Sir Edward should have thought it needful to shorten his most interesting account of his own tour by giving so long an introduction covering the same ground.

On arriving at Yokohama, the approach to which had been announced by the sight, while yet nearly a hundred miles off, of the "lordly and beautiful Fujiyama," which,

"like a vast and splendid temple, stood high above the ocean plain, white with snow and glittering in the sun," a steam launch was sent off to the ship—it would have been a sampan if the treaties Sir Edward deprecates had never been made—for the distinguished visitor. At the landing-place he was received by Admiral Kawamura and other high officials, who conducted him by train to Yedo, or, as it is now called, Tokio, "the Eastern capital." The motley appearance of this city is a fitting emblem of the state of transition in which everything, political and social, in Japan now is:—

"Although Tokio is in the main still a Japanese city, exhibiting everywhere the life, the customs, and the costumes of the Japanese people, it bears many manifest and obtrusive evidences of European interposition. The railway, with its European station and equipments, is the first great contrast with the native architecture and appliances which strikes one. Not far from it is the foreign settlement, where many of the houses are of European type; and in looking over the city from an eminence, one sees bank buildings, schools, and occasional residences of foreign pattern rising up above the less elevated Japanese buildings—less elevated save as regards the temples alone, which here and there stand up high above all other Japanese constructions. Most of the great educational establishments, such as the University, the College of Engineering, the Military College, and the Naval College, are of European style; as are also some of the barracks, and likewise some of the manufacturing establishments. In fact, buildings of this style, with which alone we are familiar at home, but which were perfectly unknown in Tokio a few years ago, are now very frequent and conspicuous objects in the bird's-eye view of the city."

A month was agreeably spent by Sir Edward in Tokio in inspecting the arts and manufactures, the public buildings, and objects of interest of the city and neighbourhood. Nor should the hospitality of his many entertainers be unmentioned. The resources of land and sea, of vineyard and river, were taxed to their utmost to minister to his gratification; and the height of compliment was reached when, at a dinner given by Admiral Kawamura, a "dainty dish" was set before him, from which, when cut, "there flew a number of small birds, with written sentiments of welcome attached to their legs." The curiosity shops naturally attracted much attention, and Sir Edward gives a most interesting account, which is unfortunately too long to quote, of the processes employed in the manufacture of lacquer-ware. Japanese art Sir Edward justly considers to have been derived from China, and he tells us that "the first artist well worthy of the name was Kōsō no Kanaoké," "a pupil of a Chinese." The extreme jealousy with which the Chinese guard their best pictures leaves only the common daubs painted at the treaty ports at the command of foreigners, and the contrast between these and the excellent specimens of Japanese painting which are to be bought everywhere has given rise to the belief that the arts of the two countries have separate and distinct origins. But this is not the case, and the history of Japanese painting which Sir Edward gives is confirmed by the literature on the subject. Probably all admirers of Japanese bronzes

have noticed that no two are exactly alike, but few perhaps are aware of the reason, which is thus explained by Sir Edward:—

"The European mode of casting ornamental objects, such as birds, flowers, &c., in very high relief as decorations of large bronze objects is to employ 'piece-moulds' produced in the following manner. After moulding the pattern in wax or clay, and taking a plaster cast from it, you from this again take a cast in an alloy of tin and lead. This is then sharply chased and divided into a number of pieces, and is then used as the pattern from which the bronze or other article produced is moulded. The process is, of course, an expensive one, and it is not resorted to by the Japanese. They never employ 'piece-moulds,' and yet such is their skill that they produce complex flower-forms as perfect as simpler castings, and more perfect than we ever, as a matter of fact, do produce by aid of our piece-moulds. It follows from their plan that whereas with the piece-mould system a succession of articles can be produced from the same mould, the Japanese require to remodel every article.....The idea of producing a thousand ornamental articles precisely alike is entirely foreign to the Japanese."

But the sights of Tokio only claimed the first attention of the visitor, and a trip through the inland sea to Nagasaki introduced him to the lovely succession of panoramas for which that huge lake is celebrated. Every one who has made the same voyage has admired with him

"the little shrines and temples which are to be seen in picturesque places along the shore opposite to Shimonoséki; and beyond, on both shores, and up the wooded hillsides, the beacons which assist in marking the channel, and which carry small lights at night. Villages nestled in every sheltered bay, with their picturesque junks and boats clustered in front of them; and as we got round on the western side of the land, where the ship channel curves away northwards, we came upon the broad shining surface of the smooth sea, that doubtless overspread many a once beautiful landscape, of which only the mountain tops, in the form of islands, are now visible."

After leaving Nagasaki Sir Edward paid a visit to the great commercial city of Osaka, which is frowned over by the castle celebrated in history, of which, says the author,

"it would be difficult to exaggerate the combined beauty and grandeur, with its lofty walls of stone, its curved outlines, its picturesque white buildings at the corners, its massive tower, its broad moat, and its huge blocks of granite of unexampled size and weight. The whole or most of the walls are notable for these very large blocks of granite, which vie with the largest of those built into the great pyramid of Cheops."

Here also has been established the imperial mint, at which up to the 30th of June, 1878, there had been turned into coin 3,000,000 ounces of gold, 23,000,000 ounces of silver, and an amount of copper that yielded 91,000,000 cash and divisions of cash. The change from the whirr and whirl of the steam-driven machinery of the Osaka mint to the priestly calm of the sacred city of Nara was like passing from the new to the old world, the contrast between the two places being as great as that between the bright, new, gaudy little coins for which the former has become famous, and the huge bronze figure of Buddha, the impressive repose of which has given for more than eleven hundred years a tone of holy quietude to the latter.

"The dimensions of this god," says Sir Edward, "are truly colossal. His height from the base of the sacred lotus-flower on which he sits to the top of his head is 63½ ft., and above this rises a halo 14 ft. wide, above which again rises for several feet the flame-like glory which arches in the whole figure. The face proper is 16 ft. long, its width 9½ ft. The eyes are 3 ft. 9 in. long, the eyebrows 5½ ft., the ears 8½ ft."

But Japan is everywhere full of anachronisms, not the least of which is the existence of a railway station at Kioto, the old capital of the empire, where generation after generation the Mikados lived in sacred seclusion. Here in the imperial palace

"the god-emperor dwelt; here he was enthroned, here married, here lived, here died. When he walked in these gardens, mats were laid before him as he stepped, to keep his foot from touching earth, and when he left them, as he rarely did, he was conveyed in a large carriage closed in by screens, and as he passed along the people stopped and worshipped. Any eye that saw his sacred form would, the people believed, be blinded by the sight."

Such was the state of things thirteen years ago only, and now the Mikado drives about the streets of Yedo in an open carriage, dressed in diplomatic uniform.

We have not space to name even a tithe of the sights witnessed by Sir Edward Reed in this newly awakened country. Suffice it to say that he drank the cup of sightseeing to the dregs. Every ancient institution, every reformed establishment, every sort of festive entertainment, every kind of dramatic performance, from the sacred dances of the Nara priestesses to the anything but sacred dances of the Osaka maidens—all were inspected by him. And the next best thing to seeing them is to read his description of them, which is always graphic and lively. The author writes in high spirits, and he evidently found no difficulty in paying his hosts the compliment of being pleased with everything he saw.

Etienne Dolet, the Martyr of the Renaissance: a Biography. By Richard Copley Christie, Chancellor of the Diocese of Manchester. (Macmillan & Co.)

ETIENNE DOLET may be accepted as a type of the Renaissance. The sanguine, exuberant life, the hunger after learning, the warm brotherhoods and fierce feuds, the cruelty to inflict martyrdom, and the zeal to accept it and convert it into triumph, which characterize an epoch out of the throes of which sprang light and liberty, are illustrated in his career with a fulness such as cannot easily be paralleled. In the great army that fought for freedom of thought and speech he can scarcely be said to have held a command. For a life spent in the arduous pursuit of letters there was no reward, actual or posthumous. Few but those who had cause to dread a similar fate, or his enemies, who raised over his ashes a howl of triumph, heeded his martyrdom, and Time, when the life of turmoil had ended in tragedy, declined to take charge of his reputation or be burdened with more than his name. Such memory of Dolet as survives is the exclusive possession of the bibliophile or the scholar. To the former he is known as one of those erudite printers who have placed Lyons in typographical art by the side of Venice or Florence, or in subsequent times Amsterdam. The latter

has gleaned some scanty particulars concerning one who was the friend and the publisher of Marot and Rabelais, the pupil of Villanovanus, the ally of Bonaventure Desperiers, the opponent of Erasmus, and the antagonist of Scaliger. Meagre and inaccurate records are all that French biographical dictionaries supply, and English works of reference not seldom grudge him even that unsatisfactory tribute. Among those, however, to whom the world owes more than it cares to acknowledge or seeks to repay Dolet stands prominent.

It is pleasant to think that an Englishman has been the first to drag to light such particulars concerning Dolet as may yet be found, and to supply a biography which must rank as adequate. So conscientious and so successful have been the labours of Mr. Christie, his work stands in the most important respects outside criticism. When by means of minute research in quarters that are to the ordinary student wholly inaccessible, in the manuscript collections and ecclesiastical or municipal archives of such cities as Paris, Lyons, Limoges, and Toulouse, an author succeeds in establishing that all his predecessors are untrustworthy, no standard by which to measure or judge his work is left. With the exception of some articles in the *Gentleman's Magazine* which Mr. Christie mentions with praise, the references to Dolet in England are few and almost always inaccurate. In France, meanwhile, things are not so much better as might be expected. In the third volume of the 'Annales Typographiques' of Maittaire a hundred pages are devoted to Dolet, in which the references to himself contained in his own works and in contemporary authors are collected. This work must, however, be regarded as a *mémoire pour servir*. A life by Née de la Rochelle, published in 1779, is little more than a translation of the compilation of Maittaire with unimportant additions. A third memoir appeared in 1857 from the pen of M. Joseph Boulmier, entitled 'Estienne Dolet: sa Vie, ses Œuvres, son Martyre.' In this life, written by an enthusiast, who himself calls his book a dithyramb, no attempt is made to supply an impartial history. Dolet is treated as a man of noblest character and loftiest intellect, and spoken of as "le Christ de la pensée libre." None of these lives or of the accounts supplied in standard works of reference is free from inaccuracy, and from all of them together it is impossible to extract, says Mr. Christie, "a satisfactory explanation of his misfortunes and fate." An opening was afforded for a work of sound and accurate scholarship, and such Mr. Christie has supplied. Close and conscientious study of the writings of Dolet and his contemporaries, in books "of several of which only a single copy is known," has supplied much fresh and important information. In addition to these sources, Mr. Christie has been "fortunate enough to find in the manuscript correspondence and poems of Jean de Boyssone, preserved in the public library of Toulouse, a mine of interest and information respecting Dolet and his friends."

The matter thus obtained Mr. Christie has used with judgment, and his book may be cited as, in many respects, a model biography. Avoiding the temptation to dwell upon Marot

and Rabelais, and "other eminent persons whose lives were to some extent connected with that of Dolet," or to "interweave with the life of Dolet the general history of literature and scholarship in France during the period in question," he has kept steadily to his text, and has furnished a judicious estimate of the man and his work, and a luminous account of the circumstances which aided the development of his character and brought about his death. Not even at the martyrdom of Dolet does Mr. Christie suspend his labours. Concerning his son, Claude Dolet, whose fate has hitherto been a mystery, he obtains information which has every appearance of trustworthiness, and which reflects some light upon the career of Dolet himself, and he points to evidences which show the great printer, scholar, and martyr of Lyons, the "father to a line," if not of kings, at least of respectable lawyers and magistrates.

In using this language concerning Mr. Christie's work, and in stating, moreover, that its interest is such that a student can scarcely seek a surer pathway into the land of the Renaissance, we accord it such praise as it is a pleasure to be able to bestow. One drawback from its merits needs, however, to be mentioned. Occupied in the task of collecting and arranging materials, the author has neglected those graces of style which are only less important than soundness of judgment and accuracy of fact. His English is often inelegant and sometimes slovenly in the last degree. Scarcely a fault of writing is there from which he is wholly free, and some of his errors seem to betray an ignorance almost rudimentary of the laws of prose. In his preface he commences to stumble over the most common obstacle in the path of young writers: "Besides the four books written by Dolet and printed by S. Gryphius (and which are the least rare of his writings), I have seen," &c. When we get into the text we find such expressions as "Of this court Bembo, though still a youth, was the life and soul, and has dedicated," &c. Even worse than this sentence is that which follows it. On p. 27 there is a curiously awkward and, so far as we know, original attempt to escape the difficulties connected with the use of pronouns: "On the death of Longolius he seems to have succeeded the latter as the chief Professor of Latin at Padua." "Latter," it may be said, indicates Longolius. When he says, speaking of Boyssone, "A man of rare ability and love of letters, a poet, a jurist, and a scholar, a somewhat timid sensitiveness of disposition certainly detracted," &c., Mr. Christie seems unaware that the opening words require the second part of his sentence to commence with the name of the man to whom reference is made or the pronoun which stands for it. Impossible comparatives and superlatives abound: "The floral games were among the chief festivals, if not the *chiefest* of all"; "A more complete list," where a list more nearly complete is meant, and so forth. "But although neither of these edicts *were* ever actually enforced," &c., is an absolute offence against the simplest of grammatical rules. One more specimen shall be the last; it is a marvel of clumsiness: "His salary was forty livres tournois per annum, being a higher stipend than that of any other

of the lecturers, and from which we should infer," &c.

If we dwell upon these offences, it is because there has always been a tendency on the part of those educated in English universities to neglect English style, to the study of which the university itself offers little inducement. In England at the present day a movement has commenced in favour of style, such as has long been seen in France, and a student of Renaissance literature is the last by whom a movement of this kind should be neglected. The only inaccuracy in matters of fact that we have found in a careful perusal of the book is attributable to Dolet rather than his biographer. Mr. Christie supplies from a work of Dolet a description of Lyons, one passage of which is as follows: "Through its centre the Saône rolls its sluggish waters, and on one side it is girded by the Rhone; then each of the two streams, flowing with a gentle current, receives the other into its bosom." One who has breathed the current of the Rhone in Lyons would scarcely think of qualifying as "gentle" what is probably the most impetuous among the large rivers of Europe.

Quitting the ungracious task of fault-finding, and turning from the book to its subject, we find a picture of the man so vivid and lifelike we seem to form with him what may almost be called a personal acquaintance. Fierce, turbulent, suspicious, generous, ardent, he shows in his behaviour the influence of those passions on which mediæval life imposed scarcely a check, and that special kind of ferocity begotten of literary quarrels which was a special outcome of the Renaissance. To understand his life it is absolutely necessary that the reader should know the epoch in which Dolet lived—a time when a university outbreak could send him to prison, and prepare the way for his judicial murder; when two or three words added, for the sake of making more clear the sense, to a translation of a work attributed to Plato could consign him to the stake; and when Scaliger, a man who had assumably never seen him, and whose cause of quarrel was purely literary, could, fifteen years after Dolet's death, rejoice over it and make obscene jokes concerning it.

Born of respectable and middle-class parents in Orleans—for the legends that assign him a more illustrious parentage may be dismissed—Dolet spent the first twelve years of his life in his native city. At twelve he went to Paris, and commenced that worship of Cicero which was the source of his greatness and of his fate. Of his life in Paris we know little. When seventeen years of age he proceeded to Padua, where he imbibed the free-thinking opinions which secured him the hatred both of Geneva and of the Sorbonne. After three years spent in the university, then one of the first in Europe, Dolet was taken to Venice as secretary of Jean de Langeac, Bishop of Limoges, and ambassador from France to the Most Serene Republic. Subsequently, in the hope of getting preferment from the bishop, he joined the University of Toulouse, and commenced to study law. Toulouse was at that time the seat of the most degrading superstition and the blackest obscurantism. Dolet was very soon embroiled with the authorities, and, after passing some time in

prison, was released at the intercession of his friends and patrons. After his rescue he saw that Toulouse was no place for him, and proceeded to Lyons. Here commenced a life of scholarship, the features of which we cannot even indicate. Corresponding with his college acquaintance and tutors, continuing his great work, commentaries upon the Latin writers, composing occasional satires or poems, vehemently attacking Erasmus on account of his heresies with regard to Cicero, making and then losing the friendship of Rabelais and others of the celebrities around him, and finding time in the midst of his manifold occupations to commit homicide, Dolet led a life which was common in that age and scarcely possible in another. His commencement as a printer seems attributable to his marriage and the necessity of providing for a wife and a child. Little time was allowed him to enjoy domestic peace. His enemies were always active and vindictive, and he spent the greater portion of the latter years of his life in prison. The pardon obtained from Francis I. by great influence was unavailing; and at length, upon an utterly futile charge, he was condemned under the infamous *Liset* to be hanged and burned. This sentence was carried out in Paris. So perished an illustrious victim of the Church, whose mission it then was to root out heresy at any cost. The murder was no more effective than other murders accomplished with a like object. Of all the crimes of which, through her sanguinary minister the Sorbonne, Rome was guilty, this seems one of the most stupid and atrocious. Such a termination to a career of letters was, however, familiar enough, and seems constantly to have been anticipated by Dolet himself, whose works contain frequent allusions to it. It may be doubted whether it was not preferable to that of Desperiers and others of Dolet's associates and friends.

About the literary capacity of Étienne Dolet it is not easy to speak, since all taste for the Ciceronian elegances which, in common with most men of letters of his time, he affected, is now lost, and his writings in the vernacular are not important enough to found a reputation. Like many other men of that time, he seems greater than his work. His commentary is none the less a feat of high and accurate scholarship, more philosophical in basis than any work of its class and time. His character is admirably summed up in a few phrases of Mr. Christie's description of Dolet in his twenty-sixth year, when he was so worn with study men judged him to be nearly forty:—

"Mean and squalid in his dress, unattractive in his countenance, full of enthusiasm for learning, and above all for Cicero, filled at the same time with vanity and conceit, and believing that his worthless orations were really deserving the attention of the world, caring only for study and literary fame; such is the impression [of Dolet] which the letter of Odenus makes upon us."

At the time of his death Dolet had just entered his thirty-eighth year. His appearance, as has been said, and the manner in which his life is filled with incident, convey the idea of an older man. His name is likely to be henceforth better known in England, and the knowledge of it cannot

but tempt to the study of the terrible days in which he lived, the saddest and in some respects the greatest among recorded times, and so kindle afresh hatred to the intolerant creed of which Dolet was a victim. How strong is Mr. Christie's hatred of persecution his book everywhere attests; how free from sectarian narrowness are his views may be imagined when we find him speaking of Rabelais as "that great man from whom a word of praise is itself sufficient to confer an immortality." The few illustrations to the book are excellent, and the volume is in all typographical respects worthy of high praise.

NOVELS OF THE WEEK.

Just as I Am. By M. E. Braddon. 3 vols. (Maxwell.)

A Plot of the Present Day. By Kate Hope. 3 vols. (Sampson Low & Co.)

Quite True. By Dora Russell. 3 vols. (Maxwell.)

The Clerk of Portwick. By G. Manville Fenn. 3 vols. (Chapman & Hall.)

The Dean's Wife. By Mrs. Elloart. 3 vols. (S. Tinsley & Co.)

Theodora; or, Star by Star. (Lippincott & Co.)

MISS BRADDON still yields to the temptation of success. Murder and mystery have proved attractive and remunerative, and she again employs them with the hope of fascinating those who delight in morbid subjects. It is to be presumed that in this, her latest picture of crime, Miss Braddon intended that the central interest of her story should lie in the detection of the real murderer; but the incidents of Morton Blake's engagement with Dulcis will probably possess much greater interest for the majority of readers. As is usual in most novels in three volumes, there is much irrelevant detail which the reader might have been spared. Miss Braddon does not appear very familiar with the vulgarities of speech which characterize the lower classes, and in her endeavours to convey to the reader their peculiar varieties of pronunciation she constantly trips. For instance, in the first pages Vargas talks of his "dawg," and two sentences further on he makes use of the word "dog." In his long confession he speaks of "edges and 'ay-stacks"; but this tampering with the initial *h* is not continued. Another trifling detail: hunting men would consider the 19th of December an unusually late date for the first meet of the "Daleshire hounds." Miss Braddon is indefatigable in the production of new works. This prodigality of composition may lead to hasty writing, and this engenders careless writing; yet, notwithstanding its defects, '*Just as I Am*' is a novel which will interest its readers. The story is dramatically told. The lights and shades of character are well delineated. There are fewer horrors, fewer sensational scenes, and more thoughtfulness, than are generally to be found in this author's romances; and though, as we have said, she still makes her plot turn on a murder, exaggeration and sensation are giving place to more truthful sentiment and description. In short, Miss Braddon shows that she has made progress in her art, and this work deserves success.

'*A Plot of the Present Day*' is written in a style of the present day, which certainly

has its faults, but is not without attendant virtues. This particular style is an amalgam; it savours of Dickens and Thackeray, and George Eliot and Ouida; it is pathetic, and cynical, and contemplative, and magniloquent by turns. So far as Kate Hope is concerned, she adds to this amalgam an ingredient of her own, hardly to be traced back to the possession of any master in the art of fiction. Her first sentence is a sample of this newest and most original method of narration:—

"I, Proavia, thought I should be permitted to slumber restfully midst the shades of my ancestors; but lo! I am summarily aroused, the pen is peremptorily thrust into my hand, and I am forthwith commanded to open once again these faded eyes of mine, in order to chronicle, not as heretofore the result of their strained gaze into futurity, but to register events indelibly impressed upon the retina in that—to me—outlived period, the 'present day' of your own century."

From this exordium, assisted by the title-page, we are able to gather—what we may do "*Proavia*" the justice to say we distinctly recollect—that the author of this story was also the author of one entitled '*Through my Spectacles*,' which depended for its facts on its vaticinations, and filled in its background without any reference to the retina. In the second of her two stories "*Proavia*" attempts a more difficult task, inasmuch as she dives into the past in order to produce a present which she herself has outlived, but which apparently her readers have not. And the most ingenious thing of all is that the strained gaze which read the future and the faded eyes which see the past contrive to witness nothing more real or unreal than would occur to the imagination of an ordinary novelist, sitting down to write a plain tale for commonplace readers. Shaking off all this surplussage of construction, and taking the story itself for what it may be worth, '*A Plot of the Present Day*' is simple enough. The reader is treated to a love story; an impassioned lover who tells a lady three times in a dozen lines that if she gets tired of him he will release her "*instantly*," and who goes on to assure her that his rejected rival took his dismissal easily; a "*moon to chaperone our lovers' footsteps homewards*"; a pebble to make the course of their love run roughly for a while; and a tattoo mark under the hero's elbow to put everything straight again. There is plenty of variety in the tale, some tolerable sketching of character, and no very wild invention—though, to be sure, the pebble does create something of a sensation in the usually placid stream. "*Proavia*" will not interest all her readers, in the sense of keeping them engrossed in her plot to the end of the third volume; but she will unquestionably interest a large number. Perhaps the best guarantee of this is the fact that she enters with relish and self-delusion into the affairs of her own puppets, and thus sets the right way to work in order to delude other people.

It cannot be a very easy thing to blow one's own trumpet in such a way as to please one's listeners and thoroughly persuade them of one's superior merits. But this is what the heroine of '*Quite True*' has set herself to achieve, for she writes her autobiography and describes herself as a virtuous, self-sacrificing, and heroic young lady. Perhaps, however, Miss Margaret

Selby—or Miss Dora Russell, if the legend of the title-page is to be taken literally—would object to be called by these good names, in order to escape from the other horn of the dilemma. And, in fact, the heroine of the story does tell three several lies, on account of which she takes herself much to task. But then the lies are of such a character that they rather do her honour than bring discredit upon her. One of them at least proves her to be very weak, and might affect her claim to be considered a sensible young woman, but there is no turpitude about it. Her lies are white lies, and hurt nobody except herself. The greater part of the three volumes is occupied by a narrative of her good deeds—deeds of patient suffering and expiation for the crimes of others; so that, on the whole, it is impossible to acquit Miss Margaret Selby of being a praiseworthy woman. The plot of her story is well woven, and in some of its incidents highly sensational. The will, and the murder, and the old quarry, and the dodging of the law, and the convenient deaths are managed in a workmanlike way; for, like Miss Braddon, the author has had plenty of practice in the combination of the same materials. 'Quite True' is by no means an unreadable novel, whether it is in reality true or fictitious. Miss Russell does not hesitate about describing acts and human relations which a more fastidious or prudish writer might see fit to avoid, but she does it in an unobjectionable manner.

In 'The Clerk of Portwick' the story depends upon many of those extraordinary and all but impossible occurrences which have become the commonplaces of fiction. Still the events are well arranged, and the reader will find some pleasure, if a small one, in watching the author's display of skill in making things fit together. There is one bit of the plot which is left incomplete. A number of jewels are stolen. Some of them are discovered concealed in crevices in the rooms of the hero, who it is hardly necessary to say was not the thief. The author omits to say how the villain contrived to secrete them in his rival's furniture. In spite of its want of novelty in detail the story is certainly interesting—at all events, sufficiently interesting to help the reader, with some skipping, not unpleasantly even through the second volume. But it must be said that this volume is tedious enough when fairly read. There are many chapters which might be entirely omitted without any injury to the story. There is a great deal too much about the routine of the life of the hero while serving as a signalman at a railway station. Possibly the author has not studied this sort of life from nature. It is to be hoped at least that the picture is overdrawn which represents every safe passage of a train past a signal-box as giving the signalman a feeling of relief, and conveys the impression that disastrous accidents are only avoided by coincidences which do not as a rule occur except in novels. In justice to Mr. Penn it should be added that he can at times give simple pathetic touches with good taste and that he has produced a capital sketch of a delightfully naughty boy.

The title of Mrs. Eiloart's story raised expectations which were agreeably disappointed. Though there is a fatal mag-

netism about the Established Church which brings clerical dignitaries into the pages of Nonconformist novelists as regularly as Charles I. reappeared in Mr. Dick's memorial, on this occasion the reader hears nothing greatly to their disadvantage, while there is some magnanimity in making the dean's wife the heroine, and a certain renegade Wesleyan the villain of the piece. There is a good deal of humour in the contrast between the brilliant Irish girl and the society she finds about her in the cathedral close to which she is introduced by her marriage with the dean. That eminently conventional personage, adoring his wife as he does for the vivacious charm of her manner, is inclined to be shocked at the freedoms she allows herself on the ecclesiastical throne she shares with him. The way in which her beauty and graciousness turn the head of Grantley Germaine, the ambitious Dissenter, and draw him into the fold where more aristocratically bred sheep than those of Weigh Street Chapel are tended; how the man misconstrues, in his coarse egotism, the attentions intended by the lady for his own neglected wife; and how, after the wife's death and the dean's mysterious disappearance, his presumption leads him far enough to receive a crushing defeat, are processes well told and eminently natural. Less probable is the strange fortune which, as the result of a railway accident, leads to the substitution of the hapless dean for a lunatic in custody of a keeper, and to his incarceration in a private asylum till time and the attentions of Mr. Germaine have taught his wife to value him aright. On the whole, this is a readable story, not profoundly weighted with a purpose, and containing a good many studies of commonplace humanity.

The author of 'Theodora' has attempted a portrait the significance of which will be variously interpreted. Persons of the fashionable type of thought will see in Theodora a noble character, whose very intolerance of all weakness in others and utter absence of self-distrust place her on a pedestal superior to that of merely Christian virtue. Others will regard these negative qualities as defects, and will hold that a slight admixture of old-world graces would have made the heroine a happier and more useful woman. There is thoroughness and honesty in the way in which the writer faces the result of the entire abandonment by the society she describes of the conception of duty. Thus we have the heroine flying off from her post of wife, certainly under deadly provocation, but without the slightest previous effort to win back her treacherous husband to his allegiance; the hero relating in detail to an unmarried girl the secret of his unhappiness in marriage—a girl who soon confesses her love for him, and who takes the chief part of mourning at his deathbed, driving from the chamber the wife of whom he has had the meanness to complain. Not a single married couple remains true, except in the most conventional sense, because none is guided by any other law than that of the purest self-love. The story gains in point from the "moral earnestness" with which it is written and the naive unconsciousness that the writer is propounding anything less than the loftiest views of human life. The style is lucid, though dashed with certain Americanisms

of language and is the point of view from which English society is regarded.

PHILOLOGICAL BOOKS.

An Attempt towards a Glossary of the Archaic and Provincial Words of the County of Stafford. By Charles Henry Poole. (Stratford-upon-Avon, St. Gregory's Press.)—Mr. Poole's little pamphlet is modestly called an attempt. It has, indeed, no pretensions to be a complete dictionary of the local speech in those things in which it differs from standard English, but it is an attempt in the right direction. It is a grave mistake for word-collectors to put off the publication of their gatherings from year to year in the hope of reaching perfection. Every local glossary must be imperfect, and in the present state of knowledge an imperfect book may well be more useful if published now than a far better one if issued ten years hence. We meet with a few words here—such as "Aside," beside, near, and "Channel," a ditch or water-course—which we regard as good English. It is always, however, an open question what "good English" is, and we see no strong reason to object to them. If Mr. Poole has fallen into error in this matter, he sins in company with all the glossary-makers whose works have merit. The strong point of the book is the useful mining terms it contains. "Timp," the bottom of an iron furnace, and "Rearing mine," a perpendicular vein of coal, are both new to us. The latter is a peculiarly good form, and does credit to the imagination of its inventor. "Timp" we do not understand; it seems an ancient word. "Austro," which Mr. Poole tells us is a "fire-place, the back of the fire, the fire itself," means in the north and north-east of England a screen put before the fire to keep in the heat. It is used in roasting meat, and is commonly spelled "haster" or "hastre," and sometimes "hastener" by auctioneers in their catalogues and other people who have made up their minds that it comes from the verb "to hasten." There is an amusing appendix of colloquial sayings connected with the county.

While the ivy is green and the holly is rough,
This is a lease for the Blast of the Hough.

This is said of a lease of the family of Blest, who held a property at Eccleshall. The point of the distich is, though Mr. Poole does not point this out, that the lease was so long that in popular imagination it amounted to an estate in fee simple. It is strange that in so many places very wide apart the holly should be the particular evergreen selected as a symbol of perpetuity. Not to quote continental examples which might be adduced, there is the Border proverb concerning a liar, "He leas never but when the hollen is green." William Dunbar has some half Latin, half English, verses in which the same idea occurs:—

Willelme Gray, sine gratia
Mynne ains delir cursing, as I wene
Qui nunquam latet mendacis
But quhen the hollyne growis grene;

and during the last general election in one of the eastern shires a person was heard to say of a candidate whom he detested, "He'll alee be a shame to be seen while there's a green leaf or a red berry to be fun on a holly bush."

The Dublin publishers Messrs. Gill & Son have just issued Parts I. and II. of an elementary book entitled *Lessons in Gaelic*, which can be confidently recommended for the use of those who want to begin the study of Irish Gaelic, and we have no doubt that they will meet with the hearty reception which the former Irish books from the same press have had. The author does not give his name, but he describes himself as one of the founders of the Society for the Preservation of the Irish Language and the Gaelic Union.

The believers in Britain-Israel, having found the English people infinitely gullible, are now turning their attention to Wales. So Lazarus and Philo-Israel have issued a pamphlet called

Proofs for the Welsh that the British are the Lost Tribes of Israel. There is nothing very new in it, and the delightful suggestion that the Cymry, as the Welsh call themselves, are the people of Omri has been well known ever since it afforded a meeting of antiquaries at Llangollen, some two or three years ago, so much amusement. Such freaks of spelling as "Gaellic," "Neibhr," "Dannaens," and he likes, are valuable, as showing, after all, what sort of education the propagators of this crasse possess, and we find no reason to doubt that it is founded on a sufficient amount of ignorance and folly to become a large sect, if it be not such now. Indeed, the preface says that Britain-Israel has at least one "truly Christian apostle" already, and we happen to know that it has several priests. The "Proofs," which we believe are to be translated into Welsh, appear to have first seen the light of day in the columns of the *North Wales Chronicle*.

Among the many languages which Prince Louis Lucien Bonaparte has studied are those of the Celtic nations, and among them that of the Welsh. A short while ago he called attention to the fact that he had in his possession a unique Welsh book, called *Athraweth Gristnogus*, published by Griffith Roberts at Milan in 1568, where he also printed the only portion published of his Welsh Grammar, the first book of the kind ever printed in the language. The small quarto before us is a kind of Roman Catholic catechism, the language and orthography of which are highly interesting. The editor tells us that the illustrious owner of this treasure spared no trouble in directing the work, and on inspecting it we are at once convinced of the truth of a remark in the preface, that the printing has been done line for line and word for word, even the obvious typographical errors, in which the text abounds, being scrupulously reproduced. Among other things the Prince points out several arguments supplied by the typography in confirmation of the opinion that "Myles," whence Griffith Roberts dates, is Milan, and not the hypothetical town in Wales suggested by Panizzi some years ago. Prince L. L. Bonaparte deserves the heartiest thanks of the Cymmrodorion for his painstaking generosity, and that society in its turn deserves the thanks of the Welsh for the highly creditable fashion in which the work has been executed.

Dictionnaire de l'Ancienne Langue Française et de tous ses Dialectes du IX^e au XV^e Siècle. Par Fr. Godefroy. 1^{re} Livraison, A—Acolure. (Paris, Vieweg.)—The want of a dictionary of old French has been felt for a long time. Sainte-Palaye's glossary, which has been recently published, is a work of the last century; Roquefort's 'Glossaire de la Langue Romane' was never, even at the time of its appearance (1808-1820), anything but a mere uncritical compilation; and M. Hippelau's glossary, though much more modern, is still worse. It is doubtful whether the vast work of which the first part is before us, though far superior to its predecessors, will satisfy the most modest requirements. In justice it must be said that it is the fruit of immense reading, and one may well believe that when the book is completed few words will have escaped the author's attention. But the extent of the work is of itself an objection to it. A dictionary which, it is announced, will fill ten quarto volumes has several drawbacks on the score of its mass alone—the necessarily long delay in its publication, the cumbersome nature of so voluminous a work, and the high price which will render it hardly accessible to a large number of philologists. Now the most cursory examination of some articles in the first instalment is enough to show that it would have been possible to materially diminish the number of examples cited without at all taking away from the precision of the interpretation of the words. A lexicographer ought to know how to make a selection from the materials which he has amassed, and to cut out citations which do

not give any additional light. This is what M. Godefroy has not known how to do. Moreover, the classification of forms and meanings is very defective, and the longer a word is the more sensible is this defect. But there are other faults. Words which are absolutely different are mixed up in the same article. This may be observed in the very first pages, where examples of a (Latin *ad*) are inextricably confounded with examples of a (Latin *apud*), the words which in their more ancient forms were *ad* and *ab*. To complete the confusion M. Godefroy seems to have had the strange notion that there was in French a preposition *a* coming from the Latin *ab*. This is the only instance in which the author has given an etymology; and we can but approve his prudence. The works of modern philology seem to be unknown to M. Godefroy, who mentions none of them, and who writes exactly as if he was the first person who had turned his mind to French lexicography. In short, this dictionary, so far as one can judge from the first sixty-four pages, is the work—and undoubtedly the useful work—of a laborious compiler, but not of a philologist.

OUR LIBRARY TABLE.

THE second series of Mr. Hingston's *Australians Abroad* (Sampson Low & Co.) deals with Ceylon, India, and Egypt. It would be useless to expect much novelty in a description of Ceylon, of Buddhism, Egypt, and Palestine, and Mr. Hingston is a bold man to have attempted the task. In the present volume the author, in narrating the daily incidents of travel, maintains the same light style that characterized his first book. We cannot but feel, nevertheless, that occasionally his jocularity is scarcely appropriate to the sacred scenes of which he writes:—"Here is the house where Dorcas lived, the good woman who made clothes for the needy and got her neighbours to help her, and left her name as lady patroness of all such charitable co-operative movements down to our time." The incongruity of such a style is still more apparent in other passages. Notwithstanding this blamish our author shows shrewdness in observation, and it is interesting to see the impression made by the oldest forms of civilization on an Australian colonist. His observations have made Mr. Hingston a fierce anti-Turk, and he anticipates a massacre of Christians at Damascus and throughout Syria at no distant date.

THUS comes from the *Law Times* office an *Anecdotal History of the British Parliament*, compiled by Mr. G. H. Jennings. The work is not very well done, but the idea is good. The book consists of paragraphs arranged in order of date under general headings. There are three parts. The first is called "The Rise and Progress of Parliamentary Institutions," the second "Personal Anecdotes," and the third "Miscellaneous Anecdotes." The preface is the best part of Mr. Jennings's work. In it he lays down the lines upon which such a book as his should be constructed, and his general principles are all that could be wished. Perhaps he does not deserve all the credit of the idea, for he frankly admits that this book is an expansion of another work which he and Mr. W. S. Johnston published in 1872, under the title of 'A Book of Parliamentary Anecdotes.' Mr. Jennings possesses the best of intentions, but not the best of judgment. One readily imagines that if he had only printed his commonplace books without revision his work would have been more satisfactory than it is. He says in the preface, "Reference to authorities is given throughout the work wherever it seemed likely to be useful to the reader or of any importance for verification." Thus Mr. Jennings recognizes the importance of references to authorities, but he ought to have known that they are always useful to a reader and always important for verification. Such a book as this is, indeed, worthless

without them. Then Mr. Jennings in practice hardly seems to know what is a reference to an authority. "Haasard," for instance, is absurdly insufficient. "Life of Duncombe" and "Macaulay's History" are not much better. Moreover, the fact is that hardly any references are given. Every paragraph in the book should have been furnished with a reference to the exact title and page of the book from which the anecdote is taken. "The occasion of a particular incident, or the use of a certain phrase, is often matter of dispute and requires verification, both in Parliament and out of it." The author's precept is perfectly right, but then why did he not follow it? He has condemned himself, and cannot blame his readers if they agree with him. In spite, however, of the inefficient manner in which the author has done his work, the book is certainly both amusing and instructive. The personal anecdotes form the largest as well as the best part of the history. They are collected under the names of a number of parliamentary celebrities, and if the means of verification had been pointed out the anecdotes would have been as valuable as they are interesting. Praise may be given to Mr. Jennings for having selected the best of the many parliamentary anecdotes which might be compiled of the men of our own time. Should this book meet with a success which it hardly deserves, Mr. Jennings may have an opportunity of adding references to each paragraph, and then his collection of odds and ends will be worthy of the preface, which at present heralds something very much better than what actually follows. Even as it stands the book affords a good deal of amusement for idle half-hours.

Principles of Property in Land. By J. Boyd Kinnear. (Smith, Elder & Co.)—We rather wonder that what Mr. Dodson calls "the insatiable voracity of statisticians" has not yet procured a return, which should be instructive reading, of the number of books, pamphlets, lectures, and articles on the subject of the land question with which the public has been recently enlightened. Many of these lucubrations may be dismissed as mere electioneering literature, which has either served or failed to serve its purpose; others have taken the form of comment or criticism on the proposals of Mr. Osborne Morgan's Select Committee; but the more serious and solid treatises which have been issued on the subject—books like those of the late Mr. Kay, Mr. Osborne Morgan, and Mr. Arthur Arnold—owe their origin to a conviction that the question is eminently within the sphere of practical politics, and is one which the present Government is pledged to take up at an early date in no half-hearted manner. No doubt to this motive may be ascribed the publication of the vigorously-written little volume by Mr. Boyd Kinnear which lies before us; and we may say at once that few men unite to the same extent as Mr. Kinnear the qualifications necessary for a discussion of the principles on which the tenure of landed property should be regulated by its paramount owner, the state in which it lies. A writer who would approach the land question with a due power of appreciating its various aspects should be something of a jurist and something of an agriculturist. The name of Mr. Kinnear, who is a member as well of the English as of the Scotch bar, stands high both as a practical lawyer and a practical farmer. Scotch agriculture, like Scotch law, differs materially from that of England, and Mr. Kinnear tells us that he is intimately acquainted with, and personally interested in, "the farming in one of the best-managed districts in Scotland, referring, as we gather from a subsequent note, to Fifeshire. He has made a careful study of the comparative merits and results of the English system of "three profits" and the continental system of peasant proprietorship; and during the last ten years he has farmed in Guernsey, an island well known for its suc-

cessful development of *la petite culture*. The limits of space forbid us to enter into Mr. Kinnear's preliminary inquiry into principles, which involves an antithesis between "right" and "expediency" which does not strike us as really philosophical. He proceeds to draw an unfavourable contrast between large estates and holdings and those of smaller size, in which he perhaps scarcely attributes sufficient weight to the circumstance that the capital and intelligence he admits to be essential can rarely be possessed by the very small farmer, who, after all, he should remember, is no more "a market gardener" than Mr. Ayrton. The division of landed property, with every facility for transfer, and the discouragement of large estates, are the principal practical changes advocated by our author, and some of the means by which he would attain these objects are of a rather drastic kind. Of the rule of primogeniture he justly observes that "being now, as it still would be, strictly optional, we cannot attribute to it many of the evils we have examined, nor expect from the alteration any material correction of them. Its abolition would strengthen the sentiment of natural justice and equality in families, but it would have no effect at all in increasing the power of an owner over his settled property, nor his means for beneficially managing it if these are deficient." In attacking the system of entails Mr. Kinnear, we fancy, is slaying the albatross. No doubt such cases as that of Squire Newton in Mr. Trollope's novel 'Ralph the Heir' have plenty of foundation in common experience. While abolishing most of the restrictions which now hamper the landowner, and, in his view, constitute an obstacle to the culture of the land up to its full powers of production, the writer would take away the power of mortgaging and creating other charges on land, apparently whether technically real property or not—a prohibition which, if consistently carried out, would obviously revolutionize business transactions of almost every kind. To attain these ends he would abolish trusts of realty, except for purposes of sale, while pointing out the special provisions which might be made to protect the interests of infants, lunatics, married women, spendthrifts, and even hereditary peers. He disapproves, though rather on moral and social than economic grounds, the principle of *legitime*, at all events unless restricted to a portion of the personality; and he briefly but clearly indicates the inherent vices of the system of an *impôt progressif*. He suggests, however, a limitation of the amount of property capable of being taken by any individual by donation, inheritance, or bequest, an innovation for which public opinion is certainly far from ripe. Mr. Kinnear's examination of the projects of Mr. Spencer and others for "nationalizing" the land, and of the arguments for establishing fixity of tenure, may be cited as models of sound and flawless reasoning. There are some points on which we are inclined to differ from Mr. Kinnear, but we can confidently recommend his book to every student of the important question with which it deals. His position makes it interesting to know the conclusions at which he has arrived; and the lucid, unpretending style in which his book is written renders the task of following him a pleasant one.

Messrs. Hodder & Stoughton send us a pleasant monograph on *William Wilberforce*, by Dr. Stoughton. It tells the story of Wilberforce's life with as much detail as most readers will need; it rather fails, however, to give a clear idea of his character.

We have on our table *Albania*, by E. F. Knight (Low);—*Mountain and Prairie*, by the Rev. D. M. Gordon (Low);—*Austria-Hungary*, by D. Kay (Low);—*Guide to the Stock Exchange* (Ward & Lock);—*A Short Inquiry into the Profitable Nature of our Investments*, by R. L. Nash (Wilson);—*Silver and the Indian Exchange*, by Col. J. T. Smith (Wilson);—*Magnetism and*

Electricity, by F. Guthrie (W. Collins);—*The Boilermaker's Assistant*, by J. Courtney, revised by D. K. Clark (Lockwood);—*The Minor Arts*, by C. G. Leland (Macmillan);—*Psychic Facts*, edited by W. H. Harrison (Harrison);—*Political Speeches in Scotland*, 2 vols., by the Right Hon. W. E. Gladstone (Edinburgh, A. Elliot);—*The Literary Ladder*, by A. A. Roads (Partridge);—*Babylonian Cuneiforms*, by a Special Commissioner (E. W. Allen);—*Poems, Essays, and Sketches*, by Janet Hamilton (Glasgow, MacLehose);—*A Love's Gamut, and other Poems* (Kegan Paul);—*The Circling Year: Poems*, by A. B. Todd (Stock);—*Imaginary Loves*, by J. Harrison (Birmingham, Cornish Brothers);—*Golden Gleams from Rev. H. Ward Beecher's Words and Works* (The Tyne Publishing Company);—*De l'Éducation*, by H. Spencer (Williams & Norgate);—*Arte de la Lengua de los Indios Baudes*, by L. Adam and C. Leclerc (Paris, Maisonneuve & Co.);—and *Geschichte des Deutschen Reiches unter König Wenzel*, 2 vols., by Dr. T. Lindner (Brunswick, C. A. Schwetschke & Son). Among New Editions we have *Young Mrs. Jardine*, by the author of 'John Halifax, Gentleman' (Hurst & Blackett);—*Cottages Hospitals*, by H. C. Burdett (Churchill);—and *The Student's Handbook of British and American Literature*, by the Rev. O. L. Jenkins (Baltimore, Murphy & Co.). Also the following Pamphlets: *Light and Heat*, by Capt. W. Sedgwick (Hodgson & Son);—*The Theory of Wages*, by C. P. J. Van Den Berg (Marlborough);—*On an Iron Nail*, by the Hon. R. Russell (Stanford);—*Land Monopolists of Ireland*, by S. Jackson (Stanford);—and *Scotland before and after the Union in 1707*, by an Anglo-Saxon (Edinburgh, Menzies).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Blackwood's (J. S.) *Almuth, the Mosaic Enigma of Psalm XLIX Suggested, Explained, and Vindicated*, cr. 8vo. 10/6 cl.
Clerical Reminiscences, by Senex, cr. 8vo. 4/6 cl.
Dale's (R. W.) *Evangelical Revival, and other Sermons*, 6/ cl.
De Bunsen's (E.) *The Angel-Messiah of Buddhism, Manu, and Christianity*, 8vo. 10/6 cl.
Dictionnaire Historique: Canterbury, by R. L. Jenkins, 3/6 cl.
Kobler's (J.) *Outlines of Instructions or Meditations for the Church's Seasons*, cr. 8vo. 6/ cl.
Lloyd's (J.) *The North African Church*, cr. 8vo. 2/6 cl.
Maduff's (J. R.) *In Christo, or the Monogram of St. Paul*, 5/ crmes.
Ormes's (J.) *Treasure Book of Consolation*, cr. 8vo. 2/6 cl.
Palmer's (J.) *From Bethlehem to Olivet, a Course of Lessons on the Life of Our Lord*, 12mo. 2/ cl.
Sutton's (G.) *Theistic Problems*, cr. 8vo. 3/6 cl.

Law.

Law of Italy relating to Concessions, Railways, &c., translated and annotated by C. W. Walkie, cr. 8vo. 1/ cl.

Fine Art.

Athinson's (J. D.) *School of Modern Art in Germany*, 31/6 cl.
English Lake Scenery, illustrated with a series of Coloured Plates from Drawings by A. T. Lyden, imp. 8vo. 12/ cl.
Wolmann (Dr. A.) and Woermann's (Dr. K.) *History of Painting, from the German*, edited by G. Colvin, Vol. 1, imp. 8vo. 25/ cl.

Poetry.

Horne's Odes, Englished and imitated by various Hands, selected and arranged by C. W. F. Cooper, cr. 8vo. 6/6 cl.
Merry Ballads of the Olden Times, illustrated, sm. 4to. 4/ cl.
Pretty Peggy, and other Ballads, illust. by R. Emmet, 4to. 3/ Turner's (C. F.) *Collected Sonnets, Old and New*, 12mo. 7/6 cl.

History and Biography.

Adams's (W. H. D.) *Wrecked Lives, First and Second Series*, cr. 8vo. 3/6 each, cl.
English Men of Letters: Locke, by T. Fowler, cr. 8vo. 2/4 cl.
Kingle's (A. W.) *Invasion of the Crimea*, Vol. 4, 18/ cl.
Mortby's (Fleet-Burgess H. F.) *The Savoy Brigade in South Africa during 1877-8-9*, cr. 8vo. 10/6 cl.
Williams's (Rev. W. R.) *The Prisoner's Friend, the Life of Mr. J. Bundy*, 12mo. 2/ cl.

Geography and Travel.

Adams's (W. H. D.) *Some Heroes of Travel*, cr. 8vo. 1/ cl.
Amick's (E. de) *Holland, translated from the Italian by C. Tilton*, cr. 8vo. 10/6 cl.
Bird's (J. L.) *Unbeaten Tracks in Japan*, 3 vols. cr. 8vo. 24/ cl.
Butler's (Rev. J.) *New Zealand, Past and Present*, 2/6 cl.
Moberley's (Rev. C. E.) *Geography of Southern Europe*, 2/6 cl.
Read's (Sir E. J.) *Japan, its History, Traditions, and Religion*, 3 vols. roy. 8vo. 25/ cl.
Talbot's (Hon. T.) *Greece and the Greeks*, cr. 8vo. 12/ cl.
Watson's (R. S.) *A Visit to Wauzan, the Sacred City of Morocco*, 8vo. 10/6 cl.

Philology.

Barth's (P.) *Graduated French Reader*, 12mo. 2/ cl.
Caesar's Gallic War, Selections from, by G. L. Bennett, 2/ cl.
Pliny's Letters, Book 3, Text of H. Kell, with Commentary by J. E. B. Mayes, and Life of Pliny by G. H. Rendall, 12mo. 4/6 cl.
Shakespeare's King Henry V., edited by Rev. C. R. Moberley, 12mo. 3/ cl.

Science.

Arithmetical, or Universal Calculator, 2/6 cl.
Balkwill's (P. M.) *Mechanical Dictionary in Gold and Vulgar*, 8vo. 10/ cl.
Brodie's (Sir H. C.) *Ideal Chemistry, a Lecture*, cr. 8vo. 2/ cl.
Buckley's (R. E.) *Irrigation Works of India and their Financial Results*, 8vo. 8/ cl.
Cayley's (W.) *Croonian Lectures on some Points in the Pathology and Treatment of Typhoid Fever*, cr. 8vo. 4/6 cl.
Owfield's (W. H.) *Dwelling-Houses, their Sanitary Construction and Arrangement*, cr. 8vo. 3/6 cl.
Groom's (S. W.) *Practical Treatise on Tumours of the Mammary Glands*, 8vo. 10/6 cl.
Kite's (J.) *Series of Questions and Answers on the Astronomical Instruction*, 12mo. 2/6 cl.
Petersen's (E. S.) *Health Studies*, 12mo. 2/6 cl.

General Literature.

Afternoon Tea, Rhymes for Children, illustrated by J. G. Severby and H. M. Emerson, sm. 4to. 6/ cl.
Blackie's Comprehensive School Series, Sixth Reader, 2/6 cl.
Bladen's (W.) *The Enemies of Books*, cr. 8vo. 6/ cl.
Chilren College Register, a List of Children from September, 1875, to July, 1880, compiled and arranged by E. M. Oakley, 12mo. 6/ cl.
Corbush's (R.) *Treasury of English Literature*, roy. 8vo. 5/ cl.
Connell's (A. M.) *Discontents and Danger in India*, 12mo. 3/6 cl.
Crommelin's (M.) *Orange Girl*, 12mo. 2/ cl. (Railway Library).
De Morgan's (M.) *The Ecclesiae of Princes Placemans, and other Stories*, 12mo. 6/ cl.
Elliot's (G.) *Impressions of Theophrastus Such, Cabinet Edition*, 12mo. 6/ cl.
Fleming's (G.) *The Head of Medusa*, 3 vols. cr. 8vo. 31/6 cl.
Germann's (Mrs. E. A.) *Left to Starve and No One wants the Blame*, 12mo. 2/6 cl.
Gustafson's (R.) *Woodland Notes, Ten-Time Tales for Young Little Folks and Young Old Folks*, translated by A. Alberg, cr. 8vo. 3/6 cl.
Hardy's (J. P.) *The Children's Black-and-White Picture and Painting Book, with Poems and Stories*, sm. 4to. 3/ cl.
Harte's (E.) *Complete Works*, Vol. 3, cr. 8vo. 6/ cl.
Haverall's (Miss F. R.) *Life Chords, illustrated*, post 8vo. 12/ cl.
Hawthorne's (J. S.) *Yellow Cap, and other Fairy Stories for Children*, cr. 8vo. 6/ cl.
Hocking's (R. K.) *His Father, or a Mother's Legacy*, 3/6 cl.
Ingelow's (J.) *Barth de Berenger*, 3 vols. cr. 8vo. 31/6 cl.
Kali Block and the Phantom Grey, extracted from *Selections from Hauff's Stories*, edited by W. E. Mullins and P. Horr, 12mo. 3/ cl.
Kingston's (W. H. G.) *Cruelty of the Dainties*, cr. 8vo. 2/ cl.
Kingston's (W. H. G.) *In the Wilds of Florida*, cr. 8vo. 4/ cl.
London Library Vols. 3 and 4, cr. 8vo. 3/ each, cl.
M'Grath's (T.) *Pictures from Ireland*, cr. 8vo. 1/ cl.
Morris's (J.) *The New Nation*, 5 vols. 8vo. 42/ cl.
Mother Hubbard's Cashboard for the Amusement of the Young of all Ages, 4to. 2/6 bds.
Nudge and her Chicks, by a Brother and Sister, 12mo. 20/ cl.
Our Little World of Child Life, small 4to. 3/6 cl.
Pansie's Four-Sin, by Author of 'St. Olave's', 12mo. 4/6 cl.
Party-Giving on Every Scale, by Author of 'Manners and Tone of Good Society', cr. 8vo. 2/6 cl.
Pearce's (P. M.) *Mother Mollie*, 12mo. 4/ cl.
Phillips's (E. C.) *Hilda and her Doll*, cr. 8vo. 2/6 cl.
Reference Handbook of Quotations, English, Latin, and French, 32mo. 3/ cl.
Roe's (E. F.) *Success with Small Fruits*, small 4to. 12/ cl.
Russell's (D.) *Quite True*, 3 vols. cr. 8vo. 31/6 cl.
Strictly True Up, a Novel, 2 vols. cr. 8vo. 31/6 cl.
Wagner's (W.) *Legend and the Gods, Tales and Traditions of our Northern Ancestors*, by M. W. Macdonald, and edited by W. W. Anson, 8vo. 7/6 cl.
Wallace's (L. R.) *Troublesome Daughters*, cheap edit. 6/ cl.

FRENCH.

Fine Art.

Collinet (E.) et Beaumont (A. de): *Ornements de la Four, Recueil de Dessins pour l'Art et l'Industrie*, Third Series, 30/ cl.
Deville (A.): *Tombes de la Cathédrale de Reims*, Part 1, 1/ cl.
Marréte (A.): *Catalogue général des Monuments d'Abydos*, Vol. 2, 70/ cl.

Philosophy.

Bahmann (Joh.): *Der Widerspruch im Wissen u. Wissen der Welt*, Vol. 1, 8m.

History and Biography.

Noer (Graf F. A. v.): *Kaiser Akbar*, Part 1, 4m.

Pietzsch, der Neun, edited by R. v. Gottschall, Part 2, 6m.

Philology.

Pohlitz Byri Bastantia, recensit Otto Friedrich, 6m.

General Literature.

Klacins (J.): *Cavallieri Fiorentines*, 3fr. 10.
Littre (E.): *De l'Établissement de la Troisième République*, 8fr.
Maké (H.): *La Bohème Papagoue, Raphaëlle*, 8fr.
Rochefort (H.): *Le Père-fleur*, 8fr. 50.
Zola (F.): *Le Roman Experimental*, 3fr. 50.

THE GIPSES IN NORTHERN EUROPE.

British Museum, Oct. 11, 1880.

On reading the review in your columns last week of Mr. Groom's work, 'In Gipsy Tents,' the concluding remarks of your critic as to the date of the immigration into Europe of the "Egyptians" recalled to my memory a very curious State letter on this subject, which I came across several years ago in cataloguing the volumes of State correspondence among the old Royal MSS.

As this document is, I fancy, generally unknown, and has never been published, I venture to send you a transcript of it, in hopes it may prove interesting to your readers. The writer

in James IV. of Scotland, and the person addressed is John, King of Denmark, Norway, and Sweden. The epistle is without date, but was written in the year 1506, as appears by its being copied in a register book of correspondence of James IV. and James V. among a number of other letters dated 1506:—

"Illustrissimo, &c. Anthonius Gawiao ex parva egipto comes et cetera eius comitatus gens afflicta et miseranda: dum Christianum orbem peregrinationis studio apostolice sedis (vt refert) Jussu: suorum more peregrinans: fines nostri Regni dudum aduenerat. atque in sortis sue et miseriarum huius populi refugium nos pro humanitate Implorauerat: vt nostros Limites eibi Impune adire: Res cunctas: et quam habet societatem libere circumagere liceret. Impetrat facile: que postulat miserorum hominum dura fortuna. Ita aliquot menses bene et catholice (sic accepimus) hic versatus: ad te Rex et Auuncule In Daciam transitum parat. Sed oceanum transmissurus nostras Litteras exorauit quibus Celitudinem tuam horum certiores Redderemus. simul et calamitatum eius gentis Regis tue munificencie commendaremus. Ceterum errabunde egipti fata moresque et genus eo tibi quam nobis credimus nociora: quo egiptus tuo Regno vicinior: et maior huiusmodi hominum frequentia tuo disarsatur Imperio. Illustrissime," &c.

I forgot to mention that the reference is Royal 13 B. II., f. 15 b. EDWARD SCOTT.

THE LIBRARY ASSOCIATION AT EDINBURGH.

THE business of Wednesday, the 6th inst., began with a paper by Mr. Mullins, of Birmingham, entitled 'The Librarian and his Work.' The imaginary librarian was presented under three aspects, financial, administrative, and literary, and Mr. Mullins contended that a man of ordinary capacity was hardly fit for the post. The librarians present seemed highly satisfied with the estimate of their powers, which was none the less relaxed for a few quizzical remarks on certain readers who frequent libraries, such as the bore and the clerical reader. One enthusiast was so enraptured with the picture set before him that he asked why—since the lives of painters, sculptors, chancellors, judges, and the like had been published—the lives of librarians had not been published. The suggestion of this addition to the terrors of death was, fortunately for the hapless librarians, not warmly received. In natural sequence to the paper on a perfect librarian came a proposal for adopting some means of training the young to become perfect, and of aiding assistants to acquire the general principles of their profession. The Association could hardly take up a more useful or fruitful question. Many suggestions were put forward in the discussion, but no definite proposal made. It is to be hoped that the Council, to whom the matter was referred, will not let it drop, but take prompt measures to formulate a scheme of apprenticeship, or other kind of pupilage, that will attract a good class of youths to a profession the importance of which is becoming more and more manifest every day.

The most ticklish question of the whole meeting—opening libraries on Sunday—was now brought forward, and threatened the peace of mind of all present. Mutterings of the storm had been heard the day before, when notice of a motion to pass by the subject was given. The proposer, however, was not to be traversed in that way without a vigorous effort, and, undismayed by frowns and cries, he delivered himself calmly of his speech. It was not, however, to be expected that such a proposal would be accepted in the country of Sir Andrew Agnew, and by a majority of thirty votes the question was shelved. A technical paper on 'An Improved System of Press and Shelf Notation' served to soothe the perturbed spirits of the assembly. Mr. Leonard Wheatley's account of the Assyrian

libraries of Sennacherib, Eashaddon, and Assurbanipal, though interesting, was not exciting. The convenience of having books made of brick, which could not be destroyed by fire, was pointed out, and led to a joke on the part of the chairman that might have raised Sydney Smith's estimate of the wit to be found north of the Tweed. Libraries of a more modern character, but scarcely less unknown, were next described in a paper on 'The Great Libraries of Scandinavia.' The most precious volume in the Royal Library at Stockholm is the Codex Aureus, a superb Latin MS. of the four Gospels written in the sixth or seventh century. At Upsala is lodged the Codex Argenteus, or Mæso-Gothic Gospels of the fourth century, "perhaps the most precious MS. in the world."

An account of the Library of the Edinburgh Royal Society was read by the librarian. Its main feature is the large collection of Transactions of learned societies.

The account given by Mr. Small, Vice-President of the Association, of the University Library, which he manages with so much care and credit, was admirably illustrated by a visit to its handsome hall, whose ceiling is decorated by the hand of Stothard. Most interesting are the collection of books given by William Drummond of Hawthornden and that of early quarto editions of Shakespeare's plays, given with other Shakspeareana by Mr. Halliwell-Phillips. Many early illuminated manuscript books were also exhibited in the cases.

In the evening a conversation, given by the Royal Scottish Academy in the National Gallery, was largely attended. A special loan exhibition of paintings and sculpture by Scottish artists added to the brilliancy of the scene.

The proceedings of Thursday were marked with those signs of hurry which attend an overcrowded programme. Mr. C. Walford explained his plan of effecting the sale or exchange of duplicate books. Mr. R. A. Macfie in a lengthy paper ventilated his objections to the law of copyright, which, as he seems to think, favours the author at the expense of the public. He was accused by another member present of wishing to kill the goose that laid the golden egg. Nearly all the rest of the day was consumed in discussing a series of rules as to the best mode of cataloguing books, which, though very useful, were too technical to be interesting to the public in general. The officers for the year were elected: President, Rev. H. O. Cox; Vice-Presidents, Lord Landsay, Mr. Mullins, and Mr. Small; Treasurer, Mr. R. Harrison; Secretaries, Mr. E. C. Thomas and Mr. C. Welch. Messrs. Bailey, Frost, Stevens, and Tedder were added to the Council, in place of four members who retire. It was resolved to make Cambridge the place of the next annual meeting.

On Friday morning visits were paid to the works of Messrs. Chambers, the publishers, and of Messrs. Johnston, the map publishers. An entertainment given in the afternoon by the Senate of the University at the Botanic Gardens was rather spoiled by the inclemency of the weather, Sir Alexander Grant and his learned colleagues having to stand under umbrellas while receiving the guests.

Literary Gossip.

THE collection of Mr. Ruskin's scattered letters, which, as we announced some time ago, will shortly appear, is to bear the extremely characteristic title of 'Arrows of the Chase.'

MR. RUSKIN's good resolutions, made in the beginning of the year, with regard to the completion of the 'Fors Clavigera' series, have not been carried out. Only one number has been issued since March. This has just been published, and is specially addressed to the trades unions of England.

MESSRS. CHAPMAN & HALL have in preparation an *édition de luxe* of the works of Charles Dickens. This edition will contain all the original engravings, both on steel and wood, many of which have not appeared since the original editions were issued.

LORD ELLENBOROUGH's 'Diary,' which is to be published at the end of November by Mr. Bentley, contains a great many details of the lives of George IV. and William IV., anecdotal matter referring to the Russo-Turkish war of 1828-9, Catholic Emancipation, and the French Revolution of 1830, besides illustrations of character of the chief public men engaged in affairs in the later years of the fourth George and the earlier of the fourth William. There is a good deal relating to Ireland which will be interesting at this time, as showing how Irish troubles only change their names and are ever present. The new volumes of Prince Metternich's 'Memoirs,' which Mr. Bentley will publish, come down to 1848.

In the 'Past Hours' of Adelaide Kemble (Mrs. Sartoris), which Mr. Bentley announces, will be found the commencement of a story which she did not live to finish, added to shorter and finished tales. The same publisher promises the fourth volume of Prof. Duncker's history, which takes the reader to India, and to its early conquerors and civilization; 'A Lady's Tour in Corsica,' an account of a stay of some months' duration in the island; and lastly, compressed into one volume, all the material that was published in the two volumes of Dean Hook's biography, which will be offered to the public for six shillings. This is obviously an experiment requiring a large sale to justify it, but it is hoped that the interest attaching to the character and services of Dean Hook renders his life of value to Churchmen and to all who can esteem so robust and honest a character as his was.

M. CALMANN LÉVY will issue next month the letters addressed by Prosper Mérimée to Sir A. Panizzi, of which we have already made mention. Mr. Fagan intends, we are glad to say, to translate a selection of the most interesting, and publish them in England at the beginning of next year.

THE new volume of verse by Mr. James Thomson, author of 'The City of Dreadful Night,' which we have already mentioned, is to open with a piece called 'Vane's Story,' an ambiguous title. This will be followed by 'Weddah and Om-el-Bondin' and 'Two Lovers,' Eastern stories from the 'De l'Amour' of Henri Beyle (Stendhal). Several minor poems and a few brief translations will also be included in the volume.

THE land agitation in Ireland, and the complaints made against the law which regulates the relations of landlords and tenants in that country, must naturally have rendered English readers anxious to learn something about the provisions of a code so bitterly assailed. The Irish Land Acts of 1860 and 1870, lengthy and not too well arranged, can convey little clear information to the unprofessional reader who may attempt to master them, nor can their technically drawn clauses give any clear idea of their practical results. To meet this want Mr. Richey, Q.C., the Professor of Feudal and English Law in the University of Dublin, has com-

pleted a treatise, intended to be popular and wholly untechnical, dealing with the legal relations of landlord and tenant, and the peculiar Irish legislation upon that subject. It is not his design to consider whether the law of landlord and tenant as now existing in Ireland should be amended, but to afford in a condensed and readable form to those who may desire to discuss that question useful information upon the present state of the law. Messrs. Macmillan & Co. will publish the book immediately.

MESSRS. CASSELL & Co. have in the press a work by the Hon. George C. Brodrick, entitled 'English Land and English Landlords: an Inquiry into the Origin, Character, and Reform of the English Land System.' The work will be published under the auspices of the Cobden Club.

A BIOGRAPHY of Dr. Bell, the educational reformer, may shortly be expected from the pen of Prof. Meiklejohn, of St. Andrews University.

THE concluding volumes of the 'Contemporary History of Affairs in Ireland from 1641 to 1652,' edited by Mr. John T. Gilbert, F.S.A., for the Irish Archaeological Society, will, it is expected, be issued early in November. The forthcoming volumes include, we are informed, hitherto unpublished letters of Oliver Cromwell and other important personages. The work in its entirety furnishes a vast body of original contemporary material, printed for the first time, and unknown to previous writers on the history of the important period between 1641 and 1652.

It is understood that among the arrangements to be carried into effect in the British Museum when the Zoological Galleries are vacated will be the opening of a refreshment room for the use of visitors. Some concession of this nature has long been demanded. Than the dungeon used for this purpose a few years ago, and since abandoned, nothing could be less convenient. The sooner good accommodation is supplied the better.

LORD CLEMMONT has just completed a new edition of the 'History of the Fortescue Family,' which will shortly be published by Messrs. Ellis & White. The former edition was printed exclusively for private circulation.

EFFORTS are to be made to obtain from the Secretary of State for India some recognition of the literary merits and services in the cause of education of the Rev. M. A. Sherring, who died on the 10th of last August, of cholera, at Benares. Since 1853, when he proceeded to India as a member of the London Missionary Society, Mr. Sherring had been engaged almost continuously in educational work. His labours were remarkably successful, and in particular the great progress made by the Benares Mission School, whose pupils increased from 12 in 1869 to an average of 468 in recent years, is ascribed mainly to his efforts and his popularity amongst the natives. His literary works were 'The Sacred City of the Hindus,' 'Hindu Tribes and Castes,' 'The Indian Church during the Rebellion,' 'The History of Protestant Missions in India,' and 'Hindu Pilgrims.' He also published some writings in the vernacular under the title of the "Mirzapur School Series." Sub-

scriptions for a memorial which it is proposed to raise to him will be received by the Rev. J. A. Lambert, of Benares.

IN the edition of the Stowe Missal which Mr. Warren, of St. John's College, Oxford, is preparing, the pages photographed with Lord Ashburnham's permission are the following:—1. The last eight verses of St. John's Gospel in a seventh century text, with the scribe's name appended in the earliest extant specimen of Ogham handwriting. 2. The first page of the Missal proper, with a large initial letter and a good specimen of a Celtic ornamental border. 3. The earliest extant Latin text of the Nicene Creed, written c. 700, with ninth and tenth century inter-linear alterations, including the addition of the "Filioque." 4. A palimpsest page with Irish rubric and the prayers of oblation. 5 and 6. An old Irish treatise on the Euclid. 7. Three old Irish charms.

THE Curators of the Taylorian Institution nominated at last Saturday's meeting Dr. H. Krebs as *locum tenens* of the German teachership for the next term (already reported as probable in the *Athenæum* of the 25th of September), and Dr. Oskar Frankfurter as examiner for the German scholarship at the same Institution.

A SECOND edition of John Oldcastle's 'Journals and Journalism, with a Guide for Literary Beginners,' will be issued immediately by Messrs. Field & Tuer. Added to the new edition are the autographs of Mr. Chenuy, Mr. James Payn, Dr. W. H. Russell, Sir Algernon Borthwick, and other distinguished contemporary journalists, as well as an exhaustive index, and a dedication to Sir Henry Taylor—"a name," says Mr. Oldcastle, "which will remind literary beginners of the dignity and duty of their mission."

TURKISH educationists have solved a problem which they have had long in hand, and which they found difficult. The public schools being free to girls as well as to boys, though girls are chiefly sent by the middle classes, a special school was established many years ago at Constantinople for the advanced instruction of girls and the training of schoolmistresses and governesses. The want of a boarding school was generally felt, but it was almost impossible to find any Turkish lady to conduct it. A principal has now been found in the widow of the late Col. Tahyr Bey, an Hungarian officer in the Turkish service. Madame Tahyr Bey herself teaches Turkish, English, German, French, Italian, the piano, and drawing. For boarders the terms are about 30*l.* per annum, and for day scholars about 5*l.* 10*s.* She began with fifteen daughters of pashas and high functionaries as boarders. A notable feature is that pupils are admitted without distinction of religion or nationality.

MR. J. POTTER BRISCOE, of the Nottingham Free Library, will soon have ready for the press a volume entitled 'Songs and Sonnets of Robert Millhouse.' The editor will preface the work with an account of this local poet. He was born at Nottingham in 1788, and at the early age of six was put to work; at ten he was placed in a stocking-frame, and learned to read at a Sunday school. Many of his best pieces he composed while working at his loom.

MESSRS. BLACKIE & SON will shortly publish 'Flags: some Account of their History and Uses,' by Mr. Macegeorge, author of 'Old Glasgow,' &c.

MR. WILLIAM ANDREWS, honorary secretary of the Hull Literary Club, has in the press a book entitled 'Punishments in the Olden Time,' furnishing historical notes on the brank, ducking-stool, pillory, whipping-post, cage, stocks, drunkard's cloak, public penance, &c. It will be profusely illustrated.

A EUROPEAN edition of *Harper's Magazine* is to be begun in December by Messrs. Sampson Low & Co. It has been through this well-known magazine, in the course of its sixty volumes, that many of the leading novels of Bulwer, Dickens, Thackeray, George Eliot, and other English writers have been introduced to American readers, and the use of such copyright material has hitherto prevented its sale here. This difficulty it is proposed to obviate by securing the right of serial publication both for Europe and America, and Mr. Thomas Hardy is now engaged upon a novel which, with illustrations by Mr. Du Maurier, will appear exclusively in *Harper's*. It is noteworthy that while English newspapers greatly surpass American in average circulation, the American illustrated magazines have, on the contrary, larger sales, *Harper's* reaching about 140,000, and its younger rival, *Scribner's*, which has already gained a footing here, about 100,000, monthly. The great outlay on illustrations, reaching sometimes a hundred in a number, that these magazines incur, would evidently be impossible did they not attain a very large circulation. The European edition will be partly printed here, the American editorial departments being partially replaced by English, and the price is to be one shilling.

A COMMITTEE has been formed at Vienna for the creation of a Littré foundation on the occasion of the eightieth birthday of the veteran lexicographer and chief representative of the Comtists in France. The funds will be devoted to prize essays on subjects selected by M. Littré. We hope that the idea of such a tribute to the author of the great French dictionary may be favourably taken up in France, and also in England and America.

DR. NEUBAUER is engaged upon a monograph on the mediæval Jewish documents concerning the lost ten tribes.

ALTHOUGH Prof. Jagic has been appointed to the chair of Slavonic Philology at the University of St. Petersburg, his well-known periodical, the *Archiv für Slavische Philologie*, is, we believe, still to appear in Berlin and in the German language. The first part of the eighth volume has appeared. The professor has begun his lectures in the Russian capital.

THE Foreign Translation Committee of the Society for Promoting Christian Knowledge have published during the past twelve months the following among other volumes:—'The Book of Common Prayer,' in Swahili, for the use of the Zanzibar Mission, for which also a small handbook on the 'Makua Language,' by the Rev. Chauncy Maples, has been published; 'The Gospel of St. Matthew,' in the Hangchow dialect; 'The Gospel of St. Matthew, and Portions

of the Prayer-Book,' in Ojibbeway; 'A Manual of Devotion,' in the Beaver Indian dialect; and an Armenian transliteration of portions of the Society's Turkish version of the Book of Common Prayer.

Dr. Annot writes:—

"In your kindly appreciative notice of my 'Par Palimpsestorum Dublinensium' you remark of the fac-similes: 'If they are of Irish workmanship they prove plainly that we have no monopoly of artistic skill on our side of the Channel.' I am glad of the opportunity of stating that these 'exquisite fac-similes' were executed by Forster & Co., Dublin."

A curious collection of the popular songs of Styria has just been published at Graz by Herr A. Schlossar.

COUNT L. G. MANIN has presented to the Venetian Record Office a copy of the memoirs of L. Manin, the last Doge of Venice. They begin with the writer's accession to the Dogeship, so say the continental papers, and they go down to the year of his death, 1802.

It is said that the project is in contemplation of establishing an Anglo-Mohammedan college at Calcutta under the auspices of the Lieutenant-Governor of Bengal.

AMONGST other symptoms of greater laxity in the internal government of Russia, under the régime lately instituted by Count Melnikoff, may be mentioned the fact that several authorizations of new daily and weekly papers have just been accorded by the Minister of the Interior. M. Aksakoff, of Moscow, has obtained permission for a weekly review under the title of *Russia*, whilst among the daily papers will be the *New Gazette*, the *Presser*, and a Polish journal to be published in St. Petersburg. Attempts have been made before to establish Polish papers in the Russian capital, but none of them has been a success.

MESSERS. WHITTAKER & Co. have in preparation, to form one of their "Handy Volume Series," 'A Dictionary of English Proverbs,' by the author of 'A Handy Book of Common English Synonyms.'

THE Topographical Society will hold its first meeting on Thursday, the 28th inst., at four o'clock, the Lord Mayor in the chair, at the Mansion House.

'DOROTHY COMPTON: a Story of the '15,' giving details of Jacobite proceedings at that date, and 'The Path of the Just, or, the Christian's Pilgrimage to Glory,' by the Rev. R. Wilkes Gosse, will be published presently by Messrs. Kerby & Endean. They are also about to issue 'Radicalism, and its Effects on the English Constitution,' translated by Mr. Louis Oxley from the *Journal des Débats*.

A VOLUME of poems in Burns's handwriting has been presented to the Trustees of the Burns Monument at Ayr. It is a small quarto of fifty pages, and was given by the poet to Mrs. General Stewart of Afton in 1787.

THE lectures at Newnham College, Cambridge, this term include courses by four lady lecturers, Miss Crofts, Miss Merrifield, Miss Harland, and Miss Scott. M. Boquel intends to make *vers libre* translation into French from Lord Lytton's 'Caxtons' a prominent feature of his course. The lectures are now delivered in the North Hall of Newnham College.

SCIENCE

BOTANICAL BOOKS.

The Flora of Plymouth, &c. By T. R. Archer Briggs. With a Map. (Van Nostrand.)

THIS is a local Flora of the modern type, compiled after the fashion of the excellent 'Flora of Middlesex,' and, like it, prefaced by a short account of the topography, geology, and meteorological conditions of the district. We hope we are not too heretical in expressing an opinion that these details concerning the physical geography of the counties are likely to constitute the most permanently and generally useful part of these local Floras. It is of little moment to most readers whether *Rubus Balfourianus*, for instance, is the same as *R. deltoideus*, and whether both are equivalent to *R. altheifolius*. Such distinctions are very often of the nature of those relied on to divide a hair "twixt south and south west side." On the other hand, a careful study of the conditions, terrestrial and aerial, under which the plants of particular districts grow cannot fail to be of value not only to botanists proper, but also to farmers and gardeners. If our local botanists would now turn their attention to the causes which induce the variations they are so keen in copying, they would be rendering more valuable service than by merely recording the fact that a bramble which Mr. A. calls this, and Mr. B. calls that, while Mr. C. agrees with neither, is found in a particular district. In justice to Mr. Briggs, however, it should be stated that he does not confine himself to these minutiae, but that when occasion offers he inserts really interesting remarks on the structure and mode of life of the plants he is recording, and does not disdain to lighten his pages with a little folk-lore. From this point of view we may express our regret that the curious relation between the Celtic varieties of the common pear, as found in Brittany and in South-west England, and the Celtic legends relating to the Isle of Avalon, or apples, as pointed out by Dr. Phéné, was not alluded to. Devonshire botanists, and those of the adjacent counties, will, however, be under great obligations to Mr. Briggs for this carefully drawn-up book.

Familiar Wild Flowers. Second Series. By F. E. Hulme. (Cassell & Co.)

THIS, like its predecessor, is a series of prettily executed plates of common wild flowers, and as such is suitable as a drawing-room table book, but its value in promoting any real knowledge of botany is not great. If not much that is of value can be obtained from its pages, it is only fair to say that they do not contain much that will have to be unlearned. The work is, indeed, much more free from blunders and overights than is customary in similar publications.

British Wild Flowers by Natural Analysis, &c. By Frederick A. Mearns. (Bogus.)

BY means of a series of small illustrations, more or less arbitrary and conventional in design, and intended to be used in combination with the letter-press expressing the same facts in words, the author has produced a "complete series of illustrations of the natural orders and genera" of British plants "analytically arranged." The plan adopted is very ingenious and serviceable as a reminder to the student who has already made some progress, but to the beginner we should imagine it would prove rather embarrassing than otherwise. It is a difficult task to draw up such a scheme, and very difficult to obviate errors. Such errors, when they do occur in schemes of this kind, are more troublesome to eliminate and more mischievous in their consequences than under ordinary conditions. We think, for instance, at p. 19, the placing of the rose under the head "Polypetalous Inferior" is likely to prove a stumbling-block to the pupil, as also would the statement that the flowers of

Ranunculaceae are blue or purple (p. 20). Why were yellow and red omitted? Again, it may be questioned whether any student with a flower of wild mignonette before him could ascertain its name from the diagram or the table referring to mignonette. The preparation of this book must have proved a laborious and troublesome task, and we imagine the author himself is the one who most of all will profit by it.

Anatomical and Physiological Atlas of Botany for Use in Schools and Colleges, &c. By Dr. Arnold Dodel Port and Carolina Dodel-Port. Text translated and edited by D. M'Alpine. (Johnston.)

ONE very great advantage accruing from the teaching of modern science is that the pupil is expected, as far as practicable, to rely on his own observations rather than on the statements of others. It is not enough nowadays to learn parrot-like that an alkali is neutralized by an acid, or vice versa, or even to have it demonstrated that such is the case; the pupil must prove it for himself. He must not pin his faith on the ipse dixit of the professor, nor give implicit credence to the statements of his textbook. These things are good enough in their way, and indeed indispensable; but their chief use is as a guide to the student in his endeavours to see everything that can be seen for himself and by himself. As a learned botanist has lately put it, it is not essential to the historical student that he should have been at the battle of Waterloo, but the student of any object of natural history must not deem his knowledge perfect unless he has, as the French say, "assisted at" its birth, watched its development, scrutinized its structure, studied its mechanism at rest and in action, observed the provision made for the reproduction and multiplication of the species, and, finally, been a spectator of its passage from living to inert matter. This, and nothing less than this, is the standard aimed at nowadays by all who would be deemed students—still more, professors—in natural history. The aim is high, and rarely indeed can it be completely attained. Circumstances which do not need to be detailed prevent the full realization of this ideal save in quite exceptional cases. The student has to approach the goal as nearly as circumstances will allow. The beautiful series of botanical diagrams published by Dr. Dodel-Port and his wife are good illustrations of the tendencies of modern botany. Not so very long ago the counting of stamens and pistils and very little else constituted botany. As for the study of fungi, that was rather looked down on than otherwise. It was at this period that Gilbert White's criticisms, so often quoted, were penned; and they were just in those days. Widely different, as we have already intimated, is the state of things now. The diagrams before us are not devoted merely to certain structural details, available as a means of classifying plants with more or less fidelity to nature, but they bring before us, so far as it is possible to do so, the whole biography of the particular plant represented, from the initial cell to the complete organism. They are fully abreast of modern discoveries and modern modes of thought. They form, in consequence, a valuable aid to the teacher of botany, and will be of great service to the student in his endeavour to see for himself that which is described in the text-books. In many cases, as has been said, circumstances render such personal investigation impossible; in other instances the reader may desire to get a general insight into the objects of botanical study, and the method and means of compassing it. For this purpose nothing can be better suited than these very truthfully executed diagrams. Each is complete in itself; so that by the aid of the accompanying handbook an intelligent student may obtain a very good idea of the scope of modern botany from the

study of one, or at least of a few only, of these plates. Botanical teachers and students are under great obligations to Messrs. Johnston for placing them at the disposal of English pupils. Mr. M'Alpine's share in the work also deserves a word of commendation.

SOCIETIES.

ARISTOTELIAN.—Oct. 11.—Mr. E. H. Hodgson, President, in the chair.—The President delivered an opening address. After a few introductory remarks relative to the past and future work of the Society, the meaning of the term "philosophy" was defined as being the most complete *rationale* of the universe possible to man. The axioms and laws of any subject constitute its science; the explanation of the facts which lie at the root of the laws governing it, which connect that subject with higher or larger subjects, is its philosophy. The question as to whether philosophical truth is finite or infinite was then touched upon. In studying the history of the progress made towards a satisfactory *rationale* of the universe, i.e., the history of philosophy, it is important to note that there is a main high way which leads to the final aim, and that there are side ways. It is for the student to decide whether the work or theory before him is in the high way of philosophy, or is a subsidiary inquiry or a false start. The successive advances and retrogressions made in ancient philosophy, beginning with the Ionic school and ending with Neo-Platonism—the portion of the history of philosophy studied by the Society in its previous session—were then noticed, the grand result being the elaboration of a great philosophical system by Aristotle. The work of this great philosopher was then treated of, and its past and present influence upon the religions of mankind, more especially on Christianity, was indicated. The struggle between Gnosticism on the one hand and Christianity on the other, resulting in the victory of the latter, was depicted, the fusion of this latter theological philosophy with the Aristotelian system producing the great philosophical system known as Scholasticism, which still remains with us; the principal question about Scholasticism to be decided by the student being not whether it could claim to be a philosophy, but whether the *rationale* offered by it was a true and sufficient one. The influence of the Renaissance, the Reformation, and scientific progress upon philosophy was then mentioned, in the last case the scientific conception of relations taking the place of the scholastic conception of causes. The general difference between ancient and modern philosophy was shown to consist in the increased predominance of subjectivity in the latter, which asks what we know about things and what they appear to us as being, the former inquiring simply into what they are. This change of attitude turned men's attention to the analysis of the mind, its functions and modes of operations, giving rise to modern psychology. The importance of physiological psychology as an indispensable auxiliary of philosophy was insisted upon. The important work accomplished in philosophy by Kant was pointed out as a subject for much deliberation and discussion during the ensuing session. The philosophic systems of modern times then received passing notice. The study of philosophy was shown to be chiefly important for the light which it throws upon the state of philosophy itself at the present time, though it may also advantageously be studied from another point of view, that is, not so much in relation to its subject matter, philosophy, as by treating it as a portion of the general history of mankind. A third method is pursued by those who possess what they consider to be the true, final, and sufficient *rationale* of the universe, viewing the history of philosophy in relation to their own theory, as is the case with the Scholastics, Hegelians, and to some extent with the Comtists, the last, reading by means of the law of the three stages, not being so strictly dogmatic as either of the first two. The address concluded by dealing with the position of the Society with regard to these three methods of studying the history of philosophy by its adoption of the first plan of study.

MENTIONS FOR THE EXHIBITING WORK.

Win. Education Society.—The Aims of a Model School and the Principles on which its Methods should be Founded. Mr. C. H. Lake.
Third. Westminster.—
Pub. Great and Miraculous.—New Testament Aids found during the Year, Dr. M. C. Cooke.

Science Society.

THE public, who have long had the advantage of the learning and industry of Mr. R. H. Major as Keeper of the Department of Maps and Plans in the British Museum, will regret to learn that he has resigned his post and retired from the

establishment altogether. Mr. Major entered the Museum January 10th, 1814, and was appointed to the keepership when that office was created in January, 1867. It is understood that he will have no successor, the Department of Maps and Plans being relegated to its former position as a branch of the Library of the Museum. By this arrangement a considerable portion of the salary attached to the suppressed office—£500 a year—will be saved.

THE secretaries of the Royal Society have once more advertised that applications for grants from the Government fund for the promotion of scientific research must be delivered at Burlington House before the 31st of December next. This announcement brings us to the fifth and last year of the experiment sanctioned by the Lords of the Treasury, and the question, by no means unimportant, arises, What next? Are the results such as will encourage my Lords to repeat the experiment, or do they show that the researches which led to those results might have safely been left to the ordinary course of human activity? Much has been, and more will be, said on both sides. It is admitted that the Treasury would never have asked Parliament to vote 20,000*l.* in five instalments for the furtherance of scientific investigation had they not been swayed by the constant assurances of a small section of the community that without stimulus science could not prosper, and that the duty of the ruling powers was to make it prosper. It is argued, on the other hand, that most of our scientific discoveries have been spontaneous, that it is best not to be in a hurry, and that a scientific man does not dignify his position by soliciting a grant of public money. With these differences of opinion it seems likely that the experiment will be given up at the end of the five years, or that it will be essentially modified. Meanwhile who is to appraise the results already obtained? We shall watch, not without anxiety, for the expected report.

THE next fasciculus of the *Zeitschrift für Mathematik und Physik* will contain, amongst other articles, an essay on Abraham Ibn Ezra as a mathematician, by Dr. M. Steinschneider.

It is interesting to note that the railway up Mount Vesuvius is lighted by fourteen of Siemens and Halske's electric lamps. The illumination of the crater and the sides of the volcano is, according to the *Elektrotechnische Zeitung*, grand in the extreme.

HERR PALISA, Director of the Observatory at Pola, has again discovered a small planet there, which will reckon as No. 219. It was found on September 30th, and was of the tenth magnitude. Numerous as have been the discoveries of this kind at Pola, they have been exceeded by those of Prof. C. H. F. Peters, at Hamilton College, Clinton, N.Y., whose list has again been increased by the discovery, on the night of Monday last, the 11th inst., of No. 230, which is stated to be of the ninth magnitude.

A CABLEGRAM has been received also from America, announcing the discovery of "a large comet" by Mr. Lewis Swift, at Rochester, N.Y., on Monday night, in R.A. 21° 30', N.P.D. 72°, with "motion slow, probably north-west."

M. LÖNNER communicated to the Académie des Sciences, at the Séance of the 13th of September, a note on 'Dragages Profonds exécutés dans le Lac de Tibériade (Syrie) en Mai, 1880.' He states that the lake is 212 metres below the level of the Mediterranean, and that its extreme depth is about 250 metres. The dredging operations yielded twelve species of fishes, some of them being new forms. No alga or conifers was found, the water being brackish and at a temperature of +24 C. The evidences of volcanic action were very satisfactorily established.

MR. R. L. J. ELLERY, the Government Astronomer at Melbourne, sends us the Monthly Records of Observations in Meteorology, Terrestrial Magnetism, &c., taken at the Melbourne

Observatory during the months of March and April in the current year. The mean of the barometer for March was 29.971 inches, for April 30.019 inches, the mean temperature of the air being in March 63° 8, in April 58° 7.

HARTWIG's comet is now not far from α Ophiuchi; it is receding from the earth and becoming rapidly fainter.

M. GOVI read before the Académie des Sciences on September 27th an interesting paper on the invention of the binocular telescope. It is commonly attributed to a Capuchin monk, Schyrleus de Rheita, who published an account of the instrument in 1645. M. Govi finds that M. Pairet, in the 'Bibliothèque Nationale,' describes a binocular made by a spectacle-maker in Paris, D. Chores, which he presented to the king in 1626.

MR. JAMES BLITT, of Edinburgh, has been elected to the chair of Natural Philosophy at Anderson's College, Glasgow.

H. RABINOWSKI, in Liebig's *Annalen*, publishes his experiments on the carbon compounds which exhibit phosphorescence. According to him, the phenomenon occurs with these compounds which combine in the presence of alkalis with ozone or active oxygen, or possibly in some cases with peroxides.

FINE ARTS.

THREE EXHIBIT WORKS, 'CHRIST LEAVING THE TABERNACLE,' 'CHRIST ENTERING JERUSALEM,' and 'THE RAZEN SERPENT' (the latter just completed), each 25 by 30 feet, with 'Dream of Philip's Wife,' picture of the Crucifixion, and 'The Crucifixion,' Messrs. W. & A. GALLERIE, 25, New Bond Street, Italy, Two to six.—3s.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXXI.—NORTH PRIORY WATERFIELD: CHANTLEY HALL, BRISTOL.

WE shall now proceed to describe some highly meritorious architectural pictures which we observed at North. In the Drawing-Room is the 'Interior of a Cathedral,' by Steenwyck the Elder. It shows the entrance to the sacristy. A man with a torch lights the steps of an ecclesiastic and a lady in a yellow gown, green petticoat, and white veil. Behind is a gloomy vista of darkened architecture, and near the end two little figures appear; one of them carries a torch. Beyond these an arch crosses the way, as if it masked the entrance to the choir, being, in fact, a portion of the *jube*. Further back, light is distinguishable on the dim vaults, ribs, and smaller mouldings of the rich perspective. The effect, apart from the local colouring of the light, which is not truer than old masters usually made it to be, is really to be marvelled at for its truth; exquisite draughtsmanship is apparent everywhere, with the utmost finish and firmness of execution. The light of the nearer man's torch displays the pilasters, pillars, mortuary slabs and tiles of the foreground, and flickers on the bases, walls, and slender shafts. A lamp burns at the angle of an alley, and in a side chapel reveals a kneeling figure. This is a miracle of finish and delicate handling. On the whole, the subject reminds us of the interior of the cathedral at Antwerp, where we see the continuous impost of the arcade; the thin, ready character of the architecture of that building is observable also in the picture. The colour of the illumination is noteworthy; instead of being ruddy, as from artificial light, it is as chilly as moonlight. By Steenwyck the Younger is another 'Interior of a Church,' a very large work, giving a view looking into the choir from near the *jube*. The latter structure, with its statues of Christ, Mary, and St. John, is close to us. The pulpit, with a richly carved quasi-Gothic canopy, is against a pillar on our right. On our left is what may be a loft for watchers of the relics, or a chapel, to which access is given by means of a wide flight of stairs. Most of the architecture in front is of a rich Geometrical character and highly ornate, with abundance

of statuary and tabernacle work. There are figures in the choir; other figures are walking about in the foreground. This is a very fine example, remarkable for the force and richness of its effect. The colour of the stonework is somewhat cold, the treatment of the architecture is hard; the shadows, though clear in painting and rich in tones, are cold. To Peter Neefs we owe another 'Interior of a Cathedral,' the vista of Gothic architecture, marked by the continuous impost of the arcades of the nave, the presence of the rood and its supports, which are of the late Renaissance style. A wooden confessional is on our left. The picture is a large but not very fine example of its class.

By that rarely represented painter A. Brauwer is an interesting work, called 'A Dance of Boors.' One of the most important instances in this country, it is full of grotesqueness and spirit. The four figures are most animated in their actions and expressions. One, on our left, sits and plays on a fiddle, with a monkey-like laugh which is curiously idiosyncratic and suggests portraiture. On a tub near this man lie his pipe, tobacco box, and beer glass. The other figures are behind in a group on our right; one lolls back, blowing tobacco smoke from his mouth, while sitting and caressing his knee. Another boor stands with a beer glass in his hand and talks to his comrade, who lights his pipe with a coal. A superbly painted *gris de Flandre* jug occupies the middle of the foreground of the picture; its draughtsmanship is marked by exquisite precision of touch and richness of local colour, light and shade. The interior of the cabaret itself is noteworthy for that partial excess of blackness in the shadows and that clearness of the illumination which distinguish the works of Brauwer. His various studies in character and extraordinary feeling for humour are not wanting here. The same painter produced a smaller picture, called 'The Dentist.' A rustic patient is seated in a chair, and is leaning his head back, while the operator grasps the chin of his victim, and, standing over him, puts in his mouth a fearful instrument of ancient dentistry. An old woman, wife of the patient, grasps his arm, and looks with eager sympathy at him; a boy stands behind the chair; another boy is in front. This is an acceptable, but not an important, specimen of the master; it lacks the rich tones and lustre, the fine softness of his works, but it is redeemed by the humour of the design; the execution somewhat resembles that of Teniers. A third Brauwer (!) shows men drinking and smoking in a cabaret. It is inferior in all respects to the above.

The following pictures belong, by their subjects, to another category of art. We do not know to whom to attribute a painting of game and meat lying on a table in a hall or large apartment. A large deerhound is on our left, looking at the meat. The colouring of this work is rather raw, but the whole has much finish and solidity. A fine upright flower piece reminds us of one of the better productions of Spandouck. It exhibits roses, yellow, white, and red, and is painted with good colouring and in a rich manner of handling and a bold effect. It hangs too high to allow us to form a positive opinion of its authorship. 'Dead Game' comprises snipes, a hawk, pole, with the jesses and hoods of hawks, a flask, tobacco pipe, and gun. It is signed "D. Valkenberg," and has a landscape background of great merit. It was painted throughout with much mastery, frankness, and firmness, in a solid impasto, with beautiful drawing. We admire the wings of a bird lying on its back in front. The distance of this picture has blackened injuriously. It was at Leeds in 1868, No. 772. By De Heem is a beautiful example of consummate brush power, displaying, with a most deliciously "juicy" texture and sound impasto, a oasket and other objects, including a drinking glass, dinner cup, and a covered glass vase, which is fluted and

wonderfully transparent. In finish this picture almost equals a Deagoffe, in style it is far finer. It was No. 593 at Leeds. Here is a curious work by J. Van Kessel. It shows flowers disposed at the sides of a cartouche of stone, which stands on a pedestal of the same material, and sustains in the centre a mass of sea-shells in a pendent festoon, combined with flowers and tied with a blue ribbon. About the flowers appear butterflies and other insects, such as grasshoppers, beetles, moths, dragon flies, and caterpillars. The signature, "Jean Van Kessel fecit 1670," is an arrangement of snakes and caterpillars, and it is a specimen of the vagaries of this able, laborious, and most skilful artist. The creatures, being set up erect or curling, form the letters of the inscription. This picture is by no means pleasing and yet most interesting, for it displays the artist's wonderful finish, untiring studies of insects and flowers, his exquisite powers of drawing, and an extraordinary and searching manner of modelling the subjects of his pencil. His brilliant colouring does not charm us so much as it might do if his painted stonework had not so hard a surface, and were not so deficient in local truth and dull in tint.

The name of Murillo is given to one of several pictures of landscapes with figures. It comprises several figures using a fishing net. All the pictures are unfortunately hung, so that no thorough examination of them is practicable. But, although slightly painted, they look silvery, their tones are rich, and there is a great deal of force and good, vigorous colouring. With this Spanish group let us rank a French picture, the work of one of the *Le Nains*, and showing a woman washing linen, and peasants watching an itinerant musician and tumbler. The last group is not equal to the rest, but the picture, as a whole, is first-rate of its kind.

In one of the rooms of this house is a striking series of painted tapestries, representing on a large scale *Teniers*-subjects with ample spirit. These specimens of an almost forgotten branch of decorative art are in remarkably fine preservation.

We have now to give an account of a small collection of pictures at Grantley Hall, near Ripon, formed, we believe, by the first Lord Grantley, better known in history as Sir Fletcher Norton, a distinguished lawyer, politician, Attorney-General, and Speaker of the House of Commons. A considerable library of law books and other documents and personal relics of this peer remain at Grantley, nearly as he left them ninety years ago. There is a portrait of Lord Grantley by Sir William Beechey, R.A., whose second daughter married the third Lord Grantley. It is a good official picture, representing the Speaker in his robes of state and in profile to our left; it was No. 638 in the National Portrait Exhibition of 1867.

One of the most interesting pictures here is a very large but much-injured version of Rubens's 'Wise Men's Offering.' It has been torn, and has also been damaged by injudicious reparation; yet it still retains some sumptuous colouring and wealth of tones. The Virgin, a young Fleming, sits in the centre towards our right, and holds the Child upon her knee. He smiles on a kneeling king, and extends his right hand in benediction, while he stretches his left hand towards the gift, a golden goblet filled with coins. The king's mantle is of crimson brocade of Flemish work, and falls in ample folds on his shoulders—a noble piece of colouring, which is conspicuous in the design, and as such supported by surrounding tints of great splendour. It is borne on our extreme left of the composition by three little pages, in one of whom we recognize the fair-haired child of the famous 'Peace and War,' which is in the National Gallery. The king has placed his turban, which has a bird for a plume, on the ground in front of the picture, where it receives

ample light, and balances the figure of another little boy, a page to a second monarch, who brings myrrh in a tall gold vase, and wears a red robe trimmed with fur. He advances on our right, and leans over to speak to an attendant, who is at the edge of the picture on that side with other figures, including that of Joseph, which fill this portion of the canvas. Behind the kneeling king stands the lofty and stately figure of a black monarch, wearing a plumed turban, and holding a huge jewelled nautilus shell, mounted in gold and charged with his gift. His robe, a deep sea-green, is girt by a scarf of crimson, blue, and white, and worn under an ample black mantle, richly embroidered at the hem.

Another large picture, by an artist whose name is not known to us, represents the 'Good Samaritan.' It is an excellent and effective design, comprising, among other noteworthy technical achievements, a most elaborately foreshortened figure of the sick man, lying in front of the canvas. The soiled soles of his feet have been drawn and painted with extraordinary felicity and power, and are the most prominent objects in the picture. We do not remember a more successful or difficult example of its kind. The Samaritan, in a huge white turban, stoops over the poor man, and with great deliberation administers a cordial to him. The colour of the picture is crude and cold. Near this is a very fine old copy of the Van Dyck at Turin which represents the children of Charles I., with the two lapdogs on each side in front. All the children stand; the bigger boy lolls on our left, wears an amber satin dress, and extends one hand to the younger child, who clasps it with both its little dimpled fists. By Van Dyck is a picture comprising life-size, whole-length portraits of Charles I. and his queen, two children, and a page holding a bay horse behind the king, who, except his head, is in full armour. He stands on our right of the centre, near the queen, who is about either to place a wreath on his head, or twine the "meed of mighty conquerors" upon his sword-hilt and belt. We cannot say which of these actions is intended. The future Charles II., a boy of about eight years old, wears a deep amber or orange flame-coloured satin dress, and holds a dog in his arms. At the queen's left knee, dressed in crimson laced with silver, and coiffed as children of that day were accustomed to be, is the other child, holding a ball or apple, and of about five years of age. The queen wears her bluish sea-green silk dress, as in other Van Dycks to which we have recently referred, and it is decorated on the front with seraphs of gold, or human-headed doves with wings displayed, their bodies being large gems. These ornaments occur in several portraits of Henrietta Maria, as at Wentworth Woodhouse, the seat of Earl Fitzwilliam, lately described in these columns, with the number 36 from the Wentworth Catalogue. Charles I. looks about thirty-five years of age; his hair is full and flowing, his skin is ruddy, his face unwrinkled. The queen's face, already marked with coldness and a hard, shallow expression, retains much of its youthfulness. On her neck is her well-known carcanet of large pearls. Her coiffure is that usual at this period of her life, and comprises little rings of hair laid closely on her cheeks and forehead. The same coloured dress and the same coiffure occur in her Majesty's portrait at Mulgrave Castle, described in No. XXXVI. of this series of papers, where we see our remarks on the dresses, jewels, and other characteristics of these Van Dycks, the attitudes of which, to say nothing of the accompaniments, differ from each other. The faces of the king and queen at Grantley Hall have been injured or are extremely dirty, but the picture is, on the whole, in fine condition. The scheme of colour is most luminous and fine, and extremely rich in the tones of the armour of Charles and his wife's dress. The children

are charming. The picture, like so many Van Dycks, is defective in design, a shortcoming from which some of the master's most wonderfully painted portraits are by no means free. The figures are quite unconscious of each other's presence, and seem to pose themselves severally for our attention; no common motive rules the work and gives to it the charm of a subject. Not far from the last are two anonymous seventeenth century pictures of considerable value in their way, and possessing technical merit. The subjects are 'Joseph and Potiphar's Wife' and 'Ammon and Tamar.'

A large picture of Dutch origin, representing the interior of a church, deserves attentive examination. The church is flecked with sunlight and dashed with black shadows. The view is given across the *jube* to a chapel, from transept to transept; the architecture is of the Jesuit order, and loaded with baroque decorations. Through an open doorway we have a glimpse of a parlour or vestry. Notwithstanding the black, opaque, and somewhat dull qualities of the shadows as they now exist, there is great wealth of tone and much good local colour in this work, of which the half tints are mellow and lustrous.

We noticed a curious German picture, probably dating from early in the sixteenth century, representing Susanna and the Elders. The figures are life size—that of the woman is nearly naked to the hips, being in front view; the Elders are close to the lady, while, with outstretched finger, one of them approaches her, and she, with a seductive air, turns sideways and uncovers her bosom, as if pretending to look in a glass before the picture, without noticing the Elders. The execution is hard, smooth, and finished to an ivory-like texture; the draperies are drawn with extreme definition of the forms; the modelling is sharp; and the local colour is bright. The queer coquetry of the woman has its amusing side, and masks the simplicity of the designer. Near this is a fine old English portrait of a gentleman of the Norton family, painted in the manner which is often ascribed to Holbein, but is really by no means without traces of Italian influences, probably derived from Girolamo da Treviso or Zucchero. This work is inscribed "Anno 1556 ætatis ævæ 68." An early Rhinish picture deserves our attention, and comprises representations of many subjects connected with the infancy of Christ. The Infant appears in the centre on the knees of the Virgin, and she offers him the symbolic apple of the legend, and he extends both his hands to receive the fruit. Above this group is St. Anne (i), reading from a large book and enthroned in a shrine or tabernacle, the architectonic character of which is curious as reproducing the style of the wood carvings of the Middle Rhine country. Attached to the tabernacle is a red curtain, which is held open by two angels with brilliant parti-coloured wings. Again seated on the Virgin's knees is Christ, to whom a kneeling angel offers grapes, the symbols of the soul. The Virgin holds a fig, which Christ had previously accepted. Seated on the lap of a buxom lady in a white dress, and reading from a book on her knee, is a little St. John, with his appropriate dragon and chalice. Besides these figures there are numerous other representations of saints and children. The costumes are German, and date from the end of the fifteenth century. The treatment of this curious picture is that of a miniature of extreme finish, the execution being very careful, and all the details well studied. The mode of painting is searching. The last example we shall notice here is a Hoppner, being a capital portrait of a gentleman, one of the Norton family, seated in a chair with his hands joined, the face full of character and energy. The painter's reddish carnations are sustained by the red curtain and leather covering of the dais, which together produce a fine mass of rich tones and strong colouring.

Art-3rd Geny.

TWO Institute of Architects has just published a tract containing 'Notices of Deceased Members,' a collection of brief and concise biographies of eminent home and foreign members of the society who have died lately. The subjects were men of note; their histories are likely to be useful, therefore we give the names of the more important among them, which are the following: the Marquis Salvatico P. Estense, Messrs. E. M. Barry, J. P. Cluysenaar, Pascal Coste, J. Louis Duc (the architect of the Palais de Justice, the Colonne de Juillet, the Cour de Cassation, and other admirable works in Paris), B. Ferrey, J. H. Strack, E. Viollet-le-Duc, and T. H. Wyatt.

M. E. MUNTZ reports to the *Chronique des Arts* the approaching publication in *Il Raffaello* of an inedited document in which Raphael had part. It is a contract to pay money to divers persons of Montefalcione, dated Oct. 11th, 1507. It is said to throw light on the whereabouts of the master at the period, and his relations with his parents and the court of the Duke of Urbino, matters which until now have been somewhat obscure.

Our readers may like to be reminded that the Print Room, British Museum, contains a large collection of proofs, in various states, from the plates produced by the late Jules Jacquemart for his father's 'Histoire de la Porcelaine,' and a smaller number of similar works by him. These impressions fill three large folio volumes, and were selected by the artist, who sold them, with many autographic notes, to the Museum in 1871. He brought the collection to the Print Room in the preceding year. Our readers are aware that he executed a considerable number of plates, impressions from which, in the "commercial" state, were published in the *Gazette des Beaux-Arts*. Of these one of the finest represents a tripod, by Gouthière, of chiselled brass, which is in the collection of Sir R. Wallace (see vol. xx. p. 132).

AN art exhibition has been opened at Leek, Staffordshire, in aid of the funds of the Art School in that town. Pictures, &c., have been lent to the value of 40,000. Amongst the artists represented are Constable, Etty, Gainsborough, Hogarth, Leslie, Mulready, Sir Joshua Reynolds, Turner, Vernet, Wilson, and David Cox. Altogether there are nearly 500 pictures and other works on view, including 96 water-colour drawings, illustrating the rise and progress of the art in England from 1710, and 37 drawings for the Arundel Society.

THE Trustees of the British Museum have agreed to the appointment, as a first-class assistant in Mr. Franks's Department of Antiquities, of Mr. Reed, who has been for a long time in serviceable but unofficial connexion with the British Museum under Mr. Franks.

SIR MADAVA RAO has invited Mr. Nettleship to the Gaekwar's court to paint the animals which are displayed in the sports of the arena at Baroda. Long ago the natives of India were able to paint pictures at once truthful and noble, but the bigotry of their Mohammedan conquerors led to the extinction of the art.

THERE are two candidates for the Disney Professorship of Archaeology, which is now vacant: Mr. Percy Gardner, of the British Museum, late Fellow of Christ's College, and the Rev. S. Lewis, Fellow of Corpus Christi College.

THE remonstrances addressed in these columns, and by the Society for the Protection of Ancient Buildings, to the authorities of Southampton appear not to have saved the old Bargate of that town from being made ridiculous. The *Building News* says that protests were made at a recent meeting of the authorities, and the committee was asked to reconsider the matter before having the gaunts and the shields repainted. The mayor replied that the question

had already been decided. As to there would be no vandalism, for being judiciously touched up, and... tone down and look all right. The gaunts were a different matter altogether—they had been taken away. He considered the appearance of the Bar had been improved by their removal, and they would not be replaced without an order of the Council. An alderman complained that whereas the original resolution had referred equally to the renovation of the shields and gaunts, yet the mayor had implied that the former would be restored and replaced, and that the latter would not. Confusion of ideas as to the nature of an historical monument and of a work of art is but too evident here. Whether the Bargate looks the better for the removal of some of its leading decorations and the "touching up" of others is not the question.

CINCINNATI will shortly have an art museum. Mr. C. W. West, one of the wealthy merchants of that city, having headed a subscription for that purpose with the munificent sum of one hundred and fifty thousand dollars.

THE Italians are still busy erecting monuments. One to Antonio Allegri is to be "inaugurated" at Correggio in a few days, and the people of Luino are talking of paying a similar honour to Bernardino Luini.

IN spite of the distress in Constantinople an exhibition of paintings has once more been attempted. The exhibitors were few, mostly Armenians, Greeks, and Levantines. The Turks were two: the Princess Nazli Hanum, the accomplished daughter of an accomplished mother, and Ahmed Bey, who, having studied in Paris, paints history and landscape under the patronage of the Sultan. One of his recent works was 'The Tomb of Sultan Mahmoud.'

ON the 21st and 22nd inst. will be sold the collection of ivories, porcelain, faience of various kinds, goldsmiths' work, books, and bronzes, the property of the late Baroness van Utenhove van Heemstede, of Groenendaal, Jutpha, near Utrecht, Holland. The sale is appointed to take place at Utrecht.

MR. JOSEPH ANDERSON has recommenced at Edinburgh his Rhind Lectures on archaeology. He is still dealing with 'Scotland in Early Christian Times,' and the first lecture of the new series was devoted to 'Decorative Metal-work.' His other topics are 'Decorative Stone-work,' 'The Art of the Monuments,' 'The Symbolism of the Monuments,' and 'Inscribed Monuments.'

THE bulk of the articles shown at the Native Industrial Exhibition of Indian Art, held at Simla this year, are contributed by the makers. The exhibition thus affords an opportunity of gauging the present condition of modern Indian fine art. Many objects are, however, contributed by private owners, amongst others some fine specimens of ancient plastic art, terra-cotta friezes and figures, from 1,000 to 1,500 years old, and coloured architectural tiles, the property of General Cunningham. There are also some handsome pieces of porcelain, made by the Chinese from Indian models for the Emperors Akbar, Jehangir, Shahjahan, &c.

A SCHOOL of art has just been opened at Burnley. Upwards of one hundred and forty names are already enrolled on the student list.

MUSIC

THE WEEK.

LEEDS.—Triennial Musical Festival.
CRYSTAL PALACE CONCERT.—Raff's Ninth Symphony.

A PERIOD of but six years has elapsed since the first of the Leeds triennial musical festivals was held, but already the institution has taken firm root, and is regarded by musicians as one of the most valuable of provincial gatherings. Indeed, it may be

said with fairness that the conduct of the undertaking has been such as to inspire general confidence, the vigour of youth being associated to a considerable extent with the wisdom which age and experience are alone expected to furnish. One or two errors were committed in previous years with reference to the selection of works for performance, but the scheme of the present festival, of which a synopsis was given in last week's *Athenæum*, does not contain a single item to which the most exacting critic could take objection. The absence of Handel's 'Messiah' from the festival of 1877 gave rise to considerable comment at the time; but again the oratorio is excluded, the reason being that performances of it are so frequent in Leeds and neighbouring Yorkshire towns that on an occasion of special importance it may fitly make way for works which at ordinary seasons there is no possibility of hearing. The wisdom of this policy is unimpeachable, and it would be well for the promoters of other festivals to lay it to heart. The Leeds Committee has shown itself determined to avoid the reproach of neglecting the claims of English music, an unusually large proportion of the programmes, including the whole of the novelties, consisting of native productions. Not a little boldness was needed to carry this laudable principle of encouragement to English art to the extent of placing the direction of the festival in the hands of an English musician. Mr. Arthur Sullivan is universally admired and respected as a composer, but it is doing him no injustice to say that his claims as a conductor have not hitherto met with appreciable recognition, perhaps for the want of legitimate opportunities for testing them.

It is the custom at all other provincial festivals to allow but one day for general rehearsals, the result being that the more difficult works are frequently but insufficiently prepared, and the executive forces are fatigued before the first performance. At Leeds a wholesome innovation was made in the festival of 1874, two days being set apart for rehearsal, and this plan has worked so well that it is not likely to be abrogated. But, as a consequence, the festival does not commence until Wednesday morning, and we are therefore compelled to defer our criticism on six out of the seven performances. Some general remarks may, however, be made, the fruit of observation at the rehearsals. Perhaps the most prominent feature in the meetings of 1874 and 1877 was the wonderfully fine singing of the chorus. It may be said at once that the present choir is equal, if not superior, in quality to those of past years. Mr. James Broughton, the chorus-master, may again receive the heartiest congratulations, as well on the splendid material he has had to work upon as on his own admirable training. The tenors are slightly inferior to the other contingents, showing a relative weakness in the upper notes; but the sopranos are remarkable not only for power and clearness, but for their excellent attack, and the body of tone from the basses is almost overpoweringly grand. In the orchestra we miss several familiar faces, both among the strings and wind, but its general quality is magnificent.

Paramount attention on Monday and

Tuesday was of course given to the works composed expressly for the festival. Mr. J. F. Barnett and Mr. Arthur Sullivan are not novices in composition, and in requesting them to contribute to the scheme the committee were well aware that they would secure works, if not of commanding greatness and originality, at least worthy to be associated with a musical gathering of first-class importance. It is worthy of note, as indicating an increase of caution and carefulness in the selection of words for musical treatment, that both composers have selected themes already before them in preference to placing themselves in the hands of librettists, whose mercies are not always great. Longfellow's 'The Building of the Ship' was not written for music, and it is therefore not surprising that a stanza here and there presents difficulties and incongruities not easy to be surmounted. But, speaking generally, the lines flow smoothly and pleasantly enough, and if the ideas rarely rise to the height of poetry, they are sufficiently varied to enable the composer to avoid monotony in his setting. Mr. Barnett has taken the piece mostly as it stands, some slight excisions and transpositions being allowed for. Our final opinion of the music must be reserved for the present, but this much may be said without rashness, that it will compare favourably with any of the works he has produced since his first conspicuous success in 'The Ancient Mariner.' There is the less cause for hesitation in making this assertion as Mr. Barnett writes with the utmost lucidity, content, apparently, to walk in well-trodden paths, so that his music makes no inordinate demands on the attention of the listener, but may be grasped in its fullest meaning without much effort. The modern theories of a poetic significance in the instrumental themes, and of continuity by means of frequent recurrence of phrases and melodic figures in the vocal parts, are utilized to a limited extent. Mr. Barnett gives an explanation of the opening and close of his work, and it will be as well to quote his words: "The *andante* with which the instrumental introduction opens is intended to illustrate sunrise on the seashore, with the breath of the morn and the soft sea air. This leads to a *cantabile* melody in *x* minor, suggestive of the aspirations of the youth to the hand of the master's daughter. Then the air is filled with the sounds of workmen in the shipyard commencing their morning's toil, described by the *allegro moderato*, during which, from time to time, can be heard the love-song of the youth whilst directing the labours of the men and carrying out the plans of the master." Again, at the end, he tells us that "the scene of a multitude witnessing a vessel leaving the shore is musically illustrated. The instrumental symphony preceding the chorus describes the vessel receding from the land, whilst the sailors' 'Heave ho!' as the ship gets under weigh, is imitated by notes of the horn.....The vessel now is gradually fading out of sight on the horizon, when the impressive words of the pastor recur to the people, who with one accord join in the melody,—

Like unto ships far out at sea
Outward or homeward bound are we."

It was understood that Mr. Arthur Sullivan had chosen the Scriptural story of David and Jonathan as the foundation for an oratorio,

but the design was abandoned, and he has followed the example of several living composers in taking a subject from the traditions of the early Christian Church. To Sir Julius Benedict's 'St. Cecilia,' Mr. William Carter's 'Placida,' and Madame Sainton-Dolby's 'Legend of St. Dorothea' must now be added Mr. Sullivan's 'The Martyr of Antioch.' These stories differ but little from one another in all essentials. In each it is a young girl who professes her readiness to die for her faith, being deaf alike to threats from her pagan foes and entreaties from parent, lover, or friends. Mr. Sullivan showed no ordinary boldness in attacking Dean Milman's so-called poem, which for its generally confused style and extraordinary verbosity has surely but few equals. But out of most unpromising material he has evolved a work of much interest and melodic beauty, the extreme simplicity of the vocal part-writing being atoned for by orchestration of exceeding richness and variety. There remains to be mentioned Mr. Thomas Wingham's new concert overture, but of this it was impossible to form any opinion at rehearsal.

It will not be requisite to devote much space to the performance of 'Elijah,' with which the festival opened on Wednesday morning. It is good policy to commence with a work which, being familiar to all, is certain to go tolerably well, and thus create a favourable impression at the outset; but criticism in detail is for the same reason not required. There was much to admire in this rendering of the most popular of modern oratorios, though it was imperfect in some respects. Nothing could exceed the effect of some of the choruses, the choir showing no trace of fatigue after the long and wearying rehearsals, save that in the early number, "Lord, bow Thine ear to our prayer," the altos and basses commenced flat, to the detriment of the solo voices on their first entry. If the precision which we are accustomed to associate with Sir Michael Costa's conducting was sometimes wanting, on the other hand there was an unwonted delicacy in the *piano* passages for which Mr. Arthur Sullivan may take credit. Regarding the soloists, those who gave the most satisfaction were Mesdames Albani, Trebelli, and Patey. Mrs. Osgood sang like an artist, as she always does, but she was overweighted in the widow scene, which was also marred by an unreasonably slow tempo. Mr. Frederic King in the title rôle was severely tried by ever-recurring memories of Mr. Santley, but it would be unfair not to give him due credit for what was, on the whole, a very artistic and commendable performance. Dramatic power Mr. King has not as yet, but he possesses great intelligence and a rapidly improving voice. He will do better with further experience. Mr. Maas should be peremptorily informed that Mendelssohn's music must be sung without alteration. Whatever good effect he might have created was marred at the outset by a silly addition to the text in "If with all your hearts." The remainder of what, at the time of writing, promises to be a highly successful festival must be reserved for consideration next week.

In most unfavourable weather the new series of winter concerts at the Crystal Palace was inaugurated last Saturday afternoon. Being

desirous, as it would seem, to signalize the first concert by the production of an important novelty, Mr. Manns selected Raff's last published symphony—No. 9, in a minor—for the post of honour. It will be remembered that the same composer's eighth symphony ('Frühlingeklänge,' in a major) was produced at Sydenham last November, and noticed in some detail in these columns (*Athen.* No. 2717). We remarked then on the very decided falling off shown by that work as compared with the best of Raff's earlier symphonies. We cannot find any improvement in the composer's ninth effort in this style, and are quite unable to agree with the remark of the enthusiastic annotator of the book of the words, that it "certainly is inferior to none of its eight predecessors for ingenuity, fluency, and effect." The ingenuity we admit at once; in contrapuntal skill Raff has no living superior, and few equals; and if the wearisome pouring forth of a string of phrases, which when they are not ugly are too often commonplace, deserve to be called fluency, we are willing to grant that also. But on the question of effect we join issue at once. In this respect the new work will not compare for a moment with either the 'Im Walde' (No. 3) or the 'Lenore' (No. 5), to say nothing of the really charming little Symphony in a minor. The present symphony is entitled 'In the Summer-time,' and as the eighth was a 'Spring' Symphony, we presume that the composer probably intends to illustrate autumn and winter in his Nos 10 and 11. If such is the case we trust Mr. Manns will mercifully spare us the necessity of hearing them at the Crystal Palace, unless they should be very far superior to Raff's recent productions. It is difficult to imagine what could have induced the conductor to bring this very tedious and laboured work forward at all, unless it were the mere fact of its being a novelty, and the fear that somebody else would forestall him in its production. On this point he might probably have been quite at his ease; for we doubt if anybody else would have taken the necessary trouble with such uninteresting music. We do not deny the merit, or even the beauty, of certain isolated passages, especially in the second and third movements, but these do not compensate for or condone the diffuseness, dryness, and frequent vulgarity of other portions. The plain truth is that Herr Raff writes a great deal too much for his reputation; and his later compositions have been (so far as we have seen or heard them) so inferior to his earlier ones that it is difficult to avoid the conclusion that he has written himself out. If Mr. Manns wishes to produce a novelty by Raff which is really worth hearing, let him perform the Second Symphony, in a major, Op. 140—a very fine work, which, we believe, has never yet been heard in this country. It is only fair to add that the performance on Saturday was magnificent throughout, a triumph alike for conductor and orchestra.

The remainder of the concert was far more satisfactory. The overture to 'Euryanthe' and the 'Walküre-ritt' are both familiar to musicians, and a mere record of their performance will suffice. Madame Montigny-Rémaury gave an excellent performance of Schumann's Concertstück in c,

Op. 92; and Mrs. Osgood, who was in excellent voice, sang a song from Gounod's 'Reine de Saba' and Thomas's 'Connaissance du pays' from 'Mignon' admirably.

Musical Essay.

THE winter season of Italian opera at Her Majesty's Theatre will commence on Monday next. The arrangements for the opening week are announced as follows. Monday, 'Faust,' debut of Mdlles. Elsa Widmar and Morini; Tuesday, 'La Favorita,' with Madame Trebelli as Leonora, and the first appearance of Signor Cantoni as Fernando; Wednesday, 'La Sonnambula,' debut of Mdlle. Giulia Bressolles; Thursday, 'Lucrezia Borgia,' with Madame Giovannoni Zaccchi as Lucrezia; Friday, 'Carmen,' with Madame Trebelli; and Saturday, 'Lucia di Lammermoor,' in which Mdlle. Rosina Lador will make her first appearance.

THE second of Mr. George Ramey's orchestral concerts for the present season was given at the Colston Hall, Bristol, on the 4th inst., when Mendelssohn's 'Italian Symphony,' Rombert's 'Toy Symphony,' and the overtures to 'Euryanthe' and 'Le Domino Noir' were the principal works performed. Miss Spencer Jones and Mr. J. T. Hutchinson were the soloists.

THE first of Mr. Stephen S. Stratton's chamber concerts for the present season was given at the Masonic Hall, Birmingham, last Tuesday week. The programme included Scharwenka's Piano Quartet in c, Beethoven's Sonata, Op. 78, Omslow's Quintet in c, No. 13, and Schumann's Pianoforte Quintet. Such a selection needs no praise from us; of the performance, which was sustained entirely by local artists, the Birmingham press speaks in high terms. We are glad to learn that Mr. Stratton's efforts in behalf of good music are meeting with the support which they so richly deserve.

A new opera in three acts, 'Le Beau Nicolas,' text by MM. Vanloo and Leterrier, music by M. P. Lacombe, was produced on the 8th inst. at the Théâtre des Folies Dramatiques, Paris. In the current number of the *Revue et Gazette Musicale*, M. Henri Lavoix fils speaks favourably of the music, but severely criticizes the performance, concluding his notice by saying that never was the term "execution" more truly applied to an opera.

M. PARDELOUP intends during the coming series of his concerts, which commences tomorrow, to give special attention to modern symphonic works. The Russian school will be represented by Glinka, Dargomysky, Rubinstein, Séroff, Tchaikowsky, Rimsky-Korsakoff, &c.; the Italian by Verdi, Boito, Ponchielli, &c.; and modern Germany by Wagner, Brahms, Raff, and Goldmark. Besides this a series of works by French composers, from Lulli down to the present time, is to be given in chronological order.

AT the Châtelet Concerts M. Colonne will produce new works by MM. Saint-Saëns ('Suite Algérienne'), Lalo (a violin concerto), and A. Godard (a piano concerto), besides M. Duvernoy's prize composition 'La Tempête,' and a revival of Berlioz's 'L'Enfance du Christ.'

IT is announced that the late Jacques Offenbach's last opera, 'Les Contes d'Hoffmann,' which is already in rehearsal at the Opéra Comique, Paris, is to be produced at that house during the winter. The orchestration, which was all but completed, will receive the finishing touches, it is said, from M. Guiraud. The work is spoken of by those who know it as being far in advance of the composer's usual style.

THE *Musikalisches Wochenblatt* states that Johannes Brahms has during the summer composed, among other things, two overtures and two piano trios.

DRAMA

LYCEUM THEATRE.

SOLE LESSEE AND MANAGER, MR. HENRY IRVING.
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Box Office (Mr. Irving) open 10 to 6. Seats booked by letter or telegram.

THE WEEK.

CORSET.—'Mary Stuart,' a Play in Five Acts. Adapted from Schiller by the Hon. Lewis Wingfield.
ST. JAMES'S.—'William and Susan,' a Play in Three Acts. Founded by W. O. Wills upon Douglas Jerrold's Nautical Drama of 'Black-Eyed Susan.'
BADLER'S WALLS.—'William Tell,' a Play by Maximilian Krasnik, reduced from Five into Four Acts.

AMONG the characters which form, almost of necessity, a portion of the repertory of a tragic artist has to be counted Mary Stuart. A veritable touchstone of capacity, its application seems necessary before a reputation can be said to be won. The experiment once past, however, it is seldom repeated. There are few actresses with whose fame Mary Stuart is associated in the same manner in which Phèdre is associated with the fame of Rachel, Lady Macbeth with that of Mrs. Siddons, Marie Antoinette with that of Signora Ristori, and Juliet with that of Miss Neilson. Of the four artists we have named two only have essayed the rôle. Rachel as Mary Stuart obtained nothing more than a *succès d'estime*, and Signora Ristori has now almost ceased to assume it. Mrs. Siddons achieved a moderate success as the Queen of Scots, but the play in which she appeared was an original work of the Hon. John St. John, a dramatist now wholly forgotten. Schiller's play was first seen in London on the 14th of December, 1819, with Miss Macauley, an actress of whom little has subsequently been heard, as the heroine. Her success must have been indifferent, since on the 29th of the same month the character was assigned to Miss Foote, subsequently Lady Harrington. In this version, assumably that of Melish, a friend of Schiller, who is said to have lent him the prompt copy before it was printed, Mrs. Buan was Queen Elizabeth, C. Kemble Sir Edward Mortimer, Terry Sir Amias Paulet, and Macready, who, however, forgets to mention the part in his diary, the Earl of Leicester.

THE cause why the play has been so little of a favourite is found in its construction. It contains but two really strong situations: one, due to a deliberate if pardonable departure from history, in which Elizabeth and Mary are represented as meeting at Fotheringhay; a second, which in this country is always omitted in representation, wherein Mary before her death receives the sacraments from Melvil, who tells her he is a priest and brings forth the wine and the wafer. Whatever merit the remainder possesses consists in the clever if fanciful sketch of history which is supplied, and is anything rather than dramatic.

IN subjecting this play to alteration and revision Madame Modjeska has been well advised. The changes that have been made by Mr. Wingfield are in the main judicious. Their effect is, with little if any violence to the story, to quicken greatly the action and strengthen somewhat the interest. In the early scenes Mr. Wingfield mainly aimed at compression. He has sought to humanize the character of

Elizabeth and to lighten somewhat the treachery of Leicester. To the bickerings and feuds between Burleigh and Leicester on the one hand and the same shrewd statesman and Shrewsbury on the other, he has, for the purpose of alleviating the gloom, given more prominence, and he has, perhaps for the reason that Mortimer is assigned to a juvenile exponent, cut out the scene of delirious passion in which Schiller sought to indicate the kind of intoxicating influence the charms of Mary were supposed to exercise. In the last act the alterations amount to reconstruction. Those concluding scenes which, in spite of Schiller's effort to show the commencement of Elizabeth's penitence, are an incubrance upon the play, and assign the whole the character of an anti-climax, are omitted, and the act ends with the death of Mary, which is described by Leicester. At the commencement of the act Mary enters among the women, whom the sight of the executioner and of the scaffold has frightened, and distributes to them her parting gifts. To Melvil she entrusts her last messages, and she then receives the envoys from Elizabeth who bring her the warrant. The sight of Leicester disturbs the serenity which she has exhibited, and she freely accedes to his supplication for pardon. Then, following the uplifted cross in the hands of Melvil, she passes from the room into the adjacent courtyard, in which the scaffold is erected. On her way she repeats the Latin psalms for the dying, and her voice, heard through the open doorway, continues until its cessation, with the sharp spasm of Leicester, tells that all is over. From the dramatic standpoint this act is a great improvement upon that previously seen. Its effect is profoundly touching.

Madame Modjeska's representation of Mary Stuart is a singularly fine, intelligent, and suggestive piece of acting. It is decidedly in advance of her performance in 'Heartsease.' Though belonging to the realistic school of acting, it is illumined by flashes of imagination and poetic beauty, and is throughout varied in emotion and admirable in pathos and beauty. In the closing scenes pathos was the most striking quality; in the third act, however, the quick succession and throng of passions enabled the actress to show an extent of range and an adequacy of method rarely seen. The entire performance vindicates Madame Modjeska's right to the laurels which, on the strength of her previous performance, were generally awarded to her. Mr. Clayton assigned to Leicester a bluff manliness, not unminged with plausibility and shiftiness, that suited the character. After the Mary Stuart this was the best piece of acting exhibited. Miss Louise Moodie was powerful in a stagey, conventional way; Mr. Crauford showed power as Sir Edward Mortimer; and Miss Grahame was seen to advantage as Margaret Curl. The mounting and accessories are satisfactory, and the entire performance reflects credit upon the management.

A spectacle such as is now afforded at the St. James's Theatre marks an epoch in theatrical art. No special merit can be claimed for the piece, and the acting, though much of it is excellent in its

way, has no such quality as singles it out for exceptional commendation. Not before, however, has an English play been put upon the stage in a manner so admirable, it may almost be said so faultless. Mr. Hare, who has long enjoyed the reputation of being one of the best stage managers in England, has profited by the visit to London of the Dutch comedians, and has assigned the drama he has produced a *mise en scène* as good as that which in 'Anne-Mie' came as a revelation in theatrical art. To see such pictures as those of the cottage at Deal, in which the action of 'William and Susan' commences, the beach with the fleet in the Downs, the cabin of the man-of-war, with the officers with their smooth-shaven faces and in their knee-breeches and silk stockings, and the marines in the quaint but effective costume of the early part of this century, and the final tableau of the deck of the same vessel, in which everything is exact enough to defy scrutiny, is to learn of what the art of theatrical decoration is capable. The improvement, meanwhile, is not confined to matters of dress and to what is inanimate in the picture. For the first time upon an English stage, supers of whom every one is apparently an actor are employed. The pictures afforded accordingly vibrate with life, and the stage illusion is perfect. So thoroughly has Mr. Hare accomplished the task he has set himself, that his example must inevitably be followed, and a definite improvement in the conditions of theatrical representation in England is now a mere matter of time.

Successful as has been the experiment of the management in this direction, it has not been accompanied by a corresponding success in the play. Mr. Wills's alteration of 'Black-Eyed Susan' displays its author's poetical vein and his capacity to produce tender and idyllic pictures. Neither in probability, however, nor in dramatic value is it any advance on the work it seeks to replace. Those types of character which, absurd and preposterous as many of them were, had won acceptance from the public have disappeared, and little of the original scheme is left, except the cutting down by William of Capt. Croastree, and his trial by a court-martial for striking his superior officer. In place of the missing figures we get others which are neither more interesting nor more natural, while the action is even more improbable than that of the earlier piece. Capt. Croastree, for instance, in the original a light-hearted toying sailor, who when he insults Susan is "three sheets in the wind," is converted into a base and ungrateful libertine, who seeks in pure idleness to seduce the wife of a man who has saved his life. This is the cardinal defect of the piece, and its influence is strong enough and repellent enough to prevail over recollections of the touching scenes Mr. Wills has set before us in the earlier act.

As Susan Mrs. Kendal acts with great pathos and with a sincerity that speaks a thorough artist. Mr. Kendal is probably the best William on the stage; Mr. Hare as the Admiral supplies a picture accurate and faithful in all respects; and Mr. Barnes as Capt. Croastree is a type of light-hearted and insouciant villainy. All parts down to the smallest are well played, and the entire representation is of high value.

At Sadler's Wells Theatre Mr. Warner has appeared as William Tell in Sheridan Knowles's melo-dramatic and rather dreary play of the same name. Mr. Warner's face, figure, and stately presence are of use to him in this character, and he delivers the verses with rhetorical effect. The pathos of the later scenes is not, however, extracted, and the termination of the play is heavy. Miss Louise Willes is Emma and Mr. Brooke Geesler. 'William Tell' is mounted in a style which reflects credit on the management.

The Theatres of Paris. By J. Brander Matthews. (Sampson Low & Co.)

Books upon the Parisian theatres are not uncommon in England, and one or two of them have serious value. The most satisfactory in all respects is Mr. W. H. Pollock's recent volume, a work which by some caprices of fortune seems to have escaped the recognition due to its merits. An earlier volume, by Charles Hervey, published in 1846 by Galignani of Paris, conveys a fair impression of the state of the stage at a period when it was still graced by Rachel, and gives some interesting information gleaned from the 'Histoire du Théâtre Français' of Hippolyte Lucas, and other works. Mr. J. Brander Matthews is last in the field, and has in consequence had more authorities at his disposal. In dealing with the Comédie Française he has made special use of the recently published 'Comédiens et Comédiennes' of M. Sarcosy, and the chief grace of his work consists in the reproduction of the *œuvres fortes* of M. Léon Gauchet, with which M. Sarcosy's volume is illustrated. As Mr. Matthews is an American, the comparisons he institutes are between the stage in the United States and that in Paris. The criticisms have no remarkable value.

Dramatic Society.

In addition to Dr. Westland Marston's 'Donna Diana,' the forthcoming production of which at the St. James's has been mentioned in our columns, the management of that theatre promises Tobin's comedy, 'The Honeymoon,' and a new play from the French by Mr. Charles Coghlan.

Miss Litton has undertaken the management of the Theatre Royal, Glasgow, which will open before long with 'As You Like It.' In January next Miss Litton will appear at the Gaiety Matinees in a series of classical performances, commencing with 'Much Ado about Nothing.'

The new drama by Mr. A. C. Calmoun, produced with the title of 'Trust and Trial' at a Gaiety Matinée on Saturday last, is very similar in plot to 'Hunted Down.' Mr. Macklin acted competently as a husband who discovers that his wife has been wanting in confidence, the wife herself being played with tenderness by Miss B. Henri. As the villain of the piece, a first husband reappearing to claim a wife married to another, Mr. Calmoun, the author, played with much force, though with an imperfect knowledge of the art of acting.

Mr. JOSEPH JEFFERSON has reappeared at the Arch Street Theatre, Philadelphia, as Bob Acres in 'The Rivals.' The resumption of a character by an artist who for very many years has scarcely been seen except in the one rôle with which his name is associated inspires exceptional interest in the United States. The impersonation is said to be highly thoughtful and intelligent, and to accentuate more deeply than is customary the well-known features of the character.

To Correspondents.—C. B.—E. G. C.—Dr. D.—F. W. L.—A. W.—A. N.—received.
No notice can be taken of anonymous communications.

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SATURDAY, OCTOBER 23, 1880.

CONTENTS.

ENGLAND'S HISTORY OF THE CRIMEAN WAR ...	406
MRS. BIRD'S TRAVELS IN JAPAN ...	407
A CAVALIER'S NOTE BOOK ...	408
NOTES OF THE WEEK ...	409
LOCAL HISTORY ...	430
LIST OF NEW BOOKS ...	433
SUBSCRIPTION LISTS: THE GIPSIEN IN NORTHERN EUROPE; SARKENT AS A LIVING LANGUAGE; THE ORIGIN OF MONOTHEISM; KING TARRADENES AND HIS COACH; PROFESSOR FOWLER'S 'LOCKER'; 'BURN' ...	432-434
LITERARY Gossip ...	434
SCIENCE—LIBRARY TABLE; ASTRONOMICAL NOTES; GEOGRAPHICAL NOTES; MEYTINGER; Gossip ...	435-437
FINE ARTS—'JACOB'S DREAM', Gossip ...	437
MUSIC—THE WEEK, Gossip ...	438-441
DRAMA—THIS WEEK, Gossip ...	441

LITERATURE

The Invasion of the Crimea: its Origin, and an Account of its Progress down to the Death of Lord Raglan. By A. W. Kinglake.—Vol. VI. *The Winter Troubles.* (Blackwood & Sons.)

The sub-heading of this volume, "Winter Troubles," must have led many to expect pages entirely devoted to a description of the fights and sufferings of our troops during the first winter passed in the Crimea. The title is not, however, borne out by what Mr. Kinglake has written. That is, indeed, a valuable contribution to the history of the reign of Queen Victoria, but it is out of place in a work intended to enlighten the general public concerning the military operations during the winter of 1854-55. Mr. Kinglake's style is very attractive, but that fact will not quite reconcile his readers to the absorption of a good third of the book by home politics and the influence of a single newspaper on the course of events. Neither is it satisfactory, when the reader is hungering for brilliant descriptions of the personal heroism of English soldiers, to be put off with elaborate arguments concerning the ill effect of the personal military rule of the sovereign. Besides, the question whether Government departments in London or staff officers in the Crimea should be held responsible for the sufferings and shortcomings of our army has long since been settled. To reopen the controversy is to dissect "a subject" twice, to flog a dead horse. There are, however, some personal matters connected with the relations between Lord Raglan, on the one hand, and the Duke of Newcastle and Lord Panmure on the other, which are new, or at all events set forth in a fresh and attractive manner. Up to the middle of December, 1854, the Duke of Newcastle and Lord Raglan had been on the very best possible terms. The duke was, moreover, kept fully informed, for Lord Raglan supplemented his official despatches by writing private letters. The Secretary of War was therefore thoroughly aware of the condition of the army, Lord Raglan's difficulties, and the progress and prospects of the campaign.

"When unofficial accounts from the Crimea began to pour in upon the Duke of Newcastle, he could hardly have learnt from them anything of really grave moment which had not before been imparted to him by Lord Raglan in drier figures and words, but the detailed though fragmentary narratives conveyed in their new

poignant forms impressed his mind more acutely than sober general statement; and perhaps it might be said not inaccurately that what previously he only had known, he now both knew and imagined. Though not throwing any really fresh light on the troubles besetting our army, the numberless anecdotes brought him inflicted new, separate pangs. Whoever has learnt the conditions under which our soldiers were labouring must of course know what room there would be for distressing accounts, and how easily any narrators describing vexatious hindrances and misfortunes and troubles of various kinds might attribute them all to 'mismanagement' instead of the more stubborn causes from which we before deduced them."

Confused and worried by irresponsible and, in many instances, anonymous complaints, and we fear to a great extent terrified by the outburst of popular indignation, the Duke of Newcastle, without due inquiry among the various scattered departments under his control at home, without giving Lord Raglan an opportunity of explaining or denying the accusations made against him, deliberately threw Lord Raglan over. On the 18th of December the duke began a series of letters in which he more or less assumed that Lord Raglan and his staff had been grievously to blame. Yet, in a private letter written in the beginning of December, he spoke of Lord Raglan's having been "so unfairly and ungenerously attacked by the ruffianly Times." Mr. Kinglake on this point remarks:—

"By offering a sort of condolence to Lord Raglan in private, the Duke of course ran no risk of incurring newspaper vengeance, and on the other hand, did nothing at all towards vindicating the assailed commander."

At length, on the 6th of January, the accusations against Lord Raglan and his staff were regularly formulated in an official despatch. This despatch Mr. Kinglake describes as "beyond measure wordy," and how little the Duke of Newcastle was qualified to act as censor is proved by the following facts:—

"Forgetting once more the dispersed state of our manifold London war offices, he imagined that, because he knew of no requisitions sent home from the Crimea by the Adjutant and Quartermaster Generals, none such could have really come in; and it occurred to him that this supposed absence of demands by two members of the Headquarter Staff might be used as a proof of their inattention to the wants of the army. His next mistake was that of attributing to the same two officers the deficiency of land-transport. Upon grounds thus weak, or, to speak more exactly, thus null, he founded his charges against the Adjutant and Quartermaster Generals. By sending an inquiry to the right office, the Duke might have soon learnt his error on the subject of requisitions; and indeed, would have not only found that abundant demands from the Crimea had come in long ago, but that the requisitions of the Quartermaster-General alone (although made for things perfectly simple) had proved greater than London could meet within any fair compass of time; whilst a message sent to the Treasury, or a glance at the Commissariat handbook, would have averted the mistake he committed on the subject of land-transport."

Knowing well that no one could be found to replace him, the duke tried to induce Lord Raglan to sacrifice his adjutant and quartermaster generals, and continually urged that suggestion upon him. Lord Raglan, who was surely the best judge, thought highly of Generals Airey and Est-

court, said so most emphatically, and positively refused to be concerned in superseding them. The Duke of Newcastle was succeeded in the beginning of February, 1855, by Lord Panmure, who seems to have been as coarse in mind as he was in dress and language. Like many other rough, violent men, he was a coward in the face of public opinion, and he joined eagerly in the cry for that old Border style of justice which consists in hanging a man first and inquiring into his guilt afterwards. On the 12th of February he addressed a despatch to Lord Raglan, repeating and strengthening the Duke of Newcastle's accusation—to which there had not yet been time to receive an answer—in a tone which can only be properly described by the French term *brutal*. Mr. Kinglake ascribes its violence to the approach of a sharp attack of gout. One accusation, at all events, contained in the despatch was utterly unfounded. Lord Panmure complained that Lord Raglan had not kept the Government fully informed. The slightest care in examining Lord Raglan's private and public correspondence with the Duke of Newcastle would have shown Lord Panmure that such a charge was simply preposterous. One phrase stands out as especially insulting: it is, "Your staff seem to have known as little as yourself the condition of your gallant men." Now in his correspondence there is ample proof that Lord Raglan was fully acquainted with the state of the army, frequently visited it, and imparted his knowledge to the Duke of Newcastle. It is scarcely credible that with this despatch went a private letter from Lord Panmure, containing the following passages:—

"I wish.....to stand between you and those who are so angry at all that has happened..... You have done great and gallant deeds..... You have done us great service; nobody could have done better in keeping up friendly relations with our Allies."

The reply to the offensive despatch was firm, dignified, and temperate. The following passage is a fair sample of Lord Raglan's answer:—

"Having now replied to the several points in your despatch, I must be permitted before I close this to express the pain, mortification, and, I might add, surprise with which the abuse that has been unscrupulously lavished upon me by unavowed and irresponsible parties has been entertained by your lordship and your predecessor. My lord, I have passed a life of honour. I have served the Crown for above fifty years. I have for the greater portion of that time been connected with the business of the army. I have served under the greatest man of the age more than half my life, have enjoyed his confidence, and have, I am proud to say, been ever regarded by him as a man of truth and some judgment as to the qualifications of officers, and yet, having been placed in the most difficult position in which an officer was ever called upon to serve, and having successfully carried out difficult operations, with the entire approbation of the Queen, which is now my only solace, I am charged with every species of neglect, and the opinion, which it was my solemn duty to give of the merits of officers, and the assertions which I have made in support of it, are set at naught, and your lordship is satisfied that your irresponsible informants are more worthy of credit than I am."

Lord Panmure on receiving this answer wrote a second despatch, in which he dwelt on the subject of the Balaklava road, harped on

the removal of the headquarter staff, and again asserted that the Government had not been kept well informed about the state of the army. He was, however, distinctly apologetic in tone as regarded Lord Raglan personally. That the road could not have been constructed is clear. Lord Raglan simply could not spare a single man from the front for the work. That the horses and mules died in vast numbers was due to non-compliance with the requisitions for forage. That, indeed, the chief causes of the sufferings of the troops were our unprepared condition at the commencement of the war, the incapacity of the Treasury to perform commissariat functions, the severity of the winter, and the great storm is clear. At the same time we cannot disguise from ourselves the fact that some blame was due to a cumbrous system of administration in the field and the routine habits of certain departmental officers in the Crimea and Turkey.

The consequences were indeed terrible, and are briefly yet eloquently set forth by the statistics of mortality and sickness. From the beginning of November, 1854, till the end of February, 1855, 8,898 men perished in hospital; while on the last day of February, out of an average strength for the month of 30,919, no fewer than 13,608 were lying in hospital. The French enjoyed many advantages which were denied to us, yet out of the 309,268 land service troops sent out by France during the war 95,615 were killed, died, or disappeared! Owing, however, to their large and constant reinforcements, they managed to keep up a fair show of strength, whereas towards the close of the winter our regiments had dwindled to mere skeletons. The three battalions of Guards started from England upwards of 2,600 strong, and received heavy reinforcements both in July and November; yet at the end of January they could only muster for duty 312 men. The 63rd almost disappeared, only thirty men remaining fit for duty out of an original strength of over 1,000.

"Thus what seemed to be threatened was—not simply the weakening but—the virtual extinction of our army. In proportion to numbers, the English army was undergoing at one time a fiercer havoc than that which ravaged London in the days of the great plague; but no awe like the awe of a city that is silenced by plague possessed the English camp. The camp, it is true, was quiet, but the silence maintained by our soldiery was the silence of weariness, the silence of men bearing cold and hardships of all kinds with obstinate pride."

The mortality in the hospitals on the Bosphorus was even more appalling than that in the Crimea. In February, 1855, the mortality stood at the awful figures of forty-two per cent.! The increased energy brought to bear, the expenditure of science, money, and administrative skill, soon after began to take effect, and during the last twenty days of June, 1855, the per-centage of mortality in the Levantine hospitals had fallen to two.

A specially interesting portion of this volume is that which is devoted to refuting the assertions of those who defend the administrative system with which we began the Crimean War by saying that somehow or another it worked well in the great war between France and England. Mr. Kinglake shows that during the first

seventeen years of that war England, though able to boast of a few isolated victories, could point to no successful campaigns on land, all her triumphs having been achieved by the navy. Then three new forces came into being. The first of these was "an administrative engine established by Wellington personally at the seat of war." The second was the influence of the great duke on the councils of ministers. The third was the temporary weakening of the personal government of the army by the Crown, and the appointment to the Department of War and the Colonies of an able young staff officer, Sir Henry Bunbury, as under-secretary for war business.

"England rose, as we saw, to this pitch of military greatness by the use of aids and contrivances which, because never forming a part of her permanently established administration, may be rightly called 'adventitious' or otherwise 'makeshift resources'; and accordingly, a sailor might say of her at the close of the war that she came into port under jury-masts; but she came in nevertheless—or rather so much the more—with a radiant glory surrounding her, and carried besides such a treasure of warlike experience as she never before had earned in all her old years of strife. To try to remember a little the art of fence learnt in so long, so mighty a war, and to board the experience gathered—this, all see, was what prudence—the simplest prudence—enjoined."

Unfortunately the opposite course was pursued. As the author aptly puts it,

"The strange generation of Englishmen who had dared and achieved giant enterprises against the might of Napoleon were now in a humour for making riotous bonfires of their warlike machinery."

Mr. Kinglake echoes eagerly, but not very wisely, nor in the best taste, Lord Raglan's complaints that the correspondents of the English papers, especially of the *Times*, were so indiscreet in the reports and criticisms they sent home that they furnished valuable information to the Russians. In doing this he supplies a sketch of the work of the editor of a great daily paper, which is exceedingly interesting, and, though written from an adverse point of view, not ungenerous:—

"Deriving from nature large gifts, and by circumstance clothed with vast means of acting upon the volitions of men, and sometimes even ruling events, Deane, as may well be supposed, did not show the real eagerness of his nature in the weak, bustling way of people reckoned for nothing, whose time is of scarce any worth; and indeed he had the outward composure, the air of power not yet put forth that becomes a strong man of action; but it always could be seen that his energies were rather compressed than lulled—that the furnace, if so one may speak, had its fires 'banked up' in the day-time, yet still was always aglow, always ready to blaze into action an hour or two before midnight. When already in his carriage and moving to the scene of his midnight labours, kind nature used to grant him some minutes of sleep, upon which, because giving fresh strength, he used to set a great value; but from the moment of his entering the editor's room until four or five o'clock in the morning, the strain he had to put on his faculties must have been always great, and in stirring times almost prodigious; for although of course the great bulk of the manifold work required for constructing a number of the *Times* was performed by subordinates, and although it rested with others—perhaps I might say with one other—to determine what—at least for a while—should be the chosen policy of the journal, as

editor had to execute the general design; and these were the hours of night when often he had to decide—to decide of course with great swiftness—between two or more courses of action momentarily different; when, besides, he must judge the appeals brought up to the paramount arbiter from all kinds of men, from all sorts of earthly tribunals; when despatches of moment, when telegrams fraught with grave tidings, when notes hastily scribbled in the Lords or the Commons, were from time to time coming in to confirm, or disturb—perhaps even to annul—former reckonings; and these, besides, were the hours when—on questions newly obtruding, yet so closely, so importunately present that they would have to be met before sunrise—he somehow must cease to spring up sudden essays, invectives, and arguments which only strong power of brain with even much toil could supply.In conversation, one day, a great leading-article writer conveyed an idea of his craft by using one of those metaphors which in half a minute or less did at once all the work of long statements. 'To write a leading article,' he said, 'may take only from two hours to two hours and a half, but then all the rest of your time you are a crouching tiger, waiting, waiting, to make your spring.' To be lord of these 'crouching tigers,' and—before two o'clock in the morning—say which should spring, and at whom—this was one of the midnight tasks devolving on the editor. But only one out of many. If high organization averted a too-anxious hurry, it could not dispense with the strain put on members of men who by consent must achieve great and varied labours within a fast narrowing space of hours, and finally, minutes. And, of course, labours fraught with great consequences to numbers of mortals could not go on uninterrupted by molestation from without. Because of some instant below, great in name, or mighty in earnestness, the janitors charged to protect a great editor's too-precious moments would from time to time be importuned to take in a card with eager words written in pencil; and amongst the misuses thus pressed, there used to be now and then one which could not be safely despised, nor even indeed withstood. Which of any appeals such as these might drive its way through all barriers, would depend upon the vigilance of the outposts, and the discriminating sagacity exercised by an inner line of sentries on guard; but meanwhile comes a time when the editor sees laid before him a strip of newly-printed paper, and understands at a glance that one of the 'crouching tigers' has now made his spring; for what he holds in his fingers is a 'proof' of the 'leading article'—one perhaps of great moment—for which he gave his brief order some three or four hours before. For the delicate task then awaiting him any other than he would require to be in a state of tranquillity, would require to have ample time. But for him there are no such indulgences. Whilst seizing the import and range of the new creation, and bringing it into smooth harmony with his general design—nay, even into conformity with his standard of literary excellence—he sees the hand of the clock growing more and more premonitory, and the time drawing nearer and nearer when his paper must, must be 'made up.'"

Of the work done by the *Times* Fund Mr. Kinglake speaks in the following terms:—

"When Mr. Macdonald asked Dr. Monro, the chief of the Soutari hospitals, whether anything were wanted, the answer he received was precise. It informed him that 'nothing was wanted.' Upon making a like inquiry in another and more august quarter, he was not only met by a positive unflinching disclaimer of any occasion for help required by our soldiers or sailors, but even received a suggestion pointing out how the fund thus pronounced to be wholly unneeded for any hospital purpose might perhaps, after all, be applied. His adviser solemnly ob-

served that, to disembarass his hands of a fund not required for its purpose, and also meet a real want long said to have made itself felt, he might spend the money in building. Name of Wonder! in building what? Well, in building an appropriate temple for 'Church of England worship at Peru!' Yet at that very time wants as dire as to include want of hospital furniture and of shirts for the patients, and of the commonest means for maintaining cleanliness, were afflicting our stricken soldiery in the hospitals. However, from the Lady-in-Chief Mr. Macdonald soon learnt the truth, and the course he then took was one of the simplest kind, but it worked a mighty change. He bought the things needed, and the authorities succumbing at last to this excruciating form of demonstration had to witness the supplying of wants which before they had refused to confess. So now, besides using the stores which she had at her own command, the Lady-in-Chief could impart wants felt in our hospitals to Mr. Macdonald with the certainty that he would hasten to meet them by applying what was called the 'Times Fund' in purchasing the articles needed."

In conclusion, we cannot but express our regret that Mr. Kinglake has yielded to the temptation of devoting so much space to an exposition of his pet theories concerning the administration of the army. That space is much needed, for in one more volume he undertakes to bring the history of the war to an end, and the period as yet untouched embraces a considerable amount of fighting, and is fruitful in matter for controversy.

Unbeaten Tracks in Japan: an Account of Travels in the Interior, including Visits to the Aborigines of Yezo and the Shrines of Nikkô and Ise. By Isabella L. Bird. 2 vols. (Murray.)

THE present work is in many respects in marked contrast to Sir Edward Reed's book on Japan, which we reviewed in these columns last week. Unlike that author, who was greeted by a number of eager hosts on his landing at Yokohama, Miss Bird disembarked friendless and alone; and instead of travelling by rail and steamer through the "show" parts of Japan, accompanied by a host of native officials who kept from sight all that was out of harmony with progress and contentment, she journeyed, followed only by a native servant, through the wilds of the country, over ways which can scarcely be called roads and on the backs of animals which hardly deserve the name of horses. The title of her book is amply justified.

Miss Bird considers that the ignorance of English people concerning everything relating to Japan is profound, but probably most people are nowadays sufficiently acquainted with the geography of Japan to be aware that the empire consists of four large islands, known as Kiushiu, Shikoku, Honshiu, and Yezo, besides a host of islets; that Yokohama and Tôkiô, as Yedo is now called, are situated at the southern elbow of the largest of the group, Honshiu, just where the coast takes a sudden turn northward; that the richest and most civilized parts of the empire, those through which Sir Edward Reed travelled, extend westward from this point; and that the further the traveller goes in a northerly direction, the wilder becomes the country and the more uncultured become the natives until Yezo is reached, which is mainly inhabited by Aino, a hairy, uncivilized people, who are

regarded as remnants of the aborigines of Japan. Rejecting all the allurements of railways, macadamised roads, and Europeanized cities, Miss Bird determined to strike northwards into Yezo over any roads she could find and by any means of locomotion which were obtainable. And she had her reward. Her experiences were more varied and interesting than they could have been in modern Japan; and if the inns were dirty and the travelling rough, she had the satisfaction not only of being on "unbeaten tracks," but of enjoying scenery wilder and more beautiful than any in the southern islands, and of studying the manners and customs of a strange and little known race.

Miss Bird did not form so high an opinion of the Japanese as some travellers have done, and of their physique she speaks with contempt. The men she describes as

"small, ugly, kindly-looking, shrivelled, bandy-legged, round-shouldered, concave-chested, poor-looking beings," and "though the women," she says, "especially the girls, are modest, gentle, and pleasing-looking, I saw nothing like even passable good looks. The noses are flat, the lips thick, and the eyes of the sloping Mongolian type; and the common practice of shaving off the eyebrows and blackening the teeth (though less common in Tôkiô than formerly), together with an obvious lack of soul, give nearly all faces an insane, vacant expression."

Most travellers in Japan will endorse the description here given of the men, and though few will deny that there is among the women a great want of that beauty which is dependent upon regularity of feature, they have yet a womanly air and grace which must be pronounced eminently captivating. It was May when Miss Bird landed at Yokohama, and the hot, damp atmosphere of the low-lying plain round Tôkiô gave a stimulus to her desire to start for a higher and less enervating part of the country. After much consideration and no little trouble she completed her outfit for the journey, and having hired a native servant—one Ito, who in his thirst after European knowledge, his absurd contempt for Europeans, his vanity, his kindliness, and childlike fidelity was a perfect type of his countrymen—and having possessed herself of the necessary passports, she started on her tour northwards.

"As we journeyed," she writes, "the country became prettier and prettier.... Great snow-capped mountains looked over the foothills, on whose steep sides the dark blue-green of pine and cryptomeria was lighted up by the spring tints of deciduous trees.... The red gold of the harvest fields contrasted with the fresh green and exquisite leafage of the hamp; rose and white azaleas lighted up the copse-woods; and when the broad road passed into the colossal avenue of cryptomeria which overshadowed the way to the sacred shrines of Nikkô, and tremulous sunbeams and shadows flicked the grass, I felt that Japan was beautiful, and that the mud flats of Yedo were only an ugly dream."

Nikkô, the shrine of the celebrated Shogun Iyêyasu, was the first halting-place, and here Miss Bird lingered, poring over the beauty of the scenery, which has suggested the proverb, "He who has not seen Nikkô must not use the word *kek'ke*" (splendid, delicious, beautiful). Lovely as the place is by nature, art has added further attractions in the shape of shrines on which have been bestowed the highest efforts of native artistic genius:—

"In their stately setting of cryptomeria, few of which are less than twenty feet in girth at three feet from the ground, they take one prisoner by their beauty, in defiance of all rules of Western art, and compel one to acknowledge the beauty of forms and combinations of colour hitherto unknown, and that lacquered wood is capable of lending itself to the expression of very high art. Gold has been used in profusion, and black, dull red, and white, with a breadth and lavishness quite unique. The bronze fretwork alone is a study, and the wood-carving needs weeks of earnest work for the mastery of its ideas and details. One screen or railing only has sixty panels, each four feet long, carved with marvellous boldness and depth in open work, representing peacocks, pheasants, storks, lotuses, peonies, bamboos, and foliage."

With the disappearance of Nikkô in the distance vanished also comfort, cleanliness, and every sign of prosperity. Instead of the smart, clean-looking houses of modern Japan, the villages consisted of wretched hovels, which were fitting abodes for their poverty-stricken, unkempt inhabitants.

"The men," writes Miss Bird, "may be said to wear nothing. Few of the women wear anything but a short petticoat wound tightly round them, or blue cotton trousers, very tight in the legs and baggy at the top, with a blue cotton garment opened to the waist tucked into the band, and a blue cotton handkerchief knotted round the head.... The persons, clothing, and houses are alive with vermin, and if the word squalor can be applied to independent and industrious people, they are squalid."

It must have required some resolution on Miss Bird's part to continue a route surrounded by so many difficulties and discomforts. Bad roads, miserable horses, and lodgings in rooms which were too often "dark, dirty, vile, noisy, and poisoned by sewage odours," would have driven a less adventurous spirit back in dismay to the hospitable regions of Tôkiô and Yokohama. But Miss Bird had made up her mind to visit the Yezo Aino, and she is evidently a lady who is not lightly to be turned aside from her purpose. In many respects probably the result fully recompensed her for the toils she underwent. The natural scenery was grander and more impressive than that on the more civilized islands, and there was freedom from police control and the innumerable regulations which plague the dwellers on the much-governed islands of the south. But the chief centre of attraction were "the hairy Aino," as the natives are called, who, according to Miss Bird, are

"stupid, good-natured, and submissive. They are a wholly distinct race from the Japanese. In complexion they resemble the peoples of Spain and Southern Italy, and the expression of the face and the manner of showing courtesy are European rather than Asiatic. If not taller, they are of a much broader and heavier make than the Japanese; the hair is jet black, very soft, and on the scalp forms thick pendent masses, occasionally wavy, but never showing any tendency to curl. The beard, moustache, and eyebrows are very thick and full, and there is frequently a heavy growth of stiff hair on the chest and limbs.... They are truthful, and, on the whole, chaste, hospitable, honest, reverent, and kind to the aged."

Hospitality to strangers is among these simple savages a binding though unwritten law, and wherever Miss Bird went she met with a ready welcome; the principal house in the place was invariably put at her dis-

posal; and the elders of the district paid formal and respectful homage to her. From these last she succeeded in gaining—through Ito, who acted as interpreter—an insight into the crude religious ideas and simple social customs of their race, and many a weird council she held with them, seated round the fire in their smoke-begrimed huts. Speaking of such an occasion, she says:—

"My candles had been forgotten, and our séance was held by the fitful light of the big logs on the fire, aided by a succession of chips of birch bark, with which a woman replenished a cleft stick that was stuck into the fire-hole. I never saw such a strangely picturesque sight as that group of magnificent savages, with the fitful firelight on their faces, and for adjuncts the flare of the torch, the strong lights, the blackness of the recesses of the room and of the roof, at one end of which the stars looked in, and the row of savage women in the background—Eastern savagery and Western civilization met in this hut, savagery giving and civilization receiving, the yellow-skinned Ito the connecting link between the two, and the representative of a civilization to which our own is but an 'infant of days.'"

Among the Ainos Miss Bird came in and went out for weeks together, and received nothing but courtesy and kindness from them. That they were dirty in their habits, and that their manners were little removed from those of savages, is undeniable, but it is impossible to withhold admiration from an untutored people who could show such undeviating consideration and honesty to a helpless lady, who at any moment of the day or night was completely at their mercy. The novelty of the situation and the interest attaching to the study of these kindly savages made the tour in Yezo the most attractive part of her wanderings to Miss Bird, and her readers will heartily sympathize with her in her regret at exchanging the freedom, the beauty, and even the Ainos of Yezo, for the conventionalities of Tōkiō and the society of the "smooth-skinned, concave-cheeked, spindle-limbed, yellow Japanese." "Unbeaten Tracks in Japan" is interesting throughout, and is especially valuable as giving the opinions of one who is neither an enthusiast, nor interested in "puffing" Japan, on the actual state of the country and the people. The following quotation sums up her view of the strange political and social condition of the empire:—

"An imperial throne founded on an exploded religious fiction, a State religion receiving an outward homage from those who ridicule it, scepticism rampant among the educated classes, and an ignorant priesthood lordling it over the lower classes; an empire with a splendid despotism for its apex and naked coolies for its base, a bald materialism its highest creed and material good its goal, reforming, destroying, constructing, appropriating the fruits of Christian civilization, but rejecting the tree from which they sprang—such are among the contrasts and incongruities everywhere!"

Crosby Records: a Cavalier's Note Book.

Edited by the Rev. T. Ellison Gibson.
(Longmans & Co.)

THE Cavalier whose notes now see the light after a lapse of over two hundred years was William Blundell, of Crosby, near Liverpool, who served as captain of dragoons under the famous Major-General Sir Thomas Tildesley, Knt., in the Royalist army of 1642. The Blundells were an ancient family,

and had claims not unwarranted to Norman descent. For many generations they had been settled in Lancashire, and at the time of the Reformation retained their old faith, and consequently suffered much as recusants in the sixteenth and seventeenth centuries. An account of the family prefaces this book, and as Mr. Gibson has based it upon original documents, which he frequently quotes, it is one of much interest. William Blundell, the Cavalier, was born in 1620, and in 1635, when only fifteen years of age, was married to Ann, daughter of Sir Thomas Haggerston, of Haggerston, co. Northumberland, Bart. He visited Dublin in 1639, and, speaking of the almost regal state assumed by the Lord Deputy, the celebrated Earl of Strafford, he quaintly remarks:—

"I saw the Earl of Strafford in Dublin (June, 1639), where he was then Lord Deputy, in far greater state (in some respects) than the King of England. I saw one princely stable of the Deputy's, wherein I judged the worst of 60 horses for the great saddle to be worth 30*l*. He was an excellent orator, as appears by his speeches at the bar; and a passing wise man. A Colonel of Parliament told me that beyond the seas it is reported of England that it produceth but one wise man in an age, and that the people gaze on him awhile as a monster, then cut off his head. 'So,' said he, 'did they do by Sir Thomas More and the Earl of Strafford.'"

At the outbreak of the Civil War William Blundell took the king's side, and on December 22nd, 1642, received his commission as captain from Sir Thomas Tildesley, a fac-simile of which (slightly reduced) is given as a frontispiece. He joined Lord Derby, and was severely wounded in the attack on Lancaster on March 17th, 1642/3, his thigh being shattered by a musket shot. This disabled him from taking further active part in the Civil War, but he suffered greatly during the whole of that period, and was frequently imprisoned. His house at Crosby was plundered to such an extent by the Parliamentary soldiers that those living there had to bury their bread from meal to meal, and the whole of his estate was sequestered. In 1658 he procured a pass to take his two daughters to Rouen. His journey was toilsome, and he was delayed in London, where "the unexpected death of the greatest person (Oliver Cromwell), as we esteemed him, upon the whole earth, was the occasion, by shutting up of the sea ports, of a notable stop in our journey." Mr. Blundell was still abroad in 1660, and went to Breda, where he had an interview with Charles II. on the night before his embarkation, and accompanied him on the same ship to Dover. Mr. Blundell tells the following anecdote in connexion with this voyage:—

"I was present in the ship (about five miles from Dover) two or three hours before King Charles II. landed in England on Fryday, May 25, 1660, when the king (by reason of an accident) took his own measure, standing under a beam in the cabin, upon which place he made a mark with a knife. Sundry tall persons went under it, but there were none that could reach it. After all I went under it myself,.....so that I find myself about 5 inches lower than that mark, and I think I am 3 inches lower as I stand in my high-heeled shoe than I was before I was lame."

After the Restoration Blundell's loyalty and sufferings were in no way rewarded, and in the subsequent persecution of the Catholics he was in considerable danger, as

is shown by some of his letters still preserved. He and other Lancashire Catholics were imprisoned at Manchester in 1689, but this would appear to have been merely a measure of precaution to prevent the disaffected from joining King James in Ireland. Blundell died at Crosby on May 24th, 1698, in his seventy-ninth year. A petition which he intended to present to James II. has preserved some curious features of the times, as when, for instance, he remarks that the township of Crosby was for many years remarkable in "that it hath not a beggar, it hath not an alehouse, and it hath not a Protestant in it." To this Mr. Gibson adds the statement that

"it is perhaps still more curious to notice that after the lapse of two centuries things remain in this respect almost wholly unchanged. A direct descendant of the Cavalier, occupying his mansion and estate, can say at this day of his village that there is neither beggar, alehouse, nor Protestant within it. This cannot be altogether spoken now of the township, although the truth is not far from it."

Mr. Blundell was in the habit of noting anything which specially interested him in three commonplace books, which he entitled 'Historia,' 'Adversaria,' and 'Hodge Podge.' Of these the first two are small quartos of perhaps 1,200 pages each, and they are for the most part well filled and closely written in a neat and clear hand. The other is a larger quarto, and contains poetry as well as prose. The extracts from printed books are not now of much importance, but his remarks on current events, &c., which Mr. Gibson has printed in this volume, possess not a little interest and value. Many a curious fact is here fortunately recorded, and as the dates are always carefully given, his notes become of greater importance. Thus, on June 3rd, 1676, Mr. Blundell ascended "the new tower or monument" in "Pudding Lane, London," by 310 steps, "which I twice counted," to the "noble iron balcony which is round the tower, from which I had an excellent view of the town and country." Above this balcony, he adds, "the tower, not then quite finished, is raised 136 steps. This I take to be the intended full height of the tower." On the same day he saw on the Tower Hill about 120 brass guns, the length of one of which was near thirteen feet, and it was said to carry a ball of sixty-three pounds. In 1687/8 he states that he conversed in London with "a natural Chinese," or, as we should now say, a native Chinaman, who went "to the Latin school at the Savoy." The language they had in common was Latin, but "he spoke imperfectly in Latin, as having learnt the same without any rules"; and Mr. Blundell adds, "I had formerly seen his picture admirably well painted at Windsor Castle." He also saw in London "Father Couplet, a Jesuit who had lived in China about twenty years." In November, 1681, he watched the rebuilding of St. Paul's with great interest, and wrote a long note about it, which is as follows:—

"Pauli Basilica Londinensis. In November, 1681, I took great notice of that new building, which I found then to be raised above the earth about 10 or 11 yards. Below the surface of the earth about 14 or 16 feet the foundation seemed to be laid, and all that was hollow like a collar. If I be not mistaken it was arched all over, even

with the top of the earth, so that there is an appearance of a church below as well as above the ground. But there was no manner of building at the west end of the same, all being left so open that I guessed that the building would be continued much longer towards the west, which way there was then remaining, betwixt the new buildings and the ruins of the outermost part westward of the old burned church, about 80 yards or more. The east end of this new church was then close built, and the wideness there within the walls was about 41 yards, and the greatest wideness of this church was about 104 yards, whereof 11 yards on the south side and 11 yards on the north side of the same seem to be taken up in porches. At the same time I read a written paper, which hung up on a wall or pillar of this new building, mentioning the contributions given towards that work by the several Bishops of England, the total of which amounted to 14,000*l.*, whereof London gave 2,844*l.*, Winchester 1,028*l.*, Chester 561*l.* 18*s.* 6*d.*, Durham 334*l.*, Canterbury 198*l.* I suppose there is a standing fund or revenue belonging to this same church by which in length of time it may come to be finished. There is or was, as I take it, an allowance given by Parliament out of every ton of coals coming to London."

A strange kind of hunting was that witnessed in 1664 in St. James's Park, which is thus described:—

"On Thursday, August 11th, 1664, the Earls of Castlehaven and Arran (whereof the first was about fifty years of age or very near it) in St. James's Park, upon a wager laid with the King, killed a fat strong buck by running on foot, having each a knife in his hand. They had six hours to perform it, but they did it in two and a half. They were a good while before they could unhurd him. Then they run him till, being extremely hot, he took the water in a pond, where they threw stones at him, and toiled and drove him so to a side, till they killed him with their knives. This was told me by a gentleman that was present when the buck was killed, and the thing is very true."

Reference has already been made to the state in which the Lord Lieutenant lived at Dublin. Here is another instance:—

"June 25th, 1666.—I dined in the Castle at Dublin at the Lord Lieutenant's table. There were, besides the Duke and Duchess (Ormond), sixteen persons: we sat with our hats on. The first course had seventeen dishes, the second seventeen dishes, the third fifteen dishes, most of them choice sweetmeats. I had formerly dined there in the year 1662, and there was an excellent concert of instruments, the table being furnished much after the same manner as is above said. And I was told that it was his daily state and custom."

Many other interesting notes will be found scattered throughout this volume. The writer met the celebrated Charlotte, Countess of Derby, the heroic defender of Latham House, and notices the mistakes in "my Lady's English." Whilst living at Breda in April, 1660, he records that he saw "the Dukes of York and Gloucester with their sister, the Princess of Orange, play a long time at nine-pins upon a Sunday, whilst the king [Charles II.], their brother, looked on." There are occasional references to the weather, which may be of service to the meteorologist, and other notes on local events, folk-lore, local persons, &c., which will have an interest for many readers. In fact, the volume is extremely readable, and Mr. Gibson has done well to let the Cavalier's notes of things in general see the light, even after the lapse of two centuries. The account of the swordfish and the thresher killing the whale, given on p. 156, is, how-

ever, one well known in natural history, and has no connexion, as Mr. Gibson imagines, with the sea-serpent. The book is excellently printed and got-up.

NOVELS OF THE WEEK.

Modesta. By GINA ROSE. (Faithfull & Co.)

Cords and Discords. By Charlotte Atcherley. 2 vols. (Remington & Co.)

In Fair Bruges. By C. BEESTON. (Same publishers.)

Lisa Lens. By Edward Jenkins. 2 vols. (Sampson Low & Co.)

Stubble Farm. 2 vols. (Tinsley Brothers.)

Strictly Tied Up. 3 vols. (Hurst & Blackett.)

The Stillwater Tragedy. By T. B. Aldrich. (Boston, U.S., Houghton & Mifflin.)

MR. TROLLOPE'S recent dictum to the effect that ink, paper, and a table make up all the equipment necessary for a literary career will, it is easy to foresee, entail a heavy responsibility on its author. It is almost equivalent to a direct injunction upon those who can command the commodities in question to put them to the use indicated; and considering how many otherwise estimable ladies were already engaged in a course upon which gods and bookshops look with proverbial disfavour—for fiction has in this respect no advantage over poetry—it seems hardly wise to give those who were hesitating on the brink the impulse requisite to launch them also in the same direction. Of the three books that stand at the head of our list, two are admittedly written by ladies, and the third obviously conceals a feminine name under the ambiguous initial. Of the writers, Miss Rose is the only one, so far as our memory or her title-page informs us, who has hitherto tried her hand at novel-writing. Practice, however, cannot be said in her case to have had its traditional effect, nor has her (presumable) possession of Mr. Trollope's three requisites been followed by any satisfactory result. Indeed, such a book as 'Modesta' would furnish proof enough, if proof were needed, of how short a distance a writer can go without the possession of certain far less common advantages. Accurate observation is perhaps the most important of these, without which that terrible "incredulous od," most fatal of all verdicts to a work of the imagination, is not to be kept out of the reader's mind. What are we to think of a writer who makes her hero propose to fight a duel with his host in an English country house, in the middle of the night, and without seconds, and send the challenge by the hand of his adversary's valet? It is true that the combat never comes off—indeed, the challenge (it does not quite appear why) is never received—and that the challenger is an Italian; but this last fact would presumably make him all the less likely to commit such a string of solecisms. It is, of course, no reproach to an English lady not to be conversant with the etiquette of duelling; but it is a serious fault in a writer of fiction to attempt to heighten the interest of her story by introducing circumstances that, given her characters and their surroundings, could by no conceivable possibility have occurred. After this the slovenliness which represents a man as mortally wounded on one page and progressing

favourably on the next is trifling. Probably Miss Rose did not exactly know what "mortally" wounded meant. It is, however, obvious that no charm of style, were such present, could give any merit to work containing such fundamental flaws as these. But, in fact, style itself is in a great measure dependent on observation. Thus, to take an example from the next book on our list, is it possible that if Miss Atcherley had ever attended to the way in which ladies and gentlemen—or, indeed, anybody else outside of fifth-rate "domestic dramas"—talk, she would have given us such a dialogue as this?—

"Oh, dearest, pray don't sing so loudly! You will wake all the household! Remember we are in an hotel, and it is only six o'clock!"

"True," said the singer, "I had forgotten that. The mere idea of a day in the mountains with a gun on my shoulder is so exhilarating [sic] that I am beyond myself; I feel as if the air from the hills already filled my lungs, and forced me to give vent to my buoyant feelings."

"I only reminded you, dear, fearing the gentleman who is ill above might be disturbed," said the lady. "You are rejoicing in the idea of a day's perfect freedom, am I not right?"

"Yes, and no, darling. I am your slave, and would not be free from love's chains for worlds,"

and so on. It is melancholy to find this attached husband, before the end of the first volume, breaking in a fit of rage his wife's cherished harp. Both in this story and in 'Modesta' there is too much of this violence without vigour. In both also there are attempts to arouse interest by the description of sad events, which fail to touch the reader because, owing to the lack of *resemblance*, he is unable to realize the persons enough to sympathize with their fortunes, and this, in the case of 'Modesta,' in spite of a good deal of the well-known and irritating pretence of a personal acquaintance between the author and her characters.

'In Fair Bruges' has, in spite of much slipshod writing, this superiority over the two last-named novels, that the author has abstained from overweighting her story in the way the others have, and has kept her incidents properly matched with her characters and their surroundings. It is simply the narrative of a short portion of the life of an English family resident in the city whence the book takes its name. Of course, that portion is chosen which comprises the engagement of the young ladies of the family and the events leading up to that, but that is all right enough. Practically, it may be supposed to owe its existence to the circumstance that its author has stayed at Bruges; and, in fact, much the best parts are those describing the place and its inhabitants. The chapter containing a picture of the humours of the "Vieux Marché" is nicely written, and we see clearly enough the small dealers of the market, who ask twice what they mean to take, and after a little haggling finally give in with a "*puisque c'est pour vous*." If there had been as much individuality about Sir Guy, his daughter and niece, and their "young men," the story would have been good of its kind. As it is, it must be pronounced, on the whole, respectable but dull.

It is difficult to say with what object Mr. Jenkins's new novelette has been given to the world. It shows, what few would deny,

that a girl isolated by the circumstances of her childhood from all protecting and refining influences may very guiltlessly fall into a course of what is in many cases justly called sin. It contains some clever sketches of clowns, horse riders, trapezists, *et hoc genus omne*, and two most unfavourable portraits of the *improvisi* who live upon their labours. It also shows much familiarity with American modes of speech and thought, and the sketch might well have been really autobiographical, as it professes to be. But although he raises his model English rose to the peerage, the book contains no trace of the views Mr. Jenkins is known to entertain on social and political matters. The admirers of his previous works will miss the spirit which instigated them. From a literary point of view this is, perhaps, no subject of regret, and at any rate the author deserves credit for treating an unattractive subject with sufficient sympathy and realism to touch the better feelings possibly of real Vanderzoufs. We cannot think that in actual life a man of Vanderzouf's bad experience would have been converted by the unexpected resistance of a girl like Lisa. But the theme is old, and since Shakespeare's days virtue has occasionally been preached with success in apparently hopeless circumstances. The conventional uneasiness of the clergyman with whom Lisa is placed after Vanderzouf's murder and her husband's incarceration, though poor-spirited in one of his functions, is natural from the merely domestic point of view of the ordinary husband and father; and it does not seem likely that Lisa, having repelled the attentions of one who loved her, would, merely to mark her impatience of conventionality, have rushed to a libertinism which before was repugnant to her. But, in fact, neither the person's nor the lady's conduct seems very true to life. Clergymen, in England at least, would be more likely to make their families suffer than lose the chance of a convert so interesting, and Lisa's rush into the broad road of vice is more natural than the motive to which it is ascribed. The appearance of Lisa's unknown sister in time to rescue her at last from the fate she has embraced belongs to the ordinary class of expedients, but gives scope for some pathetic writing at the end, and our author is nothing if not emotional.

"The march of trade and commerce has in 1879 laid its axe at the root of the dearest old ivy-clad oak in the forest," sighs the author of 'Stubble Farm' in his preface; by which the reader is to understand that English farming as it used to be has passed away for ever. Before it is forgotten he is asked to "take one more look under the ivy, one more swing under the old tree," and then, "Good-bye, dearest of old institutions. See, here comes Mr. Gladstone with his sharpened axe—Progress!" This fanciful exordium gives the reader a fair idea of what 'Stubble Farm' is about. The axe in question is certainly not Mr. Gladstone's, any more than it is James Watt's, or Messrs. Bannocks, or that of the emigration agents or the Chicago corn-factors; but no doubt the force of progress, with its "little of steam" and all the rest of it, has turned the homely English farming of our grandfathers into an amachronism, and ruined many a luckless husbandman, as Harold

Strong is ruined on Stubble Farm. We have here the annals of three generations of agriculturists, from the rough, laborious, good-tempered, and blundering yeoman, who was hail-fellow with all his men and boys, who fought against the railway and sturdily declined to believe in the steam plough, who did his trip to London like a Gulliver amongst a race of Lilliputians, to the sporting, dinner-giving, extravagant, would-be independent farmer of later days, who soon has his head under water, and is glad to escape across the seas out of the clutches of the money-lenders. It is a sad story, so far as its moral goes; but the writer does his best by his manner of narration to give it a comic side. Whilst he is "looking under the ivy," and describing the rural life of farmers of the old style, he is very amusing, not to say farcical; and in this earlier part of 'Stubble Farm' the reader will find many a theme which will move him to laughter. Of the fidelity of the whole book to fact and nature there can be no doubt; even such as do not know what agricultural life was under the old conditions must see that these pictures are faithful and realistic transcripts. There is a quaint humour, not over refined, about them; there are the tone and the scent of the busy farm, not qualified for dainty readers; there are the roughness and coarseness of truth, only not offending because the author has not cast about to make them inoffensive by departing from the truth. It follows from what has been said that 'Stubble Farm' is no mere fiction, but rather a study—a study of absolute and somewhat sordid reality, in which the writer has employed no art save that of accurate reproduction. For these virtues the book is to be commended.

'Strictly Tied Up' is entertaining. It is Irish in subject, Irish in spirit, and written in the easy, dashing, humorous style which has characterized some of the best English fiction having its origin on the other side of the Channel. The scheme of the story is well proportioned, and worked out in all its complications with much care and skill. The author evidently knows his ground, and rarely conveys to the mind of his reader so much as a suspicion that he is overdrawing his characters for the sake of effect, or painting his scenery with brighter colours than are warranted. If the plot confines the reader chiefly to Ireland and amongst Irish people, this is by no means exclusively the case. He finds himself at different times in the midst of a London season, in Lincolnshire, in Yorkshire, at Bath; and though the epoch of the novel is the present day, and the troubles of Irish landowners and farmers are not ignored, there is no reason why a reader who would shudder at the idea of encountering Irish politics in a circulating library should avoid this book. 'Strictly Tied Up' is thoroughly and in every sense a novel, conceived in a light and happy vein, and scarcely even demanding a serious thought from beginning to end.

Mr. Aldrich seems inclined to poke a little fun at that school of fiction in which M. Gabriel is the master, and many ingenious writers, both English and French, the disciples. At all events, he begins in due form with the crime and the appear-

ance of the detective; then goes back and narrates the events immediately preceding the crime, exhibits his hero, and so on; and, finally, gives us the detective's notes and discovery. But here he departs from the established course, inasmuch as while M. Leocq's "clue" always led him to the right criminal, Mr. Taggett is utterly wrong. There is apparently a touch of burlesque in making part of the chain of evidence depend upon a half-burned "safety" match, and the subsequent discovery in the supposed criminal's room of a box of similar matches lacking one, as if the owner had preserved the remainder by way of relics, lighting his candle, we presume, from a box of less interesting associations. By the way, would it not have made the story more exciting if the hero had turned out to be the murderer? It would seem as if no novelist—unless, perhaps, the author of 'Paul Ferroll'—ever has the sternness of mind to imagine a really pleasant personage, one whom both he and his readers like, who should smile and smile and be a villain, or at least a criminal. There is always a hint dropped somewhere. We should say that Mr. Aldrich's little story is well written, as are most of those which reach us from America. Either the bad novels stay at home, or else the American average is higher than ours.

LITERAL HISTORY.

A History of the Town of Belfast from 1799 to 1810: together with some Incidental Notices on Local Topics and Biographies of many well-known Families. By George Benn. Vol. II. (Marcus Ward & Co.)—In 1877 Mr. Benn published an interesting 'History of Belfast down to the Termination of the Eighteenth Century.' Containing extracts from many documents which illustrated the settlement of the province of Ulster, it was a useful contribution to the general history of Ireland, and deserved more than a local circulation. It was our author's intention to have carried on his history to the year 1870, and given circumstantial accounts of all the great events which occurred during that interval, but most unfortunately his eyesight entirely failed, and, it being impossible for him to complete his project, he has had no choice but to publish in the present small and unpretending volume what he had already collected. Under these circumstances he is fairly entitled to bespeak the favourable consideration of his readers for any shortcomings which they may find in the present work. An examination of the materials which he had collected and has thrown loosely together in this volume convinces us that no amount of industry, nor even literary ability, could produce a history of Belfast during the present century which any one not born and bred in the town could possibly struggle through. The history of Belfast during the present century is merely that of a great manufacturing town, which produces, *de anno in annum*, some incredible number of yards of linen, and imports in exchange therefor a corresponding amount of miscellaneous articles. That Belfast is a contrast to the other provincial Irish seaports, that it produces more manufactured goods than all the rest of Ireland, that it has wonderfully increased and is still increasing, are patent facts, but all that is worth knowing in its later history might be summed up in a few pages of statistical tables, to which, perhaps, having regard to the political condition of the town and the extraordinary pugnacity of its inhabitants, there might be annexed an analysis of the annual party processions and riots, and a list of the killed, wounded, and missing on both sides. Those who do not reside in Belfast can have

little interest in learning the dates at which the several streets, whose names are quite to them unknown, were successively built, and such readers must positively decline to devote time which could be better spent to the study of the early history of the Belfast theatre or the peculiarities and eccentricities of the teachers in the schools of that town. The latter portion of the volume contains biographical notices of the best-known families of Belfast, and of the citizens of the town who have been remarkable for ability, success in life, wealth, or eccentricity. It is remarkable that three natives of Belfast living at the same time have been chancellors—Earl Cairns in England, and Sir J. Napier and Lord O'Hagan in Ireland; but unfortunately the details of their biographies are precisely such as no rational person has the slightest curiosity to learn. Our knowledge of the distinguished career of Earl Cairns is not much increased by confused information like the following:—"A correspondent says, 'Nathan Cairns had resided in Dublin, and he came to this town when he succeeded to Parkmount. He had one brother, who went abroad, and three sisters, who lived in Belfast. One married Mr. Ballantine, but left no issue.' " "Another correspondent sends the following information, which does not exactly agree with the preceding regarding the relationship, as it makes the ladies mentioned aunts of Earl Cairns instead of grand-aunts. It says: 'Molly Cairns was one of three sisters, clever and masculine, aunts to Sir Hugh Cairns. She was a great Unitarian, and gave Dr. Bruce a present of plate.' " "Another informant says 'that Molly Cairns's married sister, Mrs. Ballantine, was very rich, and gave Dr. Bruce many presents, and that it was not her sister Molly who was so generous.' " "For all the information regarding Mrs. Ballantine and her sisters we are, of course, not responsible, and would only observe that the title by which one of them was commonly known is barely as respectful as it might have been. She came to Dr. Bruce's meeting house generally in a sedan chair, then a common mode of conveyance in the town." The memoirs of the lesser men of the town we have been unable to read through, not being curious as to the question whether John Stewart made large additions to Ballyshannon, nor inquisitive as to the details of the funeral of the Rev. W. Bristow, whose body was carried to the grave preceded by a field officer's party of the Limerick Militia and the band of the regiment playing an appropriate piece of music. The only interesting point in this volume relative to the history of Belfast is the mode in which the prosperity of the town was increased by the free trade in building sites, which came into existence through an accident, much to the benefit of the inhabitants.

Mr. E. Peacock sends some *Notes from the Court Rolls of the Manor of Scotter, Lincolnshire*, which he communicated to the Society of Antiquaries. If the primitive village community ever existed in England as an integral element in the institutions of the country—and all researches on the subject go to prove that it did so exist—there must have been a stage of historical progress at which the village community broke up and transferred its duties to other institutions. With reference to municipal towns the case is tolerably clear. We can almost fix upon the stage when townships gave up their communal possessions for a charter of corporate possession, stopped legislating for agricultural purposes, and began to collect rents—ceased, in point of fact, to be agricultural communities, and began to be commercial corporations. But the transition from the village community to the provincial local communities is not so clear, because it was made in the midst of the old Teutonic contest between the growth of the lord's power and the maintenance of popular institutions. And the result is a twofold development. The parish vestry represents the

old corporate unity of the village community, and the manorial jurisdictions represent the old legislative rights over the cultivated land. Of this latter aspect of the case Mr. Peacock's 'Notes' afford interesting testimony. There are the narrow balks of grass land separating the various allotments in the common fields, "le mearesurres," as they are called at Scotter. There is the old custom, Hindoo as well as English, of marking off each allotment of grass lands by "wad-sticks." Then we have such an entry as "no man gleane ani corn untill the furlongs be gotten," that is, until the land has been apportioned into its furlongs—not a measure of land, but the piece held in severalty for the time being. And there are many other indications of the open-field system of husbandry. An entry towards the end of the 'Notes' leads us to a more important element of it than the peculiar methods of cultivation. It runs: "That noe man shall break any pasture with-out meate means consent." Here appears to be a remnant of the old village assembly and its legislative rights. Mr. Peacock supposes the regulation to relate exclusively to the lands held in severalty, but we have only to apply the principle of the village communal assembly to its elucidation, and this supposition falls to the ground. One other subject must be noted in connexion with this early stage of society, and that is the appointment of four "burlymen" for the manor in 1566. An interesting discussion took place in these pages last year upon this important office, and all new examples are of value. It does not appear that these officers were appointed before the year named. Such are a few of the references to early life. Of illustrations of mediæval life and manners, local words, &c., we have not spoken only because our space is limited. Mr. Peacock in these columns (August 2, 1879) has urged the importance of publishing manorial rolls, and it is to be hoped that the Society of Antiquaries may take up the question and issue a volume of selected examples. In the mean time we cannot imagine why Mr. Peacock did not publish the full Roll instead of 'Notes' from it. Surely there can be no reason, either on behalf of Mr. Peacock or of the Society of Antiquaries, for the following passage. The regulations for the year 1578 "are too long to be given in full, and some of them would not be understood by any but those who have a minute knowledge of the neighbourhood." No one knows better than Mr. Peacock that this minute knowledge of local history, when properly put forth, is of the utmost value to the student of national history; and it is most disappointing that the Society of Antiquaries should endorse an opinion that material of such value as the regulations of manors is too long to print in full.

Sir George Duckett, Bart., has already published important documents relating to the repeal of the test and penal statutes in 1688. Those for Yorkshire, Westmoreland, and Cumberland were remarkably interesting. He has now, as we mentioned some weeks ago, continued the series by giving in the *Journal of the Sussex Archaeological Society* the questions proposed to the justices of peace and deputy-lieutenants of that county. Many of the answers are characteristic not only of the times but of the men who gave them. The genealogical notes will be found of value to those who care for pedigree lore. Appended to the collection are the secret instructions issued to the agents who were sent about the country for the purpose of undermining the corporations. We fancy we have seen them in print somewhere before, but cannot remember where. They are instructive as they show, perhaps more clearly than any other single paper, how extreme was the danger against which those men had to contend who helped William of Orange to displace his father-in-law. The more evidence accumulates with regard to 1688, the more certain it seems that those who look upon James II. as a weak

person, who entered on a career quite certain to lead to disaster, have come to a hasty conclusion. His plans were well laid out, and the deliberance which took place must have seemed to those who lived at the time and were fully cognizant of the danger little short of a miracle. It is to be hoped that Sir George Duckett will some day or other collect these scattered papers into one volume. Future historians will find no little difficulty in discovering the good things he has provided for them if he leaves them scattered in provincial publications.

Detling in Days Gone By. By J. Cave Browne, M.A., Vicar. (Bumpkin, Marshall & Co.)—This little book of sixty-six octavo pages contains almost all that could be said about Detling, a long, narrow Kentish parish, situate on high ground near Maidstone, "nestling in its well-timbered nook under the scarped background of the chalk hill, and presenting a pleasing break in the long line of almost treeless downs," and is an excellent example of how all local topographical works might be made interesting to the general reader if their writers had the pleasant style of Mr. Cave Browne and abstained from unnecessary detail as judiciously as he does. The manor belonged to the see of Canterbury, and was one of those violently detached from it soon after the Conquest by the Conqueror's half-brother Odo, Bishop of Bayeux, who had been created Earl of Kent, but he had to disgorge when Lanfranc was appointed archbishop. Of what race were the sub-holders of the manor who took the name of "de Detling" we know not, but in 1363 one of them, when evicted for murder and felony by his priest-lord, was bold enough to re-ject the archbishop's officers, with the aid of Roger de Leyburne, a turbulent baron not unknown to the readers of the 'Ingoldsby Legends.' Falling eventually into the hands of Richard III., the manor formed part of the reward of Robert Brackenbury, "Esquire of the King's Body," for "services against the rebels," as may be seen by the entry in the Patent Roll, which has escaped our author, who prematurely knights him, but, as may be imagined, his enjoyment of his reward was short indeed. On the direct road to the shrine at Canterbury, Detling had a "pilgrims' rest," of modest proportions, of which only the gate now remains. The church seems to have been almost entirely restored, and the long and heavy "Detling lance" which hung in front of the north chantry, and which prior writers have noticed, has now disappeared, though the grand lectern, one of the oldest (circa 1340) and certainly the best carved in England, still remains. Worm-eaten, damaged, and despoiled, this lectern not long ago suffered the unusual indignity of being pawned by a churchwarden to make up a deficiency in the church-rate. After suitably lamenting the deplorable state of two large modern tombstones, the writer plaintively and forcibly joins in the chorus of all church historians, thus:—"Whatever other bronzes may once have adorned the floor of the church or the chancel, and have helped to illustrate the past history of the place, all have now disappeared. The Puritan zeal of the seventeenth century, the indifference or reckless destructiveness of the eighteenth, and the utilising craze of the early part of the nineteenth, have prevailed over all relics of preceding ages; the brass stolen or sold, the stone chiselled off and converted into flagstones, or broken up to repair roadways, till not a vestige besides the two already mentioned remains to contribute its quota to the story of 'Detling in days gone by.' Even the fragments of painted glass which were in the north window, and according to report defied the seal of a former clerk to rub out what he called 'the dirt,'—in reality the colours,—have now gone; while a poppy-head stall, showing how the chancel was once heated, has only escaped to a place of safety in the Maidstone Museum, to which it

was at some time presented, being probably regarded as belonging to an 'extinct species.' Mr. Cave Browne deals with the monumental inscriptions of his church and churchyard carefully and well, and, while he does not omit to satirize the bad taste of some of the pompous and laudatory epitaphs of the last century, very properly notes all the epitaphs in the churchyard, a task omitted by most topographical writers, who usually ignore as unworthy of notice the yeoman families whence spring, if the truth were told, most of the so-called "county" families. Errors, of course, have crept in. The worthy vicar, though a fair archaeologist, is no expert, as may be guessed from his referring at p. 5 to the Pedes Finium (sic) as "the survey of lands made by Richard I." However, the author having been liberally helped (as what topographical writer is not?) by Mr. Selby, of the Record Office, the little book is more valuable than most similar compositions, and Mr. Greenstreet has given his skilled assistance to the genealogical part of the work, though we believe he disclaims the assumption of descents of the Delling family at p. 63. The absence of an *index nomenum* in a topographical work is inexcusable, especially as the book is so short. The drawings are very bad, that of the lectern being probably the worst ever issued as an illustration of an interesting piece of antiquity.

In *Border Counties Worthies* (Oswestry, Woodall & Vennables) Mr. E. G. Salisbury, of Chester, gives a voluminous alphabetical list of the "worthies" of the four border counties of Chester, Salop, Hereford, and Monmouth. As, however, Mr. Salisbury includes every person who obtained the slightest notoriety, even as a Methodist preacher, as a "worthy," it will be obvious that his list is very extensive. The compilation, although bulky, is by no means up to the standard of modern historical research, and Mr. Salisbury appears to have been content to take his information from any and every quarter, whilst a more careful worker would have avoided giving further currency to the mistakes of others. There is throughout the volume a grievous want of reference to the sources whence the information has been taken, and instead of being the useful book of reference which it ought to have been, it is spoiled by frequent mistakes and still more frequent assumptions which have little or no foundation in fact. Because a man bears a name common to a county it by no means follows that he was born within that county, or has any connexion whatever with it.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Berry's (A.) *Manifold Witness for Christ*, being the Boyle Lectures for 1877-8, 2 vols. 12/6 cl.
Cox's (S.) *Commentary on the Book of Job*, with a Translation, 8vo. 16/6 cl.
Pittman's (Mrs. E. E.) *Heroines of the Mission Field*, 5/6 cl.
Sharpe's (B.) *The Epistle to Barnabas*, from the Sinaitic Manuscript of the Bible, with a Translation, 2/6 cl. 1p.

Law.

- Viner's (P. E.) *Concise Manual of the Practice of the Court in Bank*, 8vo. 5/6 cl.

Fine Art.

- Delisle's *Bible Gallery*, 96 Illustrations from the Old Testament, from Original Drawings by Sir F. Leighton, E. J. Poynter, Holman Hunt, and others, folio, 10s. vellum.
Little Buttercup's *Picture Book*, 4to. 3/6 bds.
Tredgold (T.) and Tarr's (R. W.) *Carpentry and Joinery*, 4/

Poetry and the Drama.

- Angus's (W.) *Amateur Acting*, 8vo. 2/6 cl.
Bryant's (W. C.) *Thanatopsis and the Poet of Tears*, Illustrated, 8vo. 12/6 cl.
Shakespeare's *Complete Works*, *Miniature Library Edition*, 13 vols. 15/6 cl. in box.

History and Biography.

- Adams's (D.) *Eminent Soldiers*, from *Wallenstein to Moltke*, 8vo. 2/6 cl.
Fyffe's (C. A.) *History of Modern Europe*, Vol. 1, 8vo. 12/6 cl.
Grois (Mrs.) *A Sketch*, by Lady Eastlake, 8vo. 6/6 cl.
Galdanah (Duke de.) *Memoirs of, with Selections from his Correspondence*, by the Comte de Carnot, 2 vols. 12/6 cl.
Spinoza, his *Life and Philosophy*, by F. Pollock, 8vo. 16/6 cl.

Philology.

- Gulshan-i-Haz. *The Mystic Rose Garden, the Persian Text*, with English Translation and Notes by R. E. Whinfield, 4to. 10/6 cl.

Sciences.

- Curry's (A.) *Wonders of Common Things*, 8vo. 2/6 cl.
Dale's (H.) *British Dogs, their Varieties, &c.*, 8vo. 10/6 cl.
Davy's (E.) *Surgical Lectures delivered in the Theatre of the Westminster Hospital*, 8vo. 7/6 cl.
Fornander's (A.) *An Account of the Polynesian Race*, Vol. 2, 8vo. 10/6 cl.
Gibbes's (H.) *Practical Histology and Pathology*, 8vo. 2/6 cl.
Guthrie's (A. C. L. G.) *An Introduction to the Study of Fluxus*, 8vo. 3/6 cl.
Gurley's (E.) *Power of Sound*, imp. 8vo. 2/6 cl.
Picturesque *Science for the Young*, Illustrated, imp. 8vo. 4/6 cl.
Reynolds's (M.) *Stationary Engine Driving*, 8vo. 4/6 cl.
Routledge's (E.) *Popular History of Science*, 8vo. 12/6 cl.
Wank's *Rudimentary Series*, Davies's (D. C.) *Treatise on Slate Quarrying*, 12mo. 3/6 cl. wvd., Dobson's (E.) *Pioneer Engineering*, 12mo. 4/6 cl. wvd.

General Literature.

- Aldrich's (T. B.) *The Millwater Tragedy*, 8vo. 10/6 cl.
Alford's (Miss E. M.) *Honor*, 3 vols. 8vo. 31/6 cl.
Autobiography of an Italian Police Officer, 8vo. 2/6 cl.
Balfour's (Mrs. O. L.) *Family Honour*, 8vo. 3/6 cl.
Bloomfield's (J. K.) *Glenwood, a Story of School Life*, 3/6 cl.
Boys and Girls' *Book of Story and Tale*, edited by A. Strahan, 8vo. 5/6 cl.
Braburne's (Lord) *The Mountain Sprite's Kingdom*, 4/6 cl.
Braneld's (W. A.) *In Type and Shadow*, 8vo. 3/6 cl.
Brown's (P.) *What Can Girls Do?* 8vo. 6/6 cl.
Burdett's (C. A. M.) *Fortune-Telling Birthday Book*, 2/6 cl.
Cory Corner *Stories: Dot's Story-Book, and Little Chimes for All Times*, 12mo. 7/6 each, cl.
Craig's (G. M.) *Mark Denison's Charge*, 8vo. 5/6 cl.
Day Dawn *Album*, 4to. 2/6 bds.
Doake's (M.) *May Darling*, 8vo. 10/6 cl.
Duffy's (Hon. Sir C. G.) *Young Ireland*, 8vo. 16/6 cl.
Favourite *Album of Fun and Fancy*, Illustrated by E. Grant, 3/6 cl.
Fritsch's *Schoolboys all the World Over*, 8vo. 3/6 cl.
Grandmamma's *Recollections*, by Grandmamma Parter, 3/6 cl.
Hunt's (M. B.) *Aunt Tabitha's Waifs*, 8vo. 2/6 cl.
Kingdon's (W. H. G.) *Adventures in Far West*, 8vo. 3/6 cl.
Knox's (J. Craig) *Peggy Ogilvie's Inheritance*, 8vo. 3/6 cl.
Latham's (E. M.) *An Actor Abroad, or Gossip, Dramatic, Narrative, and Descriptive*, 8vo. 18/6 cl.
Litching's (L. F.) *Through Peril to Fortune*, 8vo. 2/6 cl.
Locke's (Mrs.) *What the Blackbird Said*, four illust. by E. Coldecott, 4to. 7/6 cl.
Mason's (G. F.) *My Day with the Hounds, and other Stories*, 8vo. 6/6 cl.
Mehalah, a *Story of the Salt Marshes*, 3 vols. 8vo. 21/6 cl.
Mooreworth's (Mrs.) *Kerry, the Story of a Little Girl*, 3/6 cl.
Patch's (O.) *Familiar Friends*, small 8vo. 4/6 cl.
Paine's (Books) *(The)*, as *Said and Sung by English Authors*, selected by J. A. Langford, 12mo. 3/6 cl.
Prince Darling's *Story-Book*, 4to. 2/6 bds.
Roe's (Rev. E. H.) *A Day of Fate*, Book Second, 8vo. 4/6 cl.
Ruffin's *Political and Social, in Prose and Verse*, edited by W. H. C. Nelson, 3 vols. 8vo. 21/6 cl.
Scrimgeour's (Major) *Military Mirandings of Shakespeare*, 10/6 cl.
Scrimgeour's (Major T. S.) *Story of Prince Hildebrand and the Princess Ida*, with 100 illust. by the author, 4to. 6/6 cl.
Silver Key to a *Golden Palace*, 8vo. 2/6 cl.
Smith's (D. M.) *Oliver Star, a Romance of the North Land*, 8vo. 3/6 cl.
Two Fourpenny Bits, by the author of 'Tiny House', 3/6 cl.
Ware's (Mrs. E.) *Life's Seven Ages*, a Novel, 3 vols. 31/6 cl.
Wigley's (Mrs. W. H.) *Workers at Home*, 8vo. 6/6 cl.

FOREIGN.

Theology.

- Corpus *Apologiarum Christianorum Saeculi Secundi*, ed. J. Th. Eques de Otto, Vol. 4, 8m. 50.
Katschthaler (D. J.) *Theologia Dogmatica Catholica Specialis*, 3, Part 1, 8m.
Steinmeyer (F. L.) *Beiträge zur Christologie*, Part 1, 8m. 80.

Fine Art.

- Lermoloff (I.) *Die Italienische Meister im den Galerien v. Berlin, Dresden u. München*, 8m.

Poetry and the Drama.

- R. (J. E.) *Histoire Complète et Méthodique des Théâtre de Rouen depuis leur Origine jusqu'à nos Jours*, Vol. 4, 7fr.
Hugo (Victor) *L'Âne*, 4fr.

History.

- Sarrazin (Ch. v.) *Die Feldzüge Karls XII.*, 12m.
Weber (G.) *Allgemeine Weltgeschichte*, Vol. 16, Section 2, Part 1, 8m. 60.

Philology.

- Bentley (F.) *Vedicae Linguae*, 16m. 50.
Bibliothèque *Germanischer Grammatiken: Einleitung in das Sprechstudium*, by E. Delbrück, Vol. 4, 8m.
Braune's (W.) *Gotische Grammatik*, 8m.
Dobson's (E.) *Die Deutschen*, by Salomon u. Markoff, ed. F. Vogt, Vol. 1, 10m.
Jouffroy's *Rittergedicht*, ed. H. Hofmann and F. Müncher, 8m.
Napoli's (M. v.) *Der Trobador Pons de Capduvill*, 4m.
Riese's (J.) *L'Usage Syntaxique de Froissart*, 2m.

Sciences.

- Hertwig (O. v. E.) *Studien zur Ektartheorie*, Part 2, 7m.
Schimper (W. F.) and Zittel (K.) *Handbuch der Paläontologie*, Vol. 1, Part 4, 8m.

General Literature.

- Dahn (F.) *Odin's Trust*, 8m.
Kirchbach (W.) *Salvator Rosa, Roman*, 8m.

SUBSCRIPTION ISSUES.

The Mitchell Library, Glasgow.

I DESIRE, with your permission, to point out to authors and publishers who issue books by subscription that a practice now exists which must be injurious to the very useful system of subscription issue. In several recent cases works have been offered by subscription at given prices, and copies have been placed afterwards with booksellers at rates so much lower that

they were able to, and did, sell them for less than the subscription rates. One instance will suffice, but others could be cited. A work was recently subscribed at 6s. 6d. On the day following the receipt of the subscription copy a bookseller offered another, similar, and obtained directly from the publishers, for 5s. 10s. In this case the subscriber had engaged to take the book on the faith of the prospectus only; he had, by subscribing early, assisted in its production, and as a return he found himself charged much more than others who did nothing for the book, and who were free to take it or not as it pleased them. Surely this is unfair. Private subscribers are, of course, free; but to those who, like myself, have the responsibility of advising the committee of a public library, a proposal to take a book by subscription is not helped by the knowledge that we may wait to see it, and, if we like it, we may then obtain it for a smaller sum. F. T. BARRETT.

THE GIPEES IN NORTHERN EUROPE.

Fern Bank, Higher Broughton, Oct. 18, 1880.

MR. EDWARD SCOTT is wrong in supposing that the document he quotes is "unknown." If he will consult Mr. H. T. Crofton's "Annals of the English Gipsies under the Tudors" ("Papers of the Manchester Literary Club," vol. vi., 1880), he will find its purport set forth at length, and references given to other authors who have noticed it. WILLIAM E. A. AXON.

MR. SCOTT is mistaken in supposing that the curious letter of James IV. to the King of Denmark, which he has printed in the last number of the *Athenæum*, had not been published before. It was printed by Pinkerton in his "History of Scotland," vol. ii. p. 444, and more recently by myself in "Letters and Papers of the Reigns of Richard III. and Henry VII.," vol. ii. p. 213. JAMES GARDNER.

United Service Club, Edinburgh, Oct. 19, 1880.

THE curious sixteenth century letter relating to this subject which Mr. Edward Scott has transcribed and sent you (*Athen.*, Oct. 16, p. 499) is well known in Scotland. Under the title "Letter from King James IV. to the King of Denmark in favour of Anthony Gawin, Earl of Little Egypt, &c., anno 1506," it is printed in Pitcairn's "Criminal Trials in Scotland," vol. iii. p. 592, with the reference "MS. Reg. 13. B. 11," to which is added the remark, "taken from Pinkerton's 'History of Scotland,' Lond., 1797, ii. 444."

The letter is not the less interesting on this account, and will have been new to the bulk of your readers, as also would be another, even more curious, given by Pitcairn at the same place, written in old Scotch, and described as a "Letter under the Privy Seal by King James V. in favours of Johnne Faw, Lord and Erle of Little Egypt, Feb. 12, 1540."

These and other curious facts relating to Scotch gipsies, as given by Pitcairn, were pointed out to Mr. Groomer, and I write now to express a hope that when his entertaining book reaches a second edition it may appear in a more "important" form, embracing, along with the details referred to, a larger proportion of the stores of out-of-the-way information, philological and other, which the author evidently has at his disposal.

ALEX. FERGUSON, Lieut.-Col.

SANSKRIT AS A LIVING LANGUAGE.

Oxford, October, 1880.

FEW are aware of the extent to which Sanskrit is at present used as a medium of conversation and correspondence in India, and of its extreme convenience when employed as a kind of *lingua franca* among learned men in a country where there may be no affinity between the spoken vernaculars, or not sufficient affinity to make two persons living in adjacent districts mutually intelligible.

Mr. Caut has shown that about two hundred languages and dialects are spoken by the inhabitants of our Indian empire. What a barrier would this variety of speech be to the interchange of ideas were it not for the universal employment of Sanskrit and Hindustani as vehicles of intellectual intercourse by the educated classes in all parts of the country! Sanskrit is supposed to be dead, and often called a dead language; but can any language be pronounced devoid of life which still lives and breathes in daily thought and daily speech, which still animates and inspires daily correspondence, and which still exerts a living influence over literature, science, and religion from the Hindü Kshatriya to Ceylon?

The readers of the *Athenæum* may remember that about a year ago I announced the arrival in this country of a young Hindü of the Kshatriya caste, named Syāmaji Krishna-varma, whose knowledge of Sanskrit and power of speaking and writing that language were so great that the title of Pandit had already been accorded to him. I also mentioned that he had had the advantage of the instruction of a remarkable person who is not only profoundly versed in ancient Sanskrit literature, but is now causing considerable stir in Indian religious circles by denouncing polytheism, pantheism, and idolatry, and preaching pure monotheism as the only true religion of the Aryan race founded on the Veda.

The name of this rising religious reformer is Dayānanda Sarasvati Svāmi. He is an eloquent speaker and writer of Sanskrit, as I can myself testify; for when I was at Bombay I heard him deliver a sermon with great earnestness and fluency, before an attentive congregation of the Arya Samāj, on the original religion of the Aryas. He has lately written a letter in Sanskrit to his pupil, now a member of Balliol College, Oxford, which, with the permission of the addressee, I here translate:—

"May the benediction of Dayānanda Sarasvati Svāmi rest upon Syāmaji Krishna-varma, who deserves all commendation for his learning and his perseverance in the path of Vedic religion, &c. I am sorry you have not cheered me for some time by a letter. I now write hoping you will rejoice my heart by replying to the following questions:—

"What sort of men are there in England? What are their characteristic qualities, dispositions, and actions? What is the nature of the land, water, and air there? What kind of estates, solid and liquid, and what things fit for licking and sucking (lehya, chūshya), can be had there? Have you been in good health ever since you left this country? Is the object of your visit to England being accomplished every day? How many men read Sanskrit with you, and what books do they study?

"What is your monthly income and what are your expenses? What time have you for study, for teaching, and for meditating? How is it that your fame for discoursing on the doctrines of the true religion has not spread so rapidly in England as it formerly did here in different parts of India? Perhaps you have already acquired a reputation without our having heard of it, being at a long distance from you; or perhaps you have had no leisure. If that be the case, it is my earnest recommendation that, as soon as you have finished reading and teaching (pāṭhana, pāṭhana), you should deliver addresses for the propagation of Vedic doctrines, and then return here, but not before; for a good reputation so acquired is preferable to making money, nay, it confers a great blessing (śiva-karṇa). What is the present opinion of our beloved professors Monier Williams and Max Müller (Moksha-müller) about the Vedas and other Śāstras? Have they and others any regard for the dissemination of the meaning of those works (tad-artha-prachārāya)? Is it a fact that the Theosophical Society has established a Vedic branch (Vaidika śākhā) in London (Nanda-nagara, the

city of joy)? Have you ever seen Her Majesty, the great Queen, Empress of India? Have you seen the assembly called Parliament (Parliament-ābhya sabhā)?

"Please to answer these questions as soon as you can, and write to me at length about other topics which you may think worth mentioning. This will suffice for the present, as it is not necessary to write long letters to the intelligent. Written on Tuesday, the sixth day of the white half of the month Ashādha of the Samvat year, measured by the earth, the numerical symbols, the Rāmas, and the sages (1937=A.D. 1880)."

The above letter is well and clearly written in pure classical Sanskrit. I constantly receive similar Sanskrit letters from learned Hindüs who live in countries as widely separated and distinct from each other as Cashmere and Travancore. The specimen translated is valuable for other purposes than a mere illustration of the fact that the educated classes of India use Sanskrit as a medium of communication. It affords an insight into the ideas that prevail among learned natives and thoughtful religious reformers in regard to the condition of the country under whose rule they are able to pursue their studies or propagate their reforming opinions in peace and security. I may note, for the benefit of those who were interested in the controversy as to the proper translation of the title "Empress of India," that the expression employed by Dayānanda is *Rājā-rājāvari*.
MONTIE WILLIAMS.

THE ORIGIN OF ZOROASTRISM.

As the *Athenæum* has noticed the last annual report presented to the Société Asiatique by M. Renan, allow me to remark to your readers that the learned reporter has altogether misunderstood the system which I explained at great length in the *Journal Asiatique* ('Les Origines du Zoroastrisme,' art. 1-5), and that he makes me say precisely the contrary of what I have maintained. As will be still more clearly seen in the August issue of the *Journal*, I have always affirmed that ancient myths formed an integral part of the Avestic beliefs, that they were simply transformed by Zoroastrism, and that this transformation proves a change of doctrine and the impossibility of a simple evolution.

The evolutionist system defended by M. Darmesteter is too simple to be misunderstood; to grasp its nature it is sufficient to read the table of contents of his work. I have handled this system with much less severity than Pischel and other specialists. If certain assents of the first rank have extolled it, it is to be remarked that these assents are not specialists.

C. DE HARLES,

Professor at the University of Louvain.

KING TARKODEMOS AND HIS COINAGE.

23, St. George's Square, S.W., October, 1880.

In Mr. Madden's new work on the Jewish coinage, in which he has applied a great luxury of learning and research, we shall find a minute dissertation on Adarkon and Darkemon(im) in Ezra, Nehemiah, &c. These are considered to represent a gold coin or stater.

One theory quoted is that the name is derived from Darius the Mede or the Persian dāra, king. This latter I was already prepared to connect with the older root. My application as a solution is the Khita title we have lately had to deal with of Tarkodemus, Tarkotimmi, in conjunction with the gold coinage of Lydia. The word is one of the common form of a kingly name applied to a coin. I have already stated that I consider Tarkon or Tarquin to stand for a title or designation of a royal race rather than a proper name. On the early gold coins of Sardis will be found the two heads of the seal and of the Carchamish inscriptions, which designate the king.
HYDE CLARK.

PROF. FOWLER'S 'LOCKE.'

THE public cannot be expected to take much interest in the complaints of one author concerning the treatment he has received from another; but as, unless he resorts to legal proceedings, which in my case would be altogether distasteful, an aggrieved author's only means of seeking redress is in asking the public to judge between him and those whom he considers to have injured him, I trust I may be allowed to make such an appeal through the columns of the *Athenæum*.

In 1876 I published a 'Life of John Locke' which represented the labour of years, and was the first real attempt ever made to set forth the career of our great philosopher. Lord King's 'Life,' issued fifty years ago, contained a valuable mass of Locke's correspondence and miscellaneous writings supplemental to other collections of letters and papers which had previously appeared. In the way of biography, however, it gave hardly more details than had been over and over again repeated, with more or less confusion of dates and facts, in the biographical dictionaries. The chief source of all the information within reach of the public before my book appeared was, indeed, a short magazine article, written immediately after Locke's death by his friend Jean Le Clerc, the principal item of which was a French translation of a letter by Locke's other friend, Lady Masham, the original of which I discovered among Le Clerc's papers in Amsterdam. It had been my good fortune to obtain access to more than two hundred letters written by or to Locke, and never before printed, as well as several hitherto unpublished treatises and memoranda from his hand, together with numberless references and allusions to him in contemporary manuscripts. I was thus in a position to furnish a far more detailed and correct account of his life and literary history, and of his relations with public men and social and political movements, than had previously appeared. I have no reason to complain of the reception accorded to my book by the critics or the public. I was aware that in filing two stout volumes I made the book somewhat too long for general readers; but I purposely included in it all the important material at my command, desiring in those two volumes to furnish as complete a memorial as I could of the personal history of the man whom I sought to honour, and intending hereafter to embody the most suitable portions of the material I had collected in a work better adapted for popular use.

I confess, therefore, to having felt some surprise a few months ago when I heard that two volumes purporting to deal with the life of Locke were being produced by other writers. Being pretty certain that there is not much information procurable on the subject which has not been published by me, and that no biography of Locke could be written which would not be largely composed of information that I had brought to light, I consider that it would have been, to say the least, an act of courtesy on the part of these writers to ascertain in the first instance whether I objected to their making use of the material I had brought together. No communication, however, has been made to me by either gentleman, and now that the one of them who has contrived to get first into the field has published his volume, I find that it is, in all its biographical chapters at any rate, hardly anything but a compilation from my work.

The volume I refer to is the contribution just made by Mr. Thomas Fowler, Professor of Logic in the University of Oxford, to the series of 'English Men of Letters,' edited by Mr. John Morley, and published by Messrs. Macmillan & Co. In his preface, it is true, Mr. Fowler makes what he calls "a general acknowledgment." "In writing the chapters about Locke's life," he says, "I have derived much information from the biographies of Lord King

and Mr. Fox Bourne, especially from the latter, which contains a large amount of most interesting documents never before printed." He is good enough also in the body of his book to mention my name seven times, and in all but one instance in a complimentary way. As, however, in all but perhaps ten or a dozen sentences out of his 126 biographical pages, he has obviously done nothing but repeat, in a condensed form, statements already made by me, those seven references are likely, if not intended, to lead his readers to suppose that in only a few cases is he indebted to me, and that in the rest of his book he owes me little or nothing. For, besides the sentence I have already quoted, he says in his preface, "I have also referred to several other authorities, both printed and in manuscript; and in some cases I believe that my account will be found more precise than that given in the larger biographies." I do not doubt Mr. Fowler's statement that he has "referred to several other authorities," but his references have been singularly fruitless. I shall be glad to know whether he can point out a single instance in which, on any point of the least value, he has either corrected or supplemented the information contained in my book. That he has or may have obtained some of that information from Lord King's collection and other printed volumes, I readily admit; indeed, I see that he has quoted from Lord King two or three sentences of Locke's writing which I had not thought of sufficient importance to repeat; and that he has translated for himself two or three Latin sentences contained in 'Some Familiar Letters between Mr. Locke and several of his Friends,' published in 1708. There may be other instances of "original research" of the same sort which I have not as yet detected in his volume. I do not here speak of the account he has given of Locke's writings in seventy-four pages of his volume, as these show that he has studied Locke's writings for himself; but it will be evident to any one who compares the two that nearly all the rest of his book has been compiled from mine. For example, where I had said concerning an early tract of Locke's, "Locke, like the latitudinarians, indulged in many hopes that were never realized as to the issue of Charles II.'s restoration," Mr. Fowler writes, "Locke, at that time, like many other moderate men, seems to have entertained the most sanguine hopes of pacification and good government under the rule of the new monarch." And in the same paragraph Mr. Fowler's statement that "the tendencies of the new government were soon apparent, and the pamphlet was never published," does not differ much from mine, that "Locke lived to discover that Charles II.'s return was not a very happy one for his subjects;.....he probably soon felt that it would be undesirable to publish this treatise, if he had ever thought of doing so." Whether or not Mr. Fowler's "account" is "more precise" than mine, the turns of his sentences and the order of his paragraphs, his digressions and explanatory observations, as well as his direct statements of facts, betray on every page the source from which his book has been paraphrased and epitomized.

Mr. Fowler says that "in a work like the present numerous foot-notes would be out of place." I am well aware that had he acknowledged in every instance his indebtedness to me his pages would have been much defaced and their space greatly contracted by monotonous reiterations of my name. But he might have obviated that difficulty by frankly admitting that he had found it convenient to give in all the biographical pages of his work the substance of mine. Whether that would have been an adequate excuse for the book is another matter. If any man, coveting, we will say, a collection of rare coins which I had been at great pains in bringing together, and which I was exhibiting to the public, were to abstract some hundreds

from my store and exhibit them in a slightly different arrangement for his own profit, a judge and jury would hardly hold him innocent on account of his open admission that he had availed himself of my property. But his offence would be somewhat greater if, after making the appropriation, he ticketed six or seven small coins out of the whole number as originally mine, and for the rest made "a general acknowledgment," which left it to be supposed by the public that the bulk of his collection was obtained from "other authorities." But, of course, literary property differs from other property; and, were it not so, it is probable that an Oxford Professor of Logic would be able to adduce a very good chain of reasons for his procedure.

As my main object in devoting much time and energy, which could ill be spared from more remunerative occupations, to the study of Locke's life and writings was to stir up in the minds of nineteenth century Englishmen some interest in one of the greatest and most neglected teachers of the seventeenth century, I rejoice to think that such an interest has been greatly quickened since my book was published; and I do not need to be reminded that for the instruction of the multitude a cheap book of two hundred pages is far more useful (besides being far more profitable to the compiler) than a high-priced one of over a thousand pages; but was it fair of Prof. Fowler, without even consulting me, to avail himself of the results of all my laborious inquiries, in and out of England, in the construction of a volume which any clever hack-writer could have produced in a fortnight?

I have complained of Mr. Fowler's lack of courtesy: I regard his treatment of me as no less unjust than discourteous, and though, as his name stands most prominently on the title-page, my complaint is addressed especially to him, it applies as much to the publishers and the editor who have employed him.

H. R. FOX BOURNE.

"BUSH."

The Memo. Pitt-Rivers.

THIS word is still in common use in at least parts of the north of Scotland. It is applied to almost every kind of plant, e.g., "a bus o' corn," "a rash bus," "a bus o' dockens," "a bus o' grass." When applied to grass, corn, barley, &c., it implies that the spot of grass, &c., spoken of is of a ranker growth than the surrounding parts. It is also used to signify a quantity cut or plucked up and twisted together, as "The man hid (had) a bus o' dockens in's han'." It is applied to the hair of the head when in disorder, as "Her hair wis a' in a bus."

WALTER GREGOR.

Literary Gossip.

MR. GEORGE MEREDITH's new story, 'The Tragic Comedians,' which is appearing in the *Fortnightly Review*, is to be completed in four numbers. It will, his admirers will be glad to hear, be reprinted in a small volume.

THE November number of *Blackwood* will contain the opening chapters of a new story, 'The Private Secretary,' by a well-known writer, whose pen will doubtless speedily be recognized.

THE value of the handsome reprint of Mr. Fagan's 'Life of Sir Anthony Panizzi' which is to appear at Boston, U.S., immediately, with the sanction of the biographer, will be enhanced by the addition of personal and bibliographical reminiscences of Panizzi and the Museum during his reign by Mr. Henry Stevens, F.S.A. As Mr. Stevens is

an American citizen, these reminiscences, which fill a considerable portion of the second volume, will, it is believed, suffice to protect the reprint from piracy.

MR. R. L. STEVENSON has determined to suppress his 'Amateur Emigrant,' announced by us some little time ago, and has withdrawn it from his publisher's hands. Mr. Stevenson's 'Essays,' however, are in reserve, and will shortly be produced.

MR. AND MRS. MACQUOID have in the press a new work, called 'In the Ardennes,' the outcome of a journey made last autumn in that picturesque region. It will be fully illustrated by Mr. T. R. Macquoid.

DURING the vacation the Spelling Reform Association has been busy. The task of collecting and printing specimens of schemes of reform has been successfully accomplished, and all those that could be printed have been issued to the members of the Association. There now remains the more difficult work of determining the course which the Association is itself to adopt. During the coming session the members will discuss the fundamental questions which must be answered before any recommendations can be publicly made. There is a talk of an International Spelling Congress in 1881.

WE understand that the first number of the *Journal of the Society for the Promotion of Hellenic Studies* will be published early next month. It will contain papers on a great variety of subjects, not omitting modern and mediæval Greek questions, but a majority of them treat of inscriptions and antiquities. The contributors are Messrs. Newton, Jebb, Sayce, W. M. Ramsay, Percy Gardner, Sidney Colvin, C. Waldstein, Cecil Smith, A. S. Murray, E. S. Roberts, A. W. Verrall, Ingram Bywater, and H. F. Tomer. The volume will be accompanied by several plates, chiefly representing unpublished Greek vases. Mr. Percy Gardner has acted as editor, with the help of a consultative committee, consisting of Messrs. Hort, Bywater, and Jebb.

THE second volume of Dr. Ginsburg's sumptuous edition of the *Masorah* is passing through the press, and will be ready in about six months. The first is finished, and as a specimen of typography does great credit to Austria. We fear hardly any press in England could turn out such work. Dr. Ginsburg has just returned from Vienna.

THE Rev. Joseph Cook, of Boston, U.S., who is now in this country, is preparing an English edition of his lectures in two volumes. They will be published immediately by Messrs. Hodder & Stoughton. The same firm will issue before long Mr. J. B. Gough's new work, entitled 'Sunlight and Shadow; or Gleanings from my Life-work.'

THE Rev. Arthur Palmer, Professor of Latin in Trinity College, Dublin, has undertaken to prepare for Messrs. Macmillan & Co.'s "Classical Series" an edition of the 'Satires' of Horace. It may be expected to appear in the course of next year. For the same publishers Mr. G. D. Hicks, Fellow of Trinity College, Cambridge, has in hand a translation of Prof. Susmihl's excellent critical notes and commentary to Aristotle's 'Politics,' published in Leipzig

last year. Mr. J. E. C. Welldon, Fellow and Lecturer of King's College, Cambridge, is meanwhile engaged upon a new translation of the Greek text of the same work.

THE condition of Ireland seems likely to add largely to the literature of the day. We announced last week a book on the law of landlord and tenant by Prof. Richey, and now we hear that Mr. Barry O'Brien, author of 'The Irish Land Question and English Public Opinion,' has completed a 'Parliamentary History of the Irish Land Question from 1829 to 1869, and the Origin and Results of the Ulster Custom.' It will be published by Messrs. Sampson Low & Co.

UNDER the title 'The English Citizen: his Rights and Responsibilities,' Messrs. Macmillan & Co. have in preparation a series of small books dealing concisely with the actual condition of the various political, legal, economic, and social arrangements which constitute the relations of the citizen to the State. Further details as to subjects and authors will be announced later on.

AT the London Institution this winter Mr. Mark Pattison is to lecture on a wide subject, 'The Thing that Might Be'; Sir H. S. Maine, on 'The Succession to Thrones'; Sir John Lubbock, on 'Fruits and Seeds'; Mr. Frederic Harrison, on 'The French Revolution and the Various Histories of It'; and Prof. Bryce, on 'The Gods of Canaan'; while Mr. J. E. Hodgson, R.A., will discourse on 'Art among the Ancient Greeks,' and Mr. William Morris on 'The Prospects of Architecture in Modern Civilization.' Mr. Leslie Stephen begins the season with a lecture on 'The Relation of Morality to Literature.'

THE Preston Corporation are now hastening the measures requisite to enable them to take over the munificent bequest of Mr. Harris, who gave a sum of 70,000*l.* for the erection of a library, on condition that the town should acquire a suitable site. An Act was obtained for this purpose last session, and the Town Council have nominated a committee to act in conjunction with Mr. Harris's trustees.

MR. I. LYNES, of the Belfast *Northern Whig*, is going to undertake the editorship of the *Northern Echo*, the present editor, Mr. Stead, having joined the staff of the *Pall Mall Gazette*.

MR. BARCROFT's new work is now almost ready for publication. It is entitled 'History of the Formation of the Constitution of the United States, forming a History of the United States from the Treaty of Peace with Great Britain to the Inauguration of Washington as President.'

MESSRS. GRIVIN & Co. (Portsmouth) will publish next month a second series of 'The Ships of the Royal Navy,' quarto, containing portraits in colours of every class of ship in the service at the present time, with descriptive letter-press. The plates will be printed by Messrs. Hanhart.

MR. EYINGHAM WILSON has in the press a work entitled 'Political Economy for Business People,' by Mr. Robert Jamieson, and a new issue, in an enlarged form, of 'The Merchant's Clerk,' by Mr. John Pearce.

LAST week we spoke of the circulation of *Scribner's Magazine* as about 100,000 copies

monthly. Messrs. F. Warne & Co. inform us that it has a circulation in America and England of 150,000. The supply of *St. Nicholas* is now transferred from Messrs. Scribner & Co.'s previous agents to Messrs. Warne.

FROM Munich it is reported that of the works undertaken by the Historical Commission the following have been printed during the last year:—'Die Chroniken der Deutschen Städte vom 14^{ten} bis ins 16^{te} Jahrhundert,' vol. xvi.; 'Die Chroniken der Niederrheinischen Städte: Braunschweig,' vol. ii.; 'Briefe und Acten zur Geschichte des 16^{ten} Jahrhunderts, mit besonderer Rücksicht auf Bayern,' vol. ii.; 'Beiträge zur Reichsgeschichte, 1552'; 'Geschichte der Wissenschaften in Deutschland, Neuere Zeit,' vol. xviii. part i.; 'Die Recesse und andere Acten der Hansetage von 1256–1430,' vol. v.; 'Forschungen zur Deutschen Geschichte,' vol. xx.; 'Deutsche Biographie,' parts xlvii. to lvi.; 'Geschichte der Deutschen Rechtswissenschaft,' part i. It is hoped that that gigantic undertaking, the 'History of the Sciences in Germany,' may be completed in a few years.

WE are glad to learn that Petermann's 'Porta Linguarum Orientalium,' of which parts i.–iv. and vi. have appeared, will be completed by other scholars. Dr. Nestle has undertaken the 'Porta Syriaca,' and Dr. Landauer, of Strasbourg, the 'Porta Persica.'

THE new Report of the Syndicate of Madras University compares favourably with the reports of previous years. Of the 3,309 candidates who presented themselves for the matriculation examination, 1,084 passed. Of the successful candidates about two-thirds came from non-Government schools, and it appears that the schools managed by native gentlemen are considerably on the increase. The majority of the 85 candidates who, out of the 175 who presented themselves, passed the B.A. examination were Brahmans.

THE Senate of Calcutta University will next March elect a Tagore professor for the term of one year from the 1st of September, 1881. The professor will receive a salary of 10,000*rs.*, and will be expected to deliver at least twelve lectures on one of the following courses: (1) Undivided Hindu family, status, rights, liabilities, and privileges under the different schools of Hindu law; (2) The law relating to the disposition of property among the Mohammedans; (3) The law of limitation and prescription in British India, including easements; (4) The law of testamentary devise as administered in British India.

A BENGALI writer, Jogenderanath Bidyabhusan, has recently published in the vernacular a life of Mazzini, together with a short account of Italian history, his object being, as he says, to excite patriotic feelings amongst the Hindus, and to teach them to prefer the good of their country to their self-interest.

M. J. DEKENBOURG's edition of the Hebrew text of Kalilah and Dimnah, the preparation of which was mentioned in the *Athenæum*, is far advanced, and will appear shortly with a French translation in the fasciculi published by the École des Hautes Études in Paris. The introduction, which will con-

tain the literature of the translations of Kalilah, will follow in another fasciculus.

THE forthcoming *Program* of the Rabbinical School at Buda-Pesth will contain the Hebrew translation of Al-Bathlayusi's philosophical treatise in Arabic, with the title of 'The Figurative Circle,' by Prof. D. Kaufmann. It will be introduced by an essay on the influence of Bathlayusi's theories on the Jewish philosophy of religion in the Middle Ages.

AT a meeting of the Bombay branch of the Royal Asiatic Society, held on the 24th of August last, the Rev. A. Bourguin read a paper which consisted of a translation, with explanatory notes, of the first three chapters of the 'Dharmasindhu.' This work is a part of the so-called "Dharmasāstras" or "Books of Laws," and appears to have been compiled chiefly for ritual purposes. It is, in fact, a complete Hindu liturgy, and explains the numerous and strange ceremonies of the Hindus, of which so little has hitherto been known. The first two chapters treat of the solar, lunar, and planetary conjunctions; the Brahmins and their gifts, and the fasts and rites appertaining to them; and the Hindu mode of reckoning time, namely, by the synodical lunar month and the lunar year of 354 days. The third chapter shows how this lunar year is harmonized with the solar course by means of intercalary additive and subtractive months. This chapter also gives a list and explanation of the curious rites to be performed or omitted on the epagomenic days, amongst others the rite of "investiture with the sacred waistband," the keystone of all other rites of Hinduism.

A NEW novel, entitled 'Little Pansy,' from the pen of Mrs. Randolph, the author of 'Gentianella,' 'Wild Hyacinth,' &c., will be shortly published by Messrs. Hurst & Blackett.

THE death is announced of Miss M. L. Charlesworth, the author of 'Ministering Children' and other popular religious books. From Germany comes the intelligence of the death of H. v. Schmidt, a novelist highly esteemed by the readers of the *Gartenlaube* and other admirers of "Dorfgeschichten."

A REACTION is said to be setting in in America against the very shabby race of books which the competition of the "torpedoes" produces. At least, we have before us an early copy of an exceedingly tasteful reprint of 'XXXVI. Lyrics and XII. Sonnets,' by Mr. Aldrich. It is sold at a dollar, and it is said that the publishers have had the boldness to print 20,000 copies. Certainly no European printer need be ashamed of this dainty volume, which does great credit to the Riverside Press.

THE 'Nonconformist Register of Baptisms, Marriages, and Deaths,' compiled by the Revs. Oliver Heywood and T. Dickenson, 1644–1702, 1702–1752, generally known as the 'Northampton or Coley Register,' is shortly to be printed by subscription. It will be edited by Mr. Horafall Turner, and the notes will include unpublished lists of the Popish recusants, licensed preaching places, &c., in the West Riding, from 1682 to 1700.

THERE is now in the press a reprint of

'The Indian Primer; or, the Way of Training Up of our Indian Youth in the Good Knowledge of God, 1669,' written by John Eliot, the apostle to the Indians. To this is prefixed 'The Indian Covenanting Confession,' reprinted from the originals in the library of the University of Edinburgh.

A new magazine, called *The Army and Navy*, will be started by Messrs. W. H. Allen & Co. next month. Messrs. Cecil Brooks & Co. begin on the 28th inst. a new weekly, called *The Ladies' Illustrated Paper*.

SCIENCE

A History of the British Marine Polyzoa. By Thomas Hincks, B.A., F.R.S. (Van Voorst.)

THIS volume forms the latest addition to the valuable series of works on British zoology published by Mr. Van Voorst. The group of animals with which it deals are all microscopic, and probably referred to the class of sea-weeds by the majority of visitors to our sea-shores. Uninviting as is their outward appearance, they nevertheless form some of the most beautiful objects for microscopic investigation. To the naturalist, too, they are a most interesting group, and though they have been investigated by many of the distinguished zoologists of the century, their affinities with other types are still uncertain, and many points in their structure and life history are very imperfectly understood. Mr. Hincks's treatise is divided into two parts—an anatomical section, contained in an introduction of about 140 pp., dealing with the structure and life history of the Polyzoa; and a systematic section, containing a description of all the British marine forms. While the systematic section undoubtedly constitutes the most valuable part of the work, the introduction is the part which will be of most interest to the general reader. It contains by far the fullest and most satisfactory account of the Polyzoa to be found in the English language. Mr. Hincks has himself contributed several interesting papers on the anatomy of these forms, and he is thoroughly familiar with the numerous contributions of foreign naturalists. While we fully recognize the value of his introduction, we cannot help regretting that he has adopted, without a word of explanation, a nomenclature of the parts of these animals founded upon an old but erroneous view of their organization. Each individual of a colony of Polyzoa is encased in a cell known as the ectocyst. Within the cell comes the body-wall known as the endocyst, and within the body-wall is a wide body-cavity, in which the alimentary canal is suspended. On the ground of some unwarranted deductions from the development, the alimentary canal and tentacles were at one time believed to constitute a separate individual or zooid, formed by a process of budding from the body of the larva, while the larva itself was believed to persist as the endocyst. The alimentary canal and tentacles thus came to be called a polype or polypide. This misleading nomenclature is retained by Mr. Hincks; not only so, but we have been unable to find that he anywhere explains the true nature of the parts, and some of his expressions seem even to support the mistaken views we have just spoken of. The plates, which are placed in a separate volume, are excellent. The descriptions of the different species are clear and precise; and the whole work will compare favourably with the previous volumes of this series.

The Chain of Life in Geological Time. By J. W. Dawson, LL.D., F.R.S. (The Religious Tract Society.)

It may be doubted whether Dr. Dawson will increase his scientific reputation by the popular works—semi-scientific, semi-theological—which

he has been lately writing. No doubt he feels that duty calls him to wage war against the heresies of the new philosophy, and that he would be false to his mission if his pen were idle or his voice silent. Only a few months ago he published his 'Fossil Men,' which may be regarded as a protest against the dogma of man's antiquity and the evolution of culture. And now he brings forth his 'Chain of Life' as an antidote against the evolutionary biology which is so freely taught in most of our schools of science. After a general review of the stream of life on the earth, ascending from the cozoön to man, Dr. Dawson expresses his belief that the testimony of palæontology tends "to show that species come in *per saltum* rather than by any slow and gradual process."

Outlines of Physiography. By William Lawson-Part I. (Edinburgh, Oliver & Boyd.)

THIS text-book has been prepared with reference to the prescriptions of the syllabus of the Science Department. In the olden time, before we enjoyed the advantages since conferred upon us by the scientific mandarins of South Kensington, it was absurdly supposed that students of physical geography should learn something about the earth as a planet and its relation to the sun before such matters as the distribution of life, ocean currents, and meteorology were entered upon. All this has been changed now—we hardly think for the better—and teachers demure of sharing in the rewards provided by Government are bound to submit to the new rule. Mr. Lawson therefore considers in this first part the earth apart from other portions of the universe, and chiefly in relation to the materials of which it is composed, the forces which act upon these materials, and the distribution of vegetable and animal life. He proposes to deal in a second part with astronomical geography. His task, within the limits prescribed by superior authority, has been fairly well performed, and his little book can be recommended to teachers and learners.

ASTRONOMICAL NOTES.

THE moonless nights of next week being favourable for observation of the comets now in view, we give the places of Hartwig's and Faye's for alternate nights as follows. Those of Hartwig's comet were calculated by Dr. Oppenheim, of Berlin, and apply to Berlin midnight on the respective dates. It has been suggested by Dr. Winnecke that this comet may possibly be the same as one observed in the year 1506. It was in perihelion on September 7th, and is now so rapidly receding from the earth that it will scarcely be seen much longer, except with very powerful telescopes:—

Hartwig's Comet.			
Date.	R.A.	N.P.D.	
	h. m. s.	°	'
Oct. 23	17 53 1	78	54
" 24	17 58 26	77	18
" 25	18 4 23	77	57
" 26	18 9 43	75	37
" 27	18 14 39	73	13

Faye's periodical comet was nearest the earth on the 3rd inst., but will not reach its perihelion until January 22nd, and is now at about its greatest brightness. The places, from the ephemeris of Prof. Axel Møller, of Lund, also for Berlin midnight, are the following:—

Faye's Comet.			
Date.	R.A.	N.P.D.	
	h. m. s.	°	'
Oct. 23	22 44 22	86	51
" 24	22 46 58	86	10
" 25	22 49 43	86	28
" 26	22 52 37	86	45
" 27	22 55 39	86	1

Of the comet discovered by Mr. Swift on the 11th inst. nothing further has, so far as we are aware, been heard.

The volume of *Greenwich Observations* for 1878 has been published. We have already had occasion to announce (*Athenæum*, September 4th) that the spectroscopic and photographic results for that year and for 1879 were issued in

advance of the volumes a few weeks ago. There is nothing of an unusual character in the *Observations* for 1878 to call for special remark.

Mr. Gill, who, it will be remembered, succeeded Mr. Stone last year in the direction of the Royal Observatory at the Cape of Good Hope, delivered an address at the annual meeting of the South African Philosophical Society at Cape Town, on the 30th of July last, on the determination of the earth's distance from the sun, which has been printed and circulated, and will be read with interest. In addition to a sketch of the previous history of determinations of this most important element in the solar system, he gives some particulars of his own observations of Mars at the island of Ascension in the autumn of 1877, the full details of which will be published by the Royal Astronomical Society. The method adopted in this determination was, as is well known, originally proposed by Sir George Airy in 1857, and consisted in utilizing the rotation of the earth as the means of viewing the planet from two separate stations, instead of employing two observers at different points of the earth's surface. Thus the observations could all be made by the same observer, securing, amongst other advantages, a greater probability of their being made in a similar manner. Mr. Gill had previously satisfied himself of the accuracy to be obtained in measuring the angular distance between two neighbouring celestial objects by the heliometer, and obtained from Lord Lindsay the loan of a very fine one with which he was familiar, having used it in the Transit-of-Venus expedition to Mauritius, and (being aided by a vote of money from the Astronomical Society) transported it to Ascension. With this the observations were accordingly made on twenty-two corresponding mornings and evenings between July 31st and October 3rd; the separate results are fairly accordant, and the mean result is a solar equatorial horizontal parallax of 8".782, giving a distance of 93,070,000 miles. The occasion was a very favourable one, Mars being in perihelion on August 21st, a few weeks after the earth was in aphelion, so that the determination is in every point of view entitled to considerable confidence. Mr. Gill looks forward to being able to make and utilize observations of some of the small planets at the Cape for the solar parallax. Their stellar-like appearance offers advantages for this, notwithstanding their greater distance, and something has (as we have had occasion to notice) been already done in this way on the proposition of Dr. Galle, of Breslau. This is chiefly noteworthy as an encouragement to undertake more complete and extended observations for the same purpose.

The *Companion to the British Almanac* for 1881 will contain, amongst other articles, a short sketch of the history of the Royal Observatory, Greenwich, by Mr. Lynn, F.R.A.S., for many years a member of its staff.

Mr. Burnham contributes to the last number of the *Monthly Notices* of the Royal Astronomical Society a paper on the double-star measures of the Bedford Catalogue in the well-known 'Celestial Cycle,' giving an examination of a large proportion of those stars, by which it is evident that the measures of distance and position in the 'Cycle' are quite untrustworthy, being affected by very numerous errors, in many cases very difficult to explain. There are, indeed, many accurate measures in the 'Cycle,' but these are mixed up with a large number of observations which seem to have been made without any expectation of their future publication, and, as Mr. Burnham remarks, "without any attempt at special and independent accuracy," a circumstance which "may have been forgotten or to some extent lost sight of when the Bedford Catalogue was prepared." Whatever be the reason of this, there can be no certainty in forming an inference from the difference between the relative places of the components of a double star as given in the 'Cycle'

and as at present found to exist. Attention was called to this matter by Mr. Herbert Sadler in the *Monthly Notices* last year; but Mr. Burnham remarks that he had been led to it even before that by communications relating to the alleged disappearance of the companions to certain stars. The examination contained in the paper now before us shows clearly that no such conclusion can be drawn from a comparison with positions given in the 'Cycle' alone.

GEOGRAPHICAL NOTES.

THE most important result of Mr. Leigh Smith's Arctic voyage undoubtedly centres in the excellent promise it gives of future successful exploration in that quarter. The extension of the Franz Josef archipelago to the westward was not unexpected, and confirms the theory originally entertained that that land was more closely connected with the Spitzbergen group than any other. And it is a curious and gratifying confirmation of the accuracy of the old Dutch navigator Giles's observations, that, in the exact position indicated by him so long since, land has now at last been discovered. In Van Keulen's chart, which was founded on Giles's and Utter Reps's observations, and published in Holland during last century, land is delineated a little to the east of North-East Land and in 80° north latitude. Much confusion seems to have subsequently prevailed regarding the land. The late Dr. Petermann, who, in spite of his unquestionable scientific erudition, was the author of some queer geographical misconceptions, shifted "Giles Land" a good deal to the north, and the Norwegians, and even Prof. Nordenfalk, appear to have associated it with Wiche's Land, which lies one degree to the south. But now we find Mr. Leigh Smith, working from the east, lighting upon land in the very position assigned to it by old Giles, or Gillis as he has sometimes been called. It gives very good ground for the expectation, recently expressed by several distinguished Arctic authorities, that a vessel advancing under the lee of that land would be sheltered from the heavy westward drift of the pack in Barents's Sea, and might thus attain a high northern latitude. Another object would be the exploration of the land to the northward, which Mr. Leigh Smith could decry but was unable to reach.

The series of articles which have recently appeared in the *Standard*, under the title "Gossip from the Alps," are from the pen of Mr. H. Schütz Wilson, the author of 'Alpine Adventures.'

M. Perrier at the meeting of the Académie des Sciences de Paris on October 4th presented his determinations of longitudes, latitudes, and azimuths in Africa made under his direction in 1877 and 1878. He stated that by exchange of signals he was enabled to calculate the mean retardation of transmission of a signal through an aerial conductor from chronograph to chronograph with accuracy. The mean velocity of propagation was found by M. Perrier to be about 40,000 kilometres (of 1093·833 yards), at which rate an electrical signal would pass round the earth in a second.

RECENTLY PUBLISHED BOOKS.

Miss. Artistic. 8.—'The Arabian Philosopher,' Mr. E. Gendy, 'The Technologist,' Mr. A. J. Cooper.

Science Gossip.

DR. HJALMAR STOLPE, Curator of the Royal Archaeological Museum at Stockholm, has been sent by the Swedish Academy of Sciences upon a scientific tour through Europe, more especially for ethnographical and archaeological purposes. The Swedish ascent has spent two months in the Netherlands. He will continue his researches in London accompanied by M. Serrurier, the Conservator of the Royal Ethnographical Museum of Leyden.

MR. T. P. FRIZELL, C.E., publishes in the *Journal of the Franklin Institute* for September 'Experiments on the Compression of Air by the Direct Action of Water.' The method advocated promises important advantages over existing methods of utilizing water power, putting it in a form to be transmitted to distant points.

PORTLAND cement is amongst the most recent of Indian manufactures. By a simple and almost purely mechanical process, a cement capable of bearing a pressure of 650 to 1,000 pounds and upwards is produced from ordinary sand combined with a certain proportion of purer limestone of local origin. A company has been formed, and works have been erected for the production of the cement at Sealdah.

PROF. SCACCHI, the mineralogist and crystallographer, describes in the *Bulletin of the Belgian Academy* a new mineral, to which he gives the name of "Vesbine," found by him in a yellow incrustation formed on certain portions of the Vesuvian lava ejected in 1831. He considers vesbine to be a vesbate of alumina, and vesbic acid as the oxide of a new element, "Vesbium."

MR. ALFRED C. HADDON writes:—"Allow me to correct a misstatement which appeared in the *Athenæum* for October 9th respecting my marine zoology class. This class was started and conducted solely for the study of marine zoology in connexion with our University course of instruction, and without any idea of founding a zoological station."

THE Statistical Registers of the Colony of Victoria for 1879 have been forwarded to us. Part i. contains all official information; part ii. deals with the population, and part iii. with finance.

MM. HAUTEFVILLE and CHAPPELAIN announced at a recent meeting of the Académie des Sciences that they had liquefied ozone. They secured this end by great reduction of temperature, and the passage through the gas of the silent electrical discharge. The gas first assumed an azure blue colour; then, under a pressure of several atmospheres, it appeared of a dark indigo blue. The pressure was then increased to ninety-five atmospheres and suddenly removed; the tube was at once filled with a mist, indicating liquefaction. Ozone was shown to be explosive: if a mixture of oxygen rich in ozone be rapidly compressed at ordinary temperatures an explosion takes place.

HOFMATH VON WAGNER, Professor of Technological Chemistry in the University of Würzburg, is dead. Dr. Wagner was born at Leipzig in 1823. His 'Handbuch der Chemischen Technologie' was translated into English by Mr. Crookes.

PROF. GRAHAM BELL was elected an honorary member of the National Telephone Association at a meeting recently held at Niagara Falls, under the presidency of Mr. G. L. Phillips. It was stated that in 1879 the Bell Telephone Company had about 12,000 telephones in use in America. At the present time over 100,000 of these instruments are in daily use in that country. The postal authorities in this country dispute the title of the telephone companies to do any business without a licence under the Telegraph Act of 1870. The case is expected to be tried in November.

FINE ARTS

DON'TS GREAT WORKS. 'CHRIST LEAVING THE PRETORIUM.' 'CHRIST ENTERING JERUSALEM' and 'THE BRAZEN SERPENT' (the latter last completed, each 21 by 27 feet, with 'Dream of Pilate's Wife'—Soldiers of the Cross, 'Night of the Crucifixion,' 'Moses of Chanaan,' &c., at the DON'TS GALLERY, 25, New Bond Street. 1880, Vol. 1880—32.

'JACOB'S DREAM.'

FIFTY years since I saw the Dulwich Gallery, and during a half century's experience, gained in studying the chief collections of the Continent, have never ceased to remember the 'Jacob's Dream' as not only the gem of the Dulwich

pictures, but as one of the most remarkable works of the master. I was astonished, therefore, on revisiting the gallery, to find that, whilst the picture was unaltered, the inscription was changed from "Rembrandt" to the "School of Rembrandt," and that the work was contemptuously treated in the new catalogue as only noticeable for two conspicuous defects!

That my opinion of it is not exclusively mine may be seen by two descriptions. One, by an anonymous writer in 1824, says: "This extraordinary work is one of Rembrandt's very finest efforts, and is, perhaps, the most purely poetical picture he ever produced." The other, by Mrs. Jameson, says: "Within the realm of creative art I know of nothing more wild, visionary, and poetical than this little picture."

Neither of these writers, nor, so far as I know, any one else, ever thought of discussing the originality of the 'Jacob's Dream,' nor shall I waste a moment's time in doing so. As well might one question the authorship of the 'Madonna di San Sisto' at Dresden, or of the 'Bacchus and Ariadne' in the National Gallery at London.

My object is only to protest against what appears to me the most grotesque blunder in art criticism ever committed, and to beg that, if necessary, a competent jury of artistical experts may be impanelled, in order by their verdict to restore the old inscription and to wipe out the indignity committed against the master and the gallery.

SEPTUAGENARIAN.

FINE-ART Gossip.

THE Print Room, British Museum, has recently acquired, by purchase from a private collector, and for less than 200*l.*, a small number of old masters' drawings of exceptional merit and interest, on which the following notes may be welcome:—1. The whole-length figure of a soldier in complete and picturesque armour, of mail and plate, executed in water colours of blue and solid white on lighter blue paper, very carefully and learnedly drawn, with evident labour and considerable skill, in a manner which reminds us of the school of which the Holbeins were members. It is a valuable instance of Swiss art of the period of those painters. Indeed it is almost good enough for Holbein the Younger, and bears a close likeness to the figure of the soldier who stands with his back towards us in the front of the picture of 'Christ before Pilate' (not 'Pilate washing his Hands'). The defective foreshortening of the right arm, which is raised with a two-hand sword or halberd, and the laboured touch of the artist are against the notion that this fine figure is by Holbein himself. Mr. Reid has recognized a likeness between the manner, the drawing, and mode of this work and what we find in the productions of the Swiss artist, N. Manuel Deutsch. 2. A whole-length figure, drawn in bistre with a pen, of 'St. John in the Desert' by Mocetto, from which he engraved his excellent print with certain changes in the background and other portions. D. Campagna copied this example. For the original and the copy see Bartsch, xii. 3. By Wouwermans, in bistre with a pen, representing two sportsmen, one of whom is on horseback, and converses with his fellow; both carry fowling-pieces. It is remarkable for a free and firm touch, an animated design, and spirited motive. 4. Studies, on salmon-coloured paper in silver-point and white, for two draped female figures, probably made for an 'Annunciation,' in a very delicate and somewhat nerveless manner of design and draughtsmanship, but otherwise much resembling the art of Fra F. Leppt, to whom it has been conjecturally attributed. The lack of expression in the lower half of the sitting figure is not decisively opposed to this ascription. 5. A. Altdorfer, a 'Last Judgment,' including a "Majesty," designed in the Gothic type and mode of composition. Christ is in a vesica-shaped glory,

and surrounded by the usual figures of the heavenly hierarchy, while below are distinct groups of the redeemed and the condemned, the summoning angel flying between. It is full of energy and is highly interesting. Drawn in ink with a pen, the colour has been affected by damp, so that three tints are observable in the pigment. 6. A whole-length figure of the Virgin seated, with two gnomes supporting her robes at her knees; one hand is in her lap, the other is raised, but its action is not defined. This sketch, which is in red chalk, is most graceful, elegant, and tender, and displays an ornate inspiration which reminds us of Parmigiano, although it may not be by him. 7. By Cuypp, a landscape, drawn with white and touched with indian ink, washed with the latter and yellow ochre; it shows with the most happy freshness and breadth a flat prospect with trees; on the sky-line are the buildings of a town. 8. Another, by the same, similarly executed; a hamlet, with a large church, occupies the centre of a champaign country. 9. An anonymous drawing of the school of Parma, a good example of the eclectic mode, and representing the Virgin with Christ and St. John, accompanied by angels, intended for an altar-piece, and executed in bistre and white on pale olive paper. 10. A design for an elaborate silver, made with a pen in bistre and black ink, to represent in a large circle, to be chased or wrought in repoussé of silver or gold, in distinct groups and in bold relief, the Triumphs of the Gods.

PROF. LEBROS, our readers will be glad to learn, is now a British subject, letters of naturalisation having been granted him a few days since. Prof. Lebros has lived in England for nearly eighteen years.

THE *Journal Officiel* publishes a paragraph referring to the alarm excited by the recent conflagration of the upper stories of the Pavillon de Flora. The governmental organ endeavours to allay public uneasiness by describing various precautions taken to protect the Louvre. It alleges, with some *notwith*, that a deluge of water is available for the next occasion. We are led to infer, however, that on the completion of the new Hôtel de Ville the dangers inseparable from the "installations provisoires" of the municipal offices will be reduced.

AMONG the pictures secured by the French Government at the last Salon, and destined for temporary installation in the Luxembourg, are the 'Imani' of M. Cazin; 'Les Derniers Rebelles' of M. B. Constant, depicting the exterior walls of Morocco and numerous figures; the 'Cala' of M. Corimon, that is, the procession of figures in the desert; 'Dans l'Atelier' of M. Dantan, and others, all of which we described in criticising the exhibition at the Palais de l'Industrie.

THE *Chronique des Arts* records the death of M. Pieme, 'Membre de l'Institut, Conservateur du Musée des Études à l'École des Beaux-Arts,' who was well known to many of our countrymen in his official capacity.

THE death is announced of the Marchese Giovanni Pietro Campana, the distinguished archaeologist and explorer of Etruscan tumuli, Director of the Monte di Pieta, and author of various works on antiquities, including 'Di due Repolehri Romani,' &c., 'Antichi Opere in Plastica,' &c., 'Descriptiones des Marbres Antiques du Musée Campana.' Distinguished for his learning, arumen, and industry, M. Campana acquired a vast, but wonderfully unequal, collection of relics of almost every kind, which was for many years a great attraction to visitors. In his official capacity he incurred charges of malversation of the funds entrusted to him; he was convicted—unjustly, as many of his friends declared, harshly, as most men felt—and sentenced to the galleys. This sentence was commuted for imprisonment—a punishment which he endured for three years, until Napoleon III.

procured his release from the Pope. When his collections were sold, Dr. Birch and Mr. Newton made, in 1866, a special report on them for the British Museum. A great number of articles, including antique jewellery, terra-cottas, &c., 12,000 in all, passed to the Parisian museum for the price of 174,500*l.*; the largest portion of the antique category, being 767 vases, bronzes, and marbles, were sold for 26,000*l.*, and taken to St. Petersburg. M. Guddonow described them; M. Albert Jacquemart described the majolica of the Campana Collection in 1862. Campana's so-called defalcations were alleged to amount to 200,000*l.*, but his collections were valued by his friends at a much larger sum. The antiques alone, except the marbles, were valued by the authorities of the British Museum at 34,260*l.*, and our Government was urged to give so much; this proposal fell to the ground. South Kensington, as represented by Mr. J. C. Robinson, secured a most important collection of eighty-four Renaissance sculptures, including works by De la Robbia, and majolica wares of the reputed Gigli-Campana Collection. The National Gallery failed to obtain any directly of the numerous—almost innumerable—objects, valuable and worthless, which the avidity of the unfortunate collector had stimulated his agents to secure from all parts of Italy.

PROF. NEWTON has, we are asked to say, changed the day of his lectures on archaeology at University College from Wednesday to Friday.

STRAITS are being taken for the formation at Simla of a permanent Society for the Encouragement of the Fine Arts. There will be an annual exhibition of pictures, and prizes will be given for the best productions of amateurs. The works of professional artists will be exhibited, but will not be allowed to compete for prizes. A collection of works on subjects connected with art will be formed, and a supply of the best art periodicals obtained for the use of members. It is proposed before long to establish a Free Fine-Art Gallery at Simla in connexion with the Society.

THERE is a falling off in the number of pictures exhibited at this year's Fine-Art Exhibition at Simla. There are only 63 oils and 162 water colours, as compared with 86 oils and 277 water colours in 1879. Sir Robert Egerton, in his speech at the opening of the exhibition on the 18th of last month, ascribed the fact to the fewness of the contributors, a result of the Afghan War, and to the Poona Fine-Art Exhibition being this year held at the same time. It is said that the Poona Exhibition shows considerable progress compared with previous years, there being a great increase especially in the number of pictures sent in by lady contributors.

TWO last vestiges of the Palais de Champ de Mars, constructed for the Exhibition of 1878, are being removed. Shortly nothing will remain of the prodigious structures which attracted all the world.

A LEARNED Correspondent calls attention to novel biographical data about two distinguished painters which are supplied by the 'Illustrated Guide to Weymouth,' the district of Sir James Thornhill. This work, on p. 24, has recorded that "he [Thornhill] married a daughter of Hogarth, the celebrated caricaturist and engraver."

WE have received from Messrs. Cassell & Co. Part I. of 'Egypt, Descriptive, Historical, and Picturesque.' It has numerous and brilliant woodcuts, admirably printed, of well-chosen subjects illustrating the text. The letter-press is translated from the German of Prof. Ebers by Miss C. Bell, with an introduction and notes by Dr. Burch. It is bright and well calculated to fix the attention of readers on the most taking, if not the most important, points of the history of Egypt. By-and-by we shall, no doubt, be able to record the appearance of some important notes by the learned English Egyptologist.

MUSIC

THE WEEK.

LEEDS.—Triennial Musical Festival.
HER MAJESTY'S.—'Faust,' 'La Favorita,' and 'La Sonnambula.'
CRYSTAL PALACE.—Second Saturday Concert.

LAST week we were only able to chronicle the opening performance of 'Elijah' at the Leeds Festival. On the evening of the first day Mr. Barnett's cantata, 'The Building of the Ship,' was produced with every sign of popular approval. The composer has not laid himself open to the charge of having failed to rise to the level of his theme, as was the case in his 'Paradise and the Peri' and 'The Ancient Mariner.' On the contrary, his music is admirably adapted to the homely nature of the poem. One of the besetting sins of modern composers is an unhealthy striving after profundity of style, a manifest desire to avoid conventionalism at any price. Now the greatest charm in Mr. Barnett's work is its perfect freedom from any suspicion of labour; the aim may not be particularly high, but it is attained with a consummate ease which is in itself pleasant and graceful. In the most vigorous numbers—such as the chorus, "Thus with the rising of the sun," and the well-developed *finale*—musicians will note the simplicity of the means employed to produce the effects. In the pretty little unaccompanied quartets the part-writing could not well be more transparent, but its elegance and finish are undeniable. Again, in the duet, "When the hot long day was o'er," a quaint phrase for the corno inglese several times repeated suffices to rivet the attention and lend a charm to the entire number. The airs we are inclined to consider the least happy portion of the work, as, with one exception, they are not superior to the ordinary ballad type of composition. Though the orchestration is bright and picturesque, the work would lose comparatively little by performance with a pianoforte accompaniment, the voice parts, especially in the concerted pieces, being written with such perfect elegance and good taste. Thus 'The Building of the Ship' will prove eminently serviceable to small choral societies, and as the demand for music of this kind is ever on the increase, Mr. Barnett may be said to have scored a success. The performance, in which band, chorus, and principals—Miss Anna Williams, Madame Trebelli, Mr. Lloyd, and Mr. Henschal—laboured with equal zeal, was as near perfection as possible, and the reception of the work must have been most gratifying to the composer. In the second part of the concert the chorus showed the great advance it has made in refinement since the last festival. Better unaccompanied singing than that of "As Vesta was" and 'The Lullaby of Life' could not possibly be desired. Mozart's Symphony in a minor was included, but made little effect.

Thursday morning's performance will be long remembered for the truly superb achievements of the chorus. The programme commenced with Mr. Walter Macfarren's musicianly overture, 'Hero and Leander,' performed at a Philharmonic Concert last season, and duly noticed at the time. Mendelssohn's fine 114th Psalm, for eight-part chorus, came next, and was

magnificently rendered, though the *tempi* in the first and last movements seemed a trifle slow. We might dilate at length on this performance were it not that one still finer immediately succeeded. Beethoven's Choral Symphony is a work to put the capabilities of the best chorus to the test. The greatest of composers had no thought for the convenience of singers, and, however admirably the instrumental movements of the Ninth Symphony are played, as, for example, at the Crystal Palace, the charm generally breaks with the entry of the chorus. These conditions were exactly reversed at Leeds. The first three sections of the work were tamely rendered and coldly received, but the *faux* was given with a power and intensity such as it has probably never received from the day of its composition until the present time. A highly meritorious interpretation was heard at the Bristol Festival a year ago, but it was thrown into the shade by that of last week. In listening to the glorious voices of the Yorkshire choir sustaining with apparent ease passages which usually are most ineffective, one might almost have fancied that Beethoven was enabled to look into futurity, and know that his work would at length receive full justice in the land for which it was written. The temptation to linger over a performance so unique and to enter into minute details is great, but it must be repressed. Let it suffice that by this morning's work the Leeds chorus stamped itself as the best of such bodies at present before the public, and that it would be well to consider the advisability of including the great Mass in D in the festival of 1883. It was inevitable that whatever succeeded the Choral Symphony should seem like an anticlimax, and Bennett's 'May Queen,' as possessing special interest for Leeds, was as appropriate a selection as could have been made. Music so simple and tuneful made no demands on the executants, and the cantata went with the utmost smoothness.

The performance of Handel's 'Samson' in the evening may be dismissed with few words. The work itself has always been a favourite, as much in consequence of the number of beautiful airs it contains as of its exceedingly fine choruses. As in most of Handel's oratorios, large excisions are necessary in order to bring the work within reasonable length. The curtailments made on this occasion were the same as usual, except that the pretty little soprano air "With plaintive notes" was restored to its place. Concerning the additional accompaniments, written for the performance by Mr. Ebenezer Prout, nothing can be said in this place. There are conscientious musicians—or, more properly speaking, theorists—who object to what they term tampering with the music of Handel and Bach, and who would, if we understand them rightly, rather banish these masters from the concert-room. For, setting aside the practical difficulties in the way of providing a larger number of oboes and bassoons than of strings, we must revive obsolete instruments, remodel our trumpets, and reintroduce the harpsichord on the orchestra, in order to produce every effect indicated by composers of a hundred and fifty years ago. Since this is impossible, the wisest course seems to be to adapt the old scores to modern require-

ments, insisting only that the additions shall be in the spirit of the original, and that no alterations shall be made except where absolutely necessary. 'Samson,' on the whole, received full justice at the Leeds performance, though several mishaps occurred towards the close. The choruses were grandly delivered, and the solos uniformly well rendered by Miss Williams, Madame Patey, Mr. Mass, Mr. King, and Mr. Henschel.

On Friday morning the most interesting event of the festival, the production of Mr. Arthur Sullivan's sacred musical drama, 'The Martyr of Antioch,' took place. We referred last week to the extraordinary exuberance of the language in Dean Milman's poem, and it may now be added that this verbosity, characteristic enough of the poetry of his time, has necessitated the removal of so much of the original that what remains scarcely constitutes a connected and intelligible story. This might have been of importance, but is not, for though the new work is called a "sacred musical drama," it is precisely in the dramatic element that the composer has failed. This weakness is felt at the very outset. We have an introduction in D, triple time, based on a strongly marked, not very dignified, but decidedly taking theme. This eventually proves to be the martyr's song as she gazes enraptured on the celestial glory unfolding itself to her view. And yet the chorus of Pagans which immediately follows the introduction begins in the same key and practically in the same time and rhythm. Dramatically anything more inappropriate can scarcely be imagined. But having said this we have nothing remaining but praise for this Hymn to Apollo. It is very lengthy, occupying seventy-two pages in the vocal score, but all sense of monotony is avoided by the richness and variety of Mr. Sullivan's treatment. The opening section for male voices pleases on account of the delicate embroidery for the violins in the accompaniment. After a more rugged episode in common time the female voices enter with the first theme, and from this point to the end of the section delicious melody prevails unceasingly. The next portion, set as a contralto solo, is even more charming. The voice is supported by close harmonies in the lower registers of wind and strings, while two clarinets maintain a little figure of three notes with an exquisite dreamy effect. The renewal of the chorus is marked by an access of energy, and the composer works up his materials to an excellent climax, the writing being noteworthy throughout for the florid and picturesque style of the accompaniments. Olybius, the Prefect of Antioch (tenor), then invokes the absent Margarita, priestess of Apollo, in a flowing and elegant song, which has all the elements of popularity; and the scene ends with a brief and flippant chorus. We are now transferred to the Christians' burial-place by night. A prelude for organ gives the required contrast to the preceding music, but the succeeding funeral anthem, "Brother, thou art gone before us," can only be characterized as an exceedingly pretty part-song. As such it may be praised; otherwise it cannot be considered worthy of the situation. The Christians hurriedly disperse, except Margarita, who in a soliloquy preclaims her conversion to the new faith. The

first portion of this suggests Wolfram's first song in the tournament scene in 'Tannhäuser'; the air or hymn which follows, "For thou didst die for me," well expresses the rapt devotion of the young convert. The succeeding expostulatory duet between Margarita and her father is the weakest number in the work, and it is a relief to return once more to the lyrical style in a "Maidens' Evening Song," a melodious two-part chorus with a fairy-like accompaniment for muted violins. The middle section of this is too strongly reminiscent of 'Carmen' to escape notice. Olybius then addresses Margarita in an expressive but not very original air, and she replies, offering to be his bride if he will embrace Christianity. This attempt at bribery is repelled with curses, and the maiden announces her intention of proceeding at once to prison. Again Mr. Sullivan fails in dramatic writing, though to a less extent than before. We do not care for the mingled choruses of Christians and Pagans which follows, but the strophic contralto air and chorus, "Io Pagan," with its singular accompaniment, is most effective. Margarita, being called upon, explains the faith that is in her in a declamatory solo, to which the people reply with exclamations of "Blasphemy!" A quartet, "Have mercy, unrelenting Heaven," may be passed over without comment, and then we have the martyr's song at the stake, to which reference has already been made. As has been said, the theme is not conceived in a very lofty spirit, but the delicate orchestration is worthy of all praise; and in the last portion of the scene, when the voice rises higher and higher, accompanied by swelling chords of the brass and massive scale passages, Mr. Sullivan attains the full measure of inspiration demanded by the situation. After this the brief and commonplace chorus with which the work concludes is an inevitable anticlimax. In the foregoing sketch of 'The Martyr of Antioch' praise and blame have been mingled with an impartial hand, and if our verdict seem now and then severe, it is because we have judged the work by the highest standard, as we believe the composer would desire it to be judged. It might be wished that in some portions Mr. Sullivan had taken a loftier view of his theme, but at any rate he has written some most charming music, and orchestration equal, if not superior, to any that has ever proceeded from the pen of an English musician. And, further, it is an advantage to have the composer of 'H.M.S. Pinafore' once more occupying himself with a worthier form of art. The performance cannot have failed to satisfy him, and it is doubtful whether he will ever again hear his work under similarly favourable conditions. Madame Albani fairly surpassed herself in the music allotted to the heroine, Mr. Edward Lloyd and Madame Patey sang their best, and the band and chorus were very little short of perfection. The cheers which followed were too hearty and general to be taken as a mere empty compliment. The work pleased, and may probably enjoy considerable popularity.

The remainder of the festival must be disposed of as briefly as possible. Beethoven's Mass in C, and Schubert's fine motet, 'Miriam's Triumph Song,' with Franz Lach-

ner's orchestral accompaniments, occupied the second part of Friday morning's concert. In the evening Mr. Wingham's new overture, 'More Janus Vites,' headed the programme. It is an earnest, carefully written piece, but rather deficient in colour and variety. The choruses in Bach's cantata, 'O Light Everlasting,' were taken too fast to produce the clearest effect. Raff's 'Lenore' Symphony was well received, but the impression would have been much greater had the programme contained but a few words of explanation of the several movements. The indefatigable choir seemed as fresh as ever on Saturday morning, and the performance of 'The Last Judgment' was masterly. The same may be said of the first and second parts of 'The Creation' and the "Gloria" from Handel's 'Utrecht Jubilate.' This concludes the record of the festival proper; but on Friday and Saturday between the performances Dr. Spark, the popular organist of the Town Hall, gave two organ recitals, his programmes being cleverly designed not only to display the capabilities of his splendid instrument, but to illustrate the various styles of organ music, original and transcribed.

The Leeds Festival of 1880 may be registered as a gratifying success. Errors and imperfections were very few and far between, and the programmes and performances were alike above the average. Mr. Arthur Sullivan amply justified the action of the committee in appointing him as conductor, for if exception had to be taken now and again in matters of detail to his method of leading, still, as a rule, he wielded the *baton* with skill, taste, and judgment. Financially the festival was the best of the series, the total attendance exceeding 13,000 persons, against 11,700 at the festival of 1877, which in its turn was more successful than that of 1874. The promoters of similar gatherings may lay these results to heart as indicating the wisdom of pursuing a liberal and enlightened course.

The autumn season of Italian opera at Her Majesty's Theatre opened on Monday evening under inauspicious circumstances. An apology was circulated for the promised *débütante*, Mdlle. Elisa Widmar, who was to have appeared as Marguerite in 'Faust,' and the part was taken by the ever-ready and capable Mdlle. Bauermeister. Signor Vizzani has improved in voice since he was last with us, and his Faust was by no means a bad performance. But here even qualified approval must end. The Mephistopheles of Signor Ordinas, the Siebel of Mdlle. Olga de Morini, and the Valentine of Mr. George Fox were quite unworthy of the theatre, and the general performance was simply disgraceful—band, chorus, organ, and prompter giving almost equal offence. Matters improved somewhat on Tuesday, when 'La Favorita' was revived for the assumption by Madame Trebelli of the title rôle in Donizetti's best opera. Since the departure of Madame Pauline Lucca the character has not been so well played in London. Madame Trebelli so very finely in the last scene, and in general the music is not too high for her voice. But the one defect in her singing is a complete inability to execute florid passages, and these she should rigidly avoid. Signor Cantoni, who made his *débüt* as Fer-

nando, is no longer in his first youth, but his voice is not wanting in sympathy and his style in *cantabile* is fairly good. In declamatory passages his powers fail him, and the great scene in the third act produced no effect whatever. Another new comer, Signor Quintilli-Leoni, who appeared as Alfonso, is a heavy bass with a powerful and unmanageable voice. He would have been more acceptable as Baldassare. There were many slips in the general performance, but it was good by comparison with that of Monday. Mdlle. Giulia Bressolles, who made her first appearance on Wednesday in Bellini's threadbare 'Sonnambula,' cannot be considered an acquisition. Her voice is hard and wiry, and her manner wholly devoid of charm. The chorus distinguished itself on this occasion by singing more out of tune than usual, and the promise of improvement in this department is as yet scarcely fulfilled.

The chief interest of last Saturday's concert at the Crystal Palace attached to the soloists, rather than to the music brought forward—at least, so far as the more important items of the programme are concerned. Mendelssohn's 'Italian' Symphony and Beethoven's Overture to 'Leonora' (No. 2), welcome as they always are, are too familiar to need a word of notice. The special features of the concert were the first appearance of Mdlle. Louise Pyk and the pianoforte playing of Mr. Oscar Beringer. Mdlle. Pyk, who comes from the Royal Opera of Stockholm and appeared once or twice at Covent Garden last season, possesses a soprano voice of pleasing quality, though of no very great power; she has evidently been well trained, and her singing is thoroughly artistic. She was heard in the well-known *scena* from 'Der Freischütz,' an "Ave Maria" by Verdi, and two national Swedish airs. Of these it is only needful to speak of Verdi's *aria*, which was given for the first time in England. The piece, which is accompanied only by muted strings, was written for an orchestral concert at La Scala, Milan, a few months ago. Similar in style to parts of the Requiem written for Manzoni, it is a highly expressive movement, conceived in a more plaintive or even penitential style than is generally adopted in setting the text, but full of beauty, though hardly of a character to appeal to the popular ear. Mr. Oscar Beringer was heard in an arrangement by Jean Louis Nicodé for pianoforte and orchestra of Chopin's 'Allegro de Concert,' Op. 46, and in an Andante and Presto from his own pen. With regard to Herr Nicodé's arrangement, which opens up the so often discussed question as to the propriety or artistic morality of transcriptions or adaptations of any kind, it appears perfectly simple and evident that there can be no injustice done in such cases, provided that the fact of the arrangement be (as in the present case) clearly and distinctly announced. Each separate work of this kind must stand or fall on its own merits. To take a parallel case from a sister art—supposing that a new edition of one of Shakespeare's plays were published, with additions and alterations by (let us say) Mr. Henry Irving or Mr. W. S. Gilbert, no injustice would be done to the memory of Shakespeare, though the editor might possibly be called a fool for his pains; but supposing that these same

editors remodelled an old play which, in its original shape, was not adapted for presentation on our stage, not a valid objection could be raised. So in the present instance. Had the work been merely announced as "Allegro, for piano and orchestra, by Chopin," we should have been the first to cry out; but, as it is, we have simply to consider how Herr Nicodé has discharged his task. The Allegro in its original shape is certainly not effective, not even in the hands of such a player as Dr. von Bulow, who performed it a few years ago at St. James's Hall. Though it may not have been originally written (as Schumann conjectures) with orchestra, it is evidently a sketch for a concerto movement; and it is impossible, therefore, to blame the editor for so adapting it. He has given it more completeness of form by repeating certain passages near the close of the movement, and he has done this in a manner which certainly does not lay him open to the charge of want of reverence for the author's intentions. The only remaining question is whether the work was worth doing at all, and this we are disposed to answer in the negative. It is by no means one of Chopin's happiest inspirations, and even Herr Nicodé's clever orchestration cannot make it very interesting. The piano part, which is brilliant and of no slight difficulty, was admirably played by Mr. Beringer, than whom few, if any, more thoroughly satisfying pianists are now before the public. To a highly finished and beautifully neat mechanism he adds a refined and artistic style, equally removed from exaggeration and coldness, which leaves little or nothing to desire in his rendering. His own composition, brought forward for the first time, is of unequal value. The *andante* is charming, graceful in its themes, and most admirably scored; but the following *presto* is less interesting in its subjects, and is in many parts so heavily instrumented that the pianist performs merely in dumb show. Over-orchestration is a most common mistake with inexperienced writers, and the work is, as a whole, of sufficient value to make us wish to hear further essays from Mr. Beringer in the same direction. The recall which followed the piece was earned alike by composer and player. The concert concluded with Svendsen's 'Carnival of Paris,' an orchestral piece given for the first time in England. The incomprehensible—we had almost said absurd—policy which prevails at the Palace of frequently putting important novelties at the end of a long concert, must once more be condemned as an injustice both to composer and audience. The former must suffer from his work being played in so bad a position, while the audience, already satiated by nearly two hours of music, can seldom be in a frame of mind to do justice to a new composition which, as likely as not, makes considerable demands on their attention. Under these circumstances we reserve all notice of Svendsen's work until it can be heard under more favourable conditions. This afternoon Bizet's very interesting posthumous suite 'Roma' is to be performed, and Mr. Sutton, a pupil of M. Sainton, who was lately heard at the Gloucester Festival, will make his first appearance at the Crystal Palace.

Musical Society

MR. WALTER BACHES announces a pianoforte recital at St. James's Hall on the afternoon of Monday week (November 1st), at which he will be assisted by Miss Anna Williams.

WE announced last week that Johannes Brahms had written two new overtures. The current number of the *Neue Zeitschrift für Musik* gives some details with regard to one of these. It appears that the University of Breslau conferred on the composer the honorary degree of Doctor of Music, and that Herr Brahms in return dedicated to the University a Festival Overture founded on students' songs. The work is to be performed at Breslau for the first time on the 4th of January, 1881, under the direction of the composer.

THE death is announced of Signor Capponi, the bass singer, well known to London opera-goers as for many years one of the most useful members of the Covent Garden company.

HERR ROBERT FORERHO, the head of one of the large music-publishing firms in Leipzig, died in that town on the 10th inst., at the age of forty-seven.

M. ALPHONSE DUVERNOY's cantata 'Le Temple,' which gained the prize of 10,000 francs offered last year for composition by the city of Paris, is to be produced at the Châtelet theatre, under the direction of M. Colonne, on November 18th. The solo parts are to be sung by Madame Gabrielle Krauss (Miranda), Madame Frank-Duvernoy (Ariel), MM. Faure (Prospero), Vergnet (Ferdinand), and Gailhard (Caliban). The libretto is written by MM. Armand Silvestre and Pierre Berton.

Two new one-act operas—'Le Bois,' by M. Albert Cahen, and 'Monsieur de Floridor,' by M. Théodore de Lajarte—were produced with success at the Opéra Comique, Paris, on the 11th inst.

M. LUDWIG LOTTO, a distinguished violinist, who, it will be remembered, was heard in London some years ago, has been appointed professor of the violin at the Conservatoire of Warsaw.

HERR WAGNER's 'Rienzi' has been produced with great success at the Politeama theatre in Rome.

WE have received from Boston (U.S.) the prospectus of the Harvard Musical Association's symphony concerts, and also that of the Cecilia, a choral society. At the former, besides familiar works, we find such pieces as Berlioz's 'Symphonie Fantastique,' Overture to the 'Carnaval Romain,' and Marche Nocturne from 'L'Enfance du Christ,' besides works by Raff, Goldmark, Goetz, and Saint-Saëns. Two symphonies by American composers, Messrs. J. K. Paine and F. L. Ritter, are also to be given. The Cecilia announces the 'Romeo and Juliet' of Berlioz and the 'Faust' of Schumann as the specialties of the season, in addition to which Beethoven's 'Ruins of Athens,' Schumann's 'New Year's Song,' and Liszt's 'Bells of Strasbourg' are in the list of arrangements. It is evident that in enterprise and research American musicians need not fear comparison with any on this side of the Atlantic.

THE second and concluding volume of M. Arthur Pougn's supplement to Fétis's 'Biographie Universelle des Musiciens' has been published by Messrs. Firmin Didot.

DRAMA

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THE WEEK.

OLYMPIC.—'Mabel,' a Domestic Drama in Three Acts. By Frederic Hay. SADLER'S WELLS.—Revival of 'Romeo and Juliet.'

AN essential condition of success in a play, as in any other effort in art, is that an author shall respect his own work. It is plainly hopeless to expect from others the consideration which he withholds. This self-evident proposition seems to have been forgotten by Mr. Frederic Hay in the preparation of his new drama of 'Mabel,' which was produced on Saturday last at the Olympic. The chief character in this is a certain "stone-cutter," to use what it appears is the technical name for one who chisels on gravestones the legends, pious, eulogistic, or memorial, they are destined to carry. At the outset this man has a certain appearance of originality and a certain measure of interest. Something not altogether unlike him may be found in the 'Mystery of Edwin Drood' of Dickens, and the principal character in Mr. Albery's grim farce of 'Tweedie's Rights'—in the hands of Mr. David James a masterly creation—bears also some resemblance to him. There is, however, enough that is individual to give the whole a right to attention. This character, which should be the strength and support of the play, drags it to the ground. The responsibility for this must be divided between the author and the actor. While the latter allows what commences finely to grow wearisome and depressing, the former goes out of his way to cast ridicule upon his own creation. That a man who is the grubbier, most drunken, and most mercenary set in existence should be presented as making love to a young lady such as the heroine is so inconceivable as to draw from a not unfriendly audience derision and protest. From the moment that the first word of love was spoken by the stone-cutter the piece collapsed. Its existence had previously been undermined by some comic scenes between servants which were vulgar and inane. Enough interest, however, attended the heroine in her anomalous position in a house in which, to a father coming back after a long absence, she was personating a daughter who had died on the eve of his return, to have overcome minor obstacles. Nothing, however, could resist or excuse a scene like that in which an old man, who in a respectably conducted house would not have been allowed to pass beyond the door-mat, was permitted, during something like half an hour, to insult a girl in what was assumed to be her home. That an actor should not see he is giving the public too much of himself is, perhaps, excusable, since the conviction that an audience can have enough of him can scarcely by any species of "surgical operation" be got into an actor's head. That no one connected with the management should have perceived it is inexplicable.

Mr. Hay acknowledges, in a note to the public printed on the playbill, that his "first act has been suggested by an incident in a French comedy." The resemblance to the first act of 'Le Marbrier' of Alexandre Dumas amounts to something more than suggestion derived from an incident. In both a father returning from abroad takes for his daughter a girl whom accident has brought into his house, and in both a mason

comes to receive orders for a tombstone to be erected to the girl who is dead. In 'Le Marbrier,' however, the deception is more strictly due to chance than in 'Mabel,' where a personation of the kind attempted is half planned. In the management of this scene Mr. Hay would have done well to have adhered more closely than he has to the original, since in the really unimportant respects in which he has departed from it he has weakened both probability and interest. After the first act is past the resemblance to the French piece extends only to the fact that the heroine is beloved by the young man of the house she enters—in the French play the son, in the English the nephew. A scene in which the heroine finds herself perplexed by the inquiries of her father concerning a past she cannot possibly recall is new and effective. The success of this shows Mr. Hay the line down which his piece should have travelled. In presenting a young girl such as is the heroine betrothed to a felon and a murderer and bringing her within the pale of the conceivable coquettishness of a man like the stone-cutter, Mr. Hay treats his own work with ridicule and reduces it near the level of burlesque.

So competent is the performance of Mabel the fiasco that attended the play was nearly avoided. When scenes of explanation between comic servants of the most conventional type had tried to the utmost the patience of the audience, a fine display of acting by Miss Addison in a scene of trance or sleep-walking produced loud signs of approval and stirred afresh the smouldering fire of interest. The heat thus aroused was fanned to a flame by a piece of admirable acting of Mr. Anson. Unfortunately, Mr. Anson blew the fire so long that in the end he blew it out. For the failure of the piece the length of time Mr. Anson was allowed to monopolize the stage was principally responsible. Mr. Dacre, as a young barrister, glares a little too much in his effort to display passion. His performance is, however, earnest and satisfactory. As Mr. Fleetwood, an Anglo-Indian, who replaces the M. de Gervais of the original, a character created by Bocage, Mr. Fisher acts quietly and well. Miss Carlotta Leclercq is Mrs. Fleetwood and Mr. Vernon the murderer to whom the heroine is affianced. The theatre has been newly decorated.

'Romeo and Juliet' has been revived at Sadler's Wells. Mr. Warner's performance of Romeo is melo-dramatic, declamatory, and deficient in poetry. The character seems, indeed, wholly unsuited to the actor, who has never been seen to less advantage. Miss Isabel Bateman was Juliet and Mr. Brooks Mercutio.

Dramatic Society.

FUTURE revivals at Sadler's Wells include 'The Lady of Lyons,' to be given on Monday next, and 'Macbeth,' the date for the production of which is not fixed. In the play last named Miss Bateman will play Lady Macbeth. Upon the termination of Mr. Venn's country engagement, 'Othello,' which was withdrawn in the midst of its success, will be reproduced.

'WHICH IS WHICH?' an agreeable comediella of Mr. Thyrre Smith, has been revived as a *l'ever de rideau* at the Olympic, and is played

by Mr. Dacre, Miss Julia Roselle, Miss Thorne, and other actors.

We are requested by Miss Mary Jerrold to give added publicity to the denial which, on her authority, has appeared in many periodicals, that the consent of the family of Douglas Jerrold to the alterations that have been made by Mr. Wills in 'Black-Eyed Susan' has been obtained. This is a matter of little public interest. The authority of the eldest son, who is also accepted as the literary representative of Douglas Jerrold, seems to warrant the notice put forth by the management of the St. James's Theatre.

Dr. Anton Bettelheim is preparing an extensive biography of Beaumarchais, based upon inedited documents in the archives of the Comédie Française, and of many other public and private collections.

'LES GRANDS ENFANTS,' a three-act comedy of MM. Edmond Gondinet and Paul de Margallier, produced at the Vaudeville, has obtained a complete success. It deals, not very clearly nor definitely, with the question of divorce, is not very original in plot, and contains some excellent dialogue.

TO CORRESPONDENTS.—T. W. E. H.—M. J.—B. H. C.—M. & W.—P. C.—J. E.—A. K. H.—M. G. C.—received.
No notice can be taken of anonymous communications.

31, SOUTHAMPTON-STREET, STRAND, Oct. 23rd, 1880.

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SATURDAY, OCTOBER 30, 1880.

CONTENTS.

TREVELYAN'S LIFE OF FOX ..	561
SINGLETON'S HISTORY OF ENGLISH PROCEDURE ..	563
GABRIEL BRILLANDER ..	564
NOVELS OF THE WEEK ..	567
CHRISTMAS BOOKS ..	567
LIBRARY TABLE—LIST OF NEW BOOKS ..	567-568
A TRANSLATION FROM ARISTOPHANES, PROF. FOWLER'S "LOXKE," GIBBS, MS. LETTERS OF SPINOZA IN THE ROYAL SOCIETY'S LIBRARY; NOTES FROM DUBLIN ..	568-570
LIBRARY Gossip ..	570
SCIENCE—BALL'S ELEMENTS OF ASTRONOMY; LIBRARY TABLE; GEOGRAPHICAL NOTES; ANTHROPOLOGICAL NOTES; ASTRONOMICAL NOTES, SCIENTIFIC; MEET- INGS, Gossip ..	572-574
FINE ARTS—STEVENSON'S HOUSE ARCHITECTURE; LI- BRARY TABLE; NUMISMATIC LITERATURE, COLOGNE CATHEDRAL; JAKOB BITTKE, Gossip ..	574-577
MUSIC—THE WEEK, Gossip ..	578-579
DRAMA—THE WEEK, Gossip ..	579-580

LITERATURE

The Early History of Charles James Fox. By George Otto Trevelyan, M.P. (Longmans & Co.)

THE name of Charles James Fox still sounds pleasantly in the ears of his countrymen. No English statesman ever left behind him a more genial memory. His faults, which were many, are half forgotten, and have been long since condoned, while his noble qualities are remembered and recorded. We care little for the gaming and the drinking as we call up the image of the Liberal leader, the impassioned orator, the true-hearted man, true alike to his country, his party, and his friends. And so his portrait may be found in every Whig house, and every recurring London season the members of the Fox Club dine together in memory of his political virtues and social gifts. Even men of the opposite party forget party rancour as they think of Fox, and Scott's fine tribute, which sums up his character so tenderly and so strongly, comes home to Tory and to Whig alike:—

For talents mourn, untimely lost,
When best employed, and wanted most;
Mourn genius high, and lore profound;
And wit that loved to play, not wound;
And all the reasoning powers divine,
To penetrate, resolve, combine;
And feelings keen and fancy's glow,—
They sleep with him who sleeps below.

Fox's death was felt as a personal grief by thousands, and Dr. Parr, writing under the title of *Philopatris Varvicensis*, published, in two volumes of selected eulogies and elegies, 'Characters of Charles James Fox.'

But seventy years have passed since then, and the details of Fox's life, which have begun to fade from the recollection of the old, have never been familiar to those of a younger generation. It is true that much may be gleaned from old memoirs, but such gleanings are hardly sufficient. It is also true that besides two other lives of Fox, which have now fallen into complete obscurity, there are Lord Russell's 'Life and Times of Fox,' in three volumes, and 'Memorials and Correspondence' in four more. These are valuable storehouses, and a new biographer of Fox must be largely indebted to them, but they are not remarkable from a literary point of view. Lord Russell was never an attractive author, and the dust has gathered soon and thickly on almost everything he wrote.

Certainly, then, there was room for a new life, which should once again recall the great statesman's name, and which should itself take rank as a remarkable and brilliant work. Mr. Trevelyan has succeeded in this effort, and though his judgment has in some instances been at fault, yet the evident pains and care that he has taken, and the many fine passages in the book, half disarm criticism, and tempt to almost exaggerated praise. The fact is that the world has of late years been so pestered with books calling themselves biographies, but which are really the mere materials for biography, that it is with a sense of relief that we come across an author who has himself undertaken the duty of selection and arrangement. Readers are so used to having entire letters, of every variety of merit and want of merit, given *en masse*, that they are grateful when only the essential passages are extracted, and the irrelevant matter excluded.

No one who reads this book is likely to tax Mr. Trevelyan with what he calls in Wilkes

"the hallucination which seduces public men to attempt the historian during their fragments of leisure, with about as reasonable a chance of success as would attend a land surveyor who turned landscape painter in the intervals of his business."

On the contrary, we shall rather be inclined to agree with Fox that literature is in every point of view a "preferable occupation to politics"—at least, it can happen but occasionally to any politician to achieve a success so direct and marked as Mr. Trevelyan has here won.

But we must now "hesitate dislike" as regards certain points in which Mr. Trevelyan seems to have been ill advised. In the first place his canvas appears to be too large. This volume contains 'The Early History of Charles James Fox,' and leaves off when he is but twenty-five years old. It is a volume of 540 pages, and yet it only takes the reader to the point Lord Russell reached in forty pages. At this rate, if Mr. Trevelyan continues the life—and it is to be presumed he will, though no preface or note gives a scrap of information—the entire work will be bulky beyond endurance, and may possibly sink by its own physical weight. Life is short, and after all there have been great men in the world besides Charles Fox, and the world has only a certain amount of time and energy to expend on any one of them. The fact is that Mr. Trevelyan has done somewhat too much. He has added the functions of the historian to those of the biographer, and the latter seems at times merged and lost in the former. There are long pages, indeed whole chapters, in which Fox scarcely appears at all. Although the ostensible subject of the book, he is overwhelmed in discussions on the state of the nation, the course of politics, and the social history of the times. The story of Wilkes is interesting to read, as it was important in fact, but we rather demur to a story which takes over a hundred pages to tell, and which draws us completely away from Fox himself. We could not, however, part with Mr. Trevelyan's third chapter, which by its condensed information and its brilliant style recalls the famous third chapter of his uncle's history, and gives a living picture of London society

as it was when Fox first entered it. The fourth chapter, which is purely political, is not so good, and at times seems almost heavy; it might certainly have been shortened with advantage.

We have another flaw of a very different kind to mention, and after that we shall have nothing left but praise. We particularly dislike the way in which Mr. Trevelyan assumes, or appears to assume, that what is known to him is known to everybody else. He is for ever making allusions which half his readers will not in the least understand. Because he may have the gift of omniscience, it does not by any means follow that all the world possesses it. Most men of letters and, of course, Macaulay's typical schoolboy will be able to follow him, but every one is not equally instructed. The effect is to create a certain amount of very natural irritation. It is impossible to give more than one or two instances of what we mean, though the instances themselves are abundant enough. The Duke of Grafton had been good to Bloomfield, but Bloomfield is here only called "the author of 'The Farmer's Boy.'" A little further on and the reader has to fill in for himself three names as best he can: "The first amicable interview between the authors of the 'North Briton' and the 'False Alarm' forms the most entertaining page in the most entertaining of books." Among Fox's favourites in literature were "'The Winter's Tale' and 'The Maid of Honour,' 'The Rape of the Lock' and 'The Flower and the Leaf.'" We wonder how many of Mr. Trevelyan's readers know anything about 'The Maid of Honour.' Here is a still greater puzzle: "The assailant of the Duke of Portland was the Scotchman of Goldsmith's 'Haunch of Venison,' who wrote 'Cinna' and owned to 'Panurge.'" The next problem is easier, but it is certain that only the more classically educated of Mr. Trevelyan's readers will understand to what he alludes. Charles Fox had made a speech after an attack had been made upon him by a London mob, and we are told "those who love to hear a great orator on the stimulating topic of his own personal wrongs would exchange the *Pro domo sua*, and almost the 'Midias' itself, for a sample of such eloquence inspired by such an injury." In the next instance we confess that we are absolutely without light, and can only hope that Mr. Trevelyan's other readers are more fortunate: "At one-and-twenty he [Fox] had already been dubbed 'the flower of oratory' by a poet too thick-witted to do anything but reproduce the accepted judgment of the world." The next puzzle is easy enough, but what need was there for making a puzzle at all? Horne (afterwards Horne-Tooke) received from Mr. Tooke "the suggestion of that affected title by which, much better than by its contents, his book is known." And now we have done with fault-finding and may give ourselves to the enjoyment of this delightful volume.

Mr. Trevelyan begins his story with an account of old Lord Holland, Charles Fox's father. He was a statesman to whom, if to any, might be applied the well-known lines of Wordsworth—

Whom there were none to praise,
And very few to love;

but among those few were his own family. He might have been faithless to his friends, false to his party, a place-seeker and a tuft-hunter, greedy and unscrupulous, but in his own home he was always the most tender of husbands and the most indulgent of fathers. He might be accused of embezzling money of the State, but at least he was lavish of it in supplying the wants and fancies of his sons. His wife was the daughter of the Duke of Richmond; it had been a runaway match, and it caused much scandal at the time, but a happier marriage there never was.

Charles Fox, who was Lord Holland's third son, was born in 1749. He was the most engaging of children, and his father spoiled him in a careless, reckless way, which would have utterly ruined a less noble nature. One story is told of his having, when a child, declared his intention to destroy a watch. "Well," said Lord Holland, "if you must, I suppose you must." Charles Fox's mother was not unnaturally anxious about her boy, and one day, when expostulating with her husband (Mr. Trevelyan has omitted the curious anecdote, which may be found in Lord Holland's 'Memoirs of the Whig Party'), she said:—

"I have been this morning with Lady Hester Pitt, and there is little William Pitt not eight years old, and really the cleverest child I ever saw, and brought up so strictly, and so proper in his behaviour, that, mark my words, that little boy will be a thorn in Charles's side as long as he lives."

Charles was sent to Eton before he was ten years old, and had for tutor old Dr. Francis, the translator of Horace and the father of Philip Francis, for whom Lord Holland afterwards procured a clerkship in the Secretary of State's office, thus securing for himself (as Mr. Trevelyan rashly believes) immunity from the virulence of Junius in later years. Charles Fox was at the ripe age of fourteen taken off to the Continent by his father, and there initiated into every form of dissipation. At Spa he was sent to the gaming tables with his pockets full of gold, and at Paris he received lessons in other forms of precocious profligacy. He returned to Eton, and thence he went to Oxford. He was dissolute and apparently idle, but he had astonishing power of acquiring knowledge. He was already a good French scholar, and when he again went abroad in 1767 he wrote to his friend Fitzpatrick:—

"For God's sake learn Italian as fast as you can, if it be only to read Ariosto. There is more good poetry in Italian than in all other languages that I understand put together."

Poetry in every language was dear to Fox. His love of the classic poets began early and lasted to the end, and the best poets of his own land were equally loved by him. We have spoken of him as "apparently idle," but he never tried to do anything without throwing himself heart and soul into the task. He had that infinite faculty of taking pains which some men have considered to be genius itself. Mr. Trevelyan tells us:—

"His verses of society were polished with a care which their merit not unfrequently repaid. He ranked high among chess-players, and was constantly and eagerly extending his researches into the science of the game. When Secretary of State he did something to improve his hand by taking

lessons and writing copies like a schoolboy. At the head of his own table he helped the turbot and the fowls according to the directions of a treatise on carving, which lay beside him on the cloth. As soon as he had finally determined to settle in the country he devoted himself to the art of gardening, with a success to which St. Anne's Hill still bears agreeable testimony. He could hold his own at tennis after he was well on in years, and of a bulk proportioned to his weight in the balance of political power; and when an admiring spectator asked him how he contrived to return so many of the difficult balls, 'It is,' he replied, 'because I am a very painstaking man.'

But, unhappily for himself, Fox had energy for what was bad as well as for what was good. Of good birth, singularly handsome, and with the most charming manners, the spoiled child of Holland House soon became the spoiled child of London society. Every exclusive circle was open to him, and the more exclusive the circle, the heavier was the gambling and the betting. His father supplied him with almost unlimited money, and in three years he had managed to throw away 140,000*l.*, of which a large proportion had been lost (as is now believed, *unfairly* lost) at play.

At the age of only nineteen Charles Fox was returned as member for Midhurst, and then began that remarkable career which was to make his name memorable in the history of his country. That a boy of nineteen should be returned to Parliament, and that his seat should be unchallenged, seems strange enough; but these were the bad times in our parliamentary records, when every abuse flourished. Never had there been greater venality and corruption. Boroughs were openly bought and sold, and the Corporation of Oxford refused to return a candidate unless he pledged himself to assist in wiping out their city debt. Scarcely less openly were members themselves bought and sold, and few consciences were fastidious enough to resist the attractions of a sinecure or a pension. Mr. Trevelyan gives many curious details on this subject, and indeed there are few passages in the book more carefully and cleverly written.

When Fox entered Parliament politics seemed always to be taking a personal colour. The king would both reign and govern, and the intrigues, the rivalries, and the jealousies of individual statesmen reached an extraordinary pitch. Of party loyalty there was very little, and, as Lord Russell says,

"the cohesion of politicians, in itself loose and slight, became the sport of interested cabal, of sudden resentment and discordant temper."

Mr. Trevelyan adds:—

"The good attached themselves to a high-handed leader, and the dishonest to an unscrupulous one; while the names of Whig and Tory had altogether lost their deeper meaning, and had ceased to be valued even as convenient badges."

The one leading idea which possessed Charles Fox on entering Parliament was to make his father's quarrels his own, and to treat as enemies all those—and they were somewhat numerous—who disliked Lord Holland. As the best way of showing his filial devotion he joined the ministerial ranks, and it is strange to remember that all his early speeches were intended to shackle

the freedom of the press and to restrain the liberty of the subject.

The first important debate in which he took a part was in reference to the expulsion of Wilkes. As we have already hinted, Mr. Trevelyan has treated the story of Wilkes at far too great a length. No doubt the question was an important one, especially in its after results, and it is a pleasure to meet with a writer who, like Mr. Trevelyan, is just to Wilkes; but the immediate bearing of the matter on Fox's life was but slight and incidental. Fox spoke twice against Wilkes with vigour and with insolence enough, as Horace Walpole has reported. He was pleased to consider the contest as one on which all that was respectable was on one side, and all Billingsgate and Wapping on the other. No wonder that Burke answered him with a strong rebuke, and no wonder that old Lord Holland was delighted to hear that his second speech especially, "all offhand, all argumentative," was "excessively well indeed." Fox was already showing his powers. He was, as Macaulay once said, "a great orator, but the great debater." He seemed to see by intuition the weak part of an adversary's guard, and where to thrust most strongly and how to parry most adroitly. And yet at present all his sympathies were on the side of power and of prerogative. How doubly formidable he would be when he should fight as the champion of civil and religious liberty!

On the 28th of February, 1770, after a speech in which he had half annihilated Wedderburn, Fox was appointed a Junior Lord of the Admiralty. He was a somewhat dangerous ally, as he was singularly apt to take lines of his own, and he must have caused Lord North many anxious moments. Two years, indeed, had hardly passed before, to every one's surprise and his father's annoyance, Charles Fox made a strong attack upon Lord North, and then immediately threw up his office. He—this young gentleman of twenty-three—seems to have considered that Lord North did not treat him with sufficient confidence and attention. But he had another reason for his conduct, as he explained in a letter to Lord Ossory:—

"I should not have resigned at this moment merely on account of my complaints against Lord North, if I had not determined to vote against this *Royal Family Bill*, which in place I should be ashamed of doing. Upon the whole I am convinced I did right, and I think myself very safe from going into opposition, which is the only danger."

But if Charles Fox were a dangerous friend he would be a still more formidable foe, and ministers became uneasy at his secession. It was true, as Mr. Trevelyan says, that "when a matter which had not yet been developed into an article of party faith was before the House, no man could predict anything with regard to him, except that he was quite sure to speak." But now the chances were that he would generally be speaking against his old colleagues. He had already shown himself in favour of Sir William Meredith's motion for an inquiry into the criminal code, and he had uttered a few words against the imposition of religious tests. What if he should go

further still? It was no doubt difficult to live with him, but it might be impossible to live without him. Lord North made him the most profuse apologies; Lord Temple tried to persuade the king to give up the Marriage Bill altogether; and Lord Mansfield actually struck out the most objectionable clause. But Charles Fox was inexorable.

Indeed, this Marriage Bill was peculiarly hateful to all Fox's family. They had neither forgotten nor forgiven the way in which Lady Caroline Lennox's marriage with Henry Fox had been spoken of, and the insults which they both had suffered, and now, because the Duke of Cumberland had chosen to marry Mrs. Horton (why does not Mr. Trevelyan give her name?), and the Duke of Gloucester had won as his bride the beautiful Maria Waldegrave, the king was to keep the making of all royal marriages in his own hands. No one of royal blood was to ally himself to any one without the sovereign's sanction, and instead of Love ruling the court, the court was, in a very literal way, to rule love and marriage according to its own caprice and fancy. Charles Fox's family feelings, certain sentiments of gallantry, and a desire to show his power and independence, all prompted him to do his utmost to prevent the Bill from becoming law, but he not unnaturally failed, though by a majority wonderfully small. It was in one of his speeches on this Royal Marriage Bill that Fox made use of an expression which has since become proverbial, "The glorious uncertainty which always attends the law."

Before a year had passed fresh efforts were made to restore Fox to his old allegiance. The Government was reconstructed, and Fox, who had never really joined the Opposition, was prevailed upon to accept a post at the Treasury. But Fox was untamed as ever, and before long he had led Lord North into a false position and a minority by a speech which he made, urging that Woodfall the printer should be committed to Newgate. The king expressed himself as "greatly incensed at the presumption of Charles Fox," and declared that "that young man has so thoroughly cast off every principle of common honour and honesty that he must become as contemptible as he is odious." A few days afterwards Charles Fox was dismissed from his post, and his dismissal was conveyed to him in the following note from Lord North:—

"His Majesty has thought proper to order a new Commission of Treasury to be made out, in which I do not see your name.—NORTH"

The affair created some astonishment and more amusement.

"Charles," said George Selwyn, "for the future I will eat salt fish on the day you were turned out. You shall be my Charles the Martyr now, for I am tired of your great-grandfather, the old one. His head can never be sewed on again; but, as yours can be, I will stick to you."

Fox had now left the Tory party, or rather the old corrupt Court party, for good and all. He had (in the last words of this 'Early History')

"dissolved his partnership with Sandwich and Wedderburn, and united himself to Burke and Chatham and Savile in their crusade against the tyranny which was trampling out English liberty

in the colonies and the corruption which was undermining it at home."

This short sketch of the political life of Fox, so far as Mr. Trevelyan has as yet taken us, would give an incomplete idea of the book, if we did not make reference also to the various episodes which give colour and reality to the picture. The description of life in London while Fox was sowing his wild oats is admirable in its way. Not less good is the account of old Lord Holland at King's Gate,

"training ivy over his turrets and cloisters; mounting cannons along the cliff; raffling for statues of Flora and Bacchus and busts of Pericles and Crispina; excavating burial mounds; rearing a pillar to commemorate a battle between Danes and Saxons which in all likelihood never had been fought; and erecting a tower in 'the Roman style' in honour of an anti-Wilkite Lord Mayor of London, who had probably earned his monument by throwing cold water on the demand for an inquiry into the Paymaster's accounts."

Then there is a very interesting account of the Feathers Tavern petition, of Theophilus Lindsey's secession from the Church of England, and of the formation of the Lady Huntingdon connexion.

We will now conclude by quoting a striking passage, showing Charles Fox's love of the classics:—

"Next to Homer among the ancients,—and even above Homer, at the period to which this chapter refers,—Fox placed Virgil, whose pathos (so he declared) surpassed that of all poets of every age and nation, with the single exception which, as an Englishman with the Elizabethan drama at his fingers' ends, he somewhat unwillingly considered himself bound to make. 'It is on that account,' he continued, 'that I rank him so very high; for surely to excel in that style which speaks to the heart is the greatest of all excellence.' His favourite example of the quality that he admired in the 'Æneid' was the farewell with which the aged Evander sent Pallas forth to his last battle. The beauty of this passage, in his years of vigour, Fox was always ready to expound and assert; and, when his time came to die, he solemnized his parting with the nephew whom he loved as a son by bidding the young man repeat aloud, and then repeat once more, lines which, even at a less trying moment, few who have ever cried over a book can read without tears."

History of Procedure in England from the Norman Conquest.—The Norman Period (1066–1204). By Melville Madison Bigelow. (Macmillan & Co.)

WHAT, it may be asked, is the use of a book upon early English legal procedure? The question is one to which no complete answer could be given, just as none could be given to the inquiry, What is the use of expeditions to the North Pole? It would be easy to show that Mr. Bigelow's researches throw light on points of constitutional as well as purely legal history, but they also serve purposes which neither the author himself nor any other living man could point out. Every addition to knowledge not only satisfies the curiosity of some class of inquirers, but becomes a link in the chain of discovery. Not until Mr. Bigelow's work has been sifted by a succession of scholars, and its results compared with those of other and future writers, can its full value be ascertained.

After some account of the Danelag, or

Danish law, existing in parts of England from the ninth until the middle of the twelfth century at least, Mr. Bigelow gives an account of the different English courts during the Norman period—the Great Council, the King's Court, the Court Christian or Ecclesiastical Court, the Court of the Justices in Eyre, the Exchequer, the County Court, the Burghmot, the Hundred Court, the Manor Court, and the Forest Court. The author then traces the procedure in a cause through its various stages, the writ process, summons, distraint, "the issue term," "the medial judgment," "the trial term." With respect to the writ, the point of most general interest brought out by Mr. Bigelow is that sometimes a person was able to obtain from the king at the outset a writ in the nature of final process, like a modern writ of execution, without a trial before the courts:—

"The practice of granting writs of execution without trial in the courts appears to have been common, so as to have been one of the chief grievances of the baronage and commonalty against King John; resulting, with other like influences, in the article of Magna Charta by which it was provided that the king should not disseise or imprison his free subjects unless by the legal judgment of their peers or the law of the land."

Rather inconveniently for the reader, Mr. Bigelow habitually introduces technical terms and phrases, sometimes invented by himself, without explanation, as in the case of "the issue term," to which a chapter is devoted. In a note, however, to one page he states that the word "term" (*terminus*) commonly meant in the twelfth century simply a day appointed, rather than the general session of the court. The "issue term" thus denotes the period of procedure when the pleadings were conducted to a definite issue to be tried. "The medial or proof judgment" determined the mode of trial; adjudging, according to law, whether it was to be by compurgation, by witnesses, by charters, by record, by the ordeal, by the duel, or by inquisition. The mode of trial was a matter of vital importance to the parties. For instance, if compurgation was the appointed mode, the party brought forward, if he could, the requisite number of persons to swear, not to the facts, but to his credibility, and so proved his case. If, again, trial by witnesses was appointed, the party on whom it was incumbent to adduce the testimony made good his case if the witnesses he brought forward at "the trial term" were competent, and swore to the facts. They were not cross-examined, nor was any counter-evidence adduced, yet their testimony was taken as a verdict, so that they were triers, not mere witnesses in the modern sense.

On the subject of distraint some of Mr. Bigelow's propositions may give rise to controversy. Some of his expressions might seem to indicate an intention to refute a theory put forth by Sir Henry Maine in his 'Lectures on the Early History of Institutions,' while, on the other hand, the silence with respect not only to that distinguished writer's name, but to some of his strongest and most interesting arguments, which surprises an English reader of Mr. Bigelow's pages, would rather convey an impression that, by some accident or oversight, he had

not looked into Sir Henry Maine's two lectures on primitive legal remedies. "There is no greater mistake," according to Mr. Bigelow, "than to suppose that private distraint as it has existed in modern times in England and in America—distraint made without judicial permission—is archaic, as having been transmitted in its present form from the period of supposed early Anglo-Saxon law."

In support of this position he urges that it is certain that, from the time when the Germanic nations first appear in legal history, distraint was lawful only when effected under judicial authority, the earliest of the barbaric codes declaring that if any one should distraint his debts without authority of a judge he should lose his debt. Sir Henry Maine, on the other hand, pointing out some conspicuous features of likeness between the ancient Irish law of distress and English law, observes that the great resemblance of all, and the common point of dissimilarity from the most ancient of the *leges barbarorum*, lies in the fact that the Irish procedure of distraint, like the English, requires neither assistance nor permission from any court of justice. In all the Teutonic bodies of custom, except the English and the Lombardic, some judicial person or body must have been applied to before proceeding to seizure of goods. In English law, on the contrary, seizure is completed before authority is called in, and the Irish law has the same peculiarity. Nor are these two bodies of law without analogy in this respect in Roman law, as Sir Henry Maine remarks. The *pignoris capio* was at first a wholly extra-judicial proceeding. The person who proceeded by it seized, in certain cases, the goods of a fellow citizen against whom he had a claim, but against whom he had instituted no suit.

The question is by no means one respecting a mere technical point in early law; it involves the whole theory which Sir Henry Maine has so luminously set forth respecting the nature and significance of the forms of archaic legal procedure. They grew out of self-redress, for when judicial arbitration first intervened, it did so only to the extent and in the way of regulating the proceedings that had been customary before its intervention. Men had been used to associate redress with the seizure of goods by the claimant, and when at length regular tribunals were instituted, they followed in this respect the ancient custom, though by degrees they interposed restrictions and brought the procedure under their control. Mr. Bigelow himself would probably not directly dispute this theory, for he observes that "the time, perhaps, was when non-judicial distress was exercised among the Germanic peoples, but that time was prehistoric."

When once courts had taken into their own hands the regulation of procedure, the process of distraint became in many cases a perilous one. If a man deviated by a hands-breadth from the prescribed course, he subjected himself to severe penalties. As Prof. Bohm puts it, the power of seizing a man's property was a two-edged sword, by which you might bring your adversary to the ground, but ran great risk of hurting yourself. The case of Ailward, which Mr. Bigelow cites in support of the proposition that "extra-judicial distress for debt, not

arising between lord and man, did not exist in England in the time of Henry II." is in point. Ailward is creditor of a recalcitrant debtor, and determines to secure himself. For this purpose he goes to the house of his debtor, and, tearing off the lock, takes possession of an auger and some gloves as security for the debt. Being discovered he flees, is pursued and captured by the debtor, and charged with stealing before the county court at Bedford, where the ordeal of water is adjudged, and the result is conviction and mutilation.

The field of investigation in which Mr. Bigelow works is one in which, apart from its interest to himself, he can earn only the applause of a very limited class of readers, and he amply merits that recompense.

Memoir of Gabriel Beranger and his Labours in the Cause of Irish Art and Antiquities from 1760 to 1780. By Sir William Wilde, M.D. With Illustrations. (Dublin, Gill & Son.)

THIS volume was begun by Sir William Wilde, but his death intervened, and the conclusion has been written by his widow. It was compiled for the *Journal of the Royal Archaeological Association of Ireland*, in which it was printed in instalments from January, 1871, to October, 1876, when the final portion appeared from the pen of Lady Wilde. Gabriel Beranger, a Frenchman by descent, settled in Ireland and left behind him a number of sketches, the value of which, artistic and archaeological, is enhanced by the fact that many of the buildings represented have disappeared; for instance, the Round Tower in the city of Dublin. This is supposed to have been built in Danish times, and towards the repairing of it we are glad to find that Dean Swift contributed. However, it became so dangerous after a great storm, which shook it in October, 1775, that it had to be taken down. Sir William Wilde's theory of the origin of the round towers does not appear to have greatly differed from that of Dr. Petrie, and he has been thoughtful enough to give his readers what Gerald the Welshman said of them in the twelfth century, a description which is remarkably short and accurate, but seldom heeded by the more wordy dreamers who have undertaken to wrap these structures in mystery: "Turres ecclesiasticas, quæ, more patriæ, arcæ sunt et altæ, nec non et rotundæ."

Gabriel Beranger was a most painstaking artist, we are told, and a faithful delineator of antiquarian remains, and no one could better draw an old castle, a cromlech, or a round tower, but his landscapes were not equally good, as he failed in trees and green fields. He was no happier with the animals he attempted, with the exception that he could reproduce Phil Purcell's pig to the life, before Tonkeys and Berkshires had as yet improved the Tinnies of former days.

It deserves to be noticed that the artist was not to be led astray by the mistaken theory of the antiquaries about the nature of the old monuments usually called cromlechs, as the following extract, which is of considerable archaeological interest, and therefore given in Beranger's own words, will serve to show:—

"June 23rd, Mr. Bigary not wishing to ride, I went with Mr. Irwin and his son on horseback

to Knocknareagh mountain,—seen on the lands of Carrowmore, in the space of a square a quarter of a mile, eighteen circles of huge stones, some with their Cromlechs in the centre standing, some down, but the stones lying on the spot; designed and planned the largest one. Sure it is that they are not Temples, nor the Cromlechs altars, as the antiquarians pretend, but burial places of chieftains. These eighteen together (I think) settle [sic] the matter, and prove this place to have been either a cemetery or the spot where some famous battle was fought, and the heroes which fell to have been interred on the field where they were slain; but I believe, if some of the antiquarians had heard of eighteen being together in one spot, they would not have called them Temples."

Beranger and his companions seem to have had a jovial life of it among the peasantry in different parts of the island, at a time when the relations between landlord and tenant were rather different from what they are now. The artist's notes appear to supply materials for a very curious study of manners. The author gives some extracts, but our space forbids our reproducing them at length; let the following suffice as a specimen:—

"Saw distinctly the mountain of Croagh Patrick, in the county of Mayo, distance sixty miles. Went in every house, but could not converse with the females, as they only speak Irish; remembered the Irish phrase I formerly learned of *Torum pogue Calinogue*, which I repeated to every girl, who immediately came to kiss me; how unfortunate it was I could ask no more!..... After dinner Mr. Irwin sent notice that we should embark; accordingly, all the inhabitants—men, women, and children, not one excepted—gathered round the door of our barn, and everything being ready, we walked out, followed by the people, and went to a small plain near the creek where our vessel was moored; there Mr. Irwin made them sit down in a semicircle on the grass, and having opened a packet, distributed 1½ yard of fine broad ribbon to every female, whom we embraced at the time; after that each male and female got four feet long of roll tobacco, and a pair of beads each. After which he ordered one of the casks of whiskey to be broached, and be distributed round by glasses. When done we took our leave, embracing again the females, and walked to the vessel upon a pier of natural rock, followed by all the people. When we banded our sails, they saluted us by three cheers, which we returned; they continued looking as long as they could."

This volume is pleasant and instructive reading, and the antiquary will probably not feel disposed, when he reaches Lady Wilde's part of the work, to question too closely her right to take this opportunity of saying so much about her husband, who was, in regard to Irish antiquities, a later edition of Gabriel Beranger so far as the altered manners of the middle of the nineteenth century would allow. Among other things, what Lady Wilde says with regard to her husband having been the first to direct attention to the *crannogs*, or lake dwellings, is highly interesting; she goes on to say it was an essay of his on the subject that gave the impetus to the works of Keller and others on the lake dwellings of Switzerland, and it must have been very gratifying to Sir William to find such men as the late Prof. Troyon, of Geneva, come over to Ireland to study the Irish crannogs. By the way, we should like to call the attention of Lady Wilde and of Irish archaeologists generally to the word *crannog*, the literal meaning of

which is a wooden platform, from the Irish *crann*, wood or timber. If they persist in the silly fashion of giving a final *e* to a word which is not entitled by reason of origin or pronunciation to such an encumbrance, and continue to write it *crannage*, they must not consider it a wrong done to Ireland when English archaeologists make it into *cranneg*, as we have often heard it pronounced.

NOVELS OF THE WEEK.

The Head of Medusa. By George Fleming. 3 vols. (Macmillan & Co.)

Honor. By Miss E. M. Alford. 3 vols. (Tinsley Brothers.)

The Lady Resident. By Hamilton Page. 3 vols. (Macmillan & Co.)

Freville Chase. By E. H. Dering. 2 vols. (Burns & Oates.)

John Inglesant: a Romance. (Birmingham, Cornish Brothers.)

Or "George Fleming's" previous novels we have spoken with qualified praise, and we can do no more with respect to his latest literary venture. There are no great faults and no great merits; in fact, the book occupies a fairly good place among second-class novels. The author has evidently little talent for the construction of a plot, neither does he attempt to excite the reader by any sensational incidents. There is a certain amount of ability displayed in the analysis of character and motives; there is also a warm sympathy with the beauties of both nature and art. Whether writing about Egypt, Palestine, or Italy, Mr. Fleming always contrives to produce a vivid local colouring. Finally, the book is thoroughly pure, no small merit in these days. Nevertheless, there is a monotony about the novel which is slightly soporific. The author is evidently well acquainted with Italy, but likes it far better than he does its inhabitants; in fact, he implies that Italy would be a charming country were it not for the Italians. Under these circumstances he should not have made his heroine marry a most offensive Roman count. We have only one remark to add, which is that it is difficult to discover any justification for the title of the novel.

There are some pretty conceits in 'Honor' which make it readable; and for the style of its narrator there is at least this to be said, that she makes no pretensions, does not imitate any one, and is not more affected than is natural in a writer scarcely strong enough to feel her strength. Miss Alford has an ideal—perhaps two ideals—and she works at them with simple and unsuspecting fervour; not growing tired of them, as the manner is with some writers, and crowding in fresh characters and lines of action in order to maintain her own interest in her work. A little less timidity and a little more painstaking in the polishing of sentences would have enabled her to write a better book, and may yet cause her to improve on her present effort. It is certainly worth her while to try. Honor Rowe is a delightful damsel, in spite of her tendency to talk good or grand on occasions, and the young man who is introduced to her in the first chapter and carries her off in the last is well fitted to reward her after her deserts. The course of their love is smooth and easy, and their secret is so well kept from them

both by Miss Alford, that neither detects the state of the other's heart until the story is drawing to its close. The author plays with them both as though she had a couple of mice leg-bound by a couple of silken threads; when she slackens they approach each other, and when she pulls they scuttle back; and vast is the entertainment of the thread-puller. If the reader will but stand by her side, and enter with simple relish into the charm of the situation, he will not find that his self-illusion has been thrown away.

'The Lady Resident' has practically no plot, and can scarcely be styled a novel, but the entirely imaginary picture of life as it might be in a university town of which a ladies' college was a leading feature affords the author scope for delineations of character and a great deal of amusing dialogue. Bertie Ravenshaw is a high-spirited and warm-hearted girl with intellectual aspirations, the desire of whose young life is the freedom and opportunities of cultivation afforded by college life. She is supported by her father, a shrewd but kindly observer of his favourite daughter's character, and thwarted by an acute but commonplace mother, between whom and her daughter there is no lack of affection, but a hopeless disparity of ideals:—

"Mrs. Ravenshaw always said that her tastes were simple. She liked a room to be perfectly square, and to have cupboards on each side of the fireplace. The wall-paper she liked with a white ground and plenty of it, and the Brussels carpet must invariably have a drab ground and be well covered with bright flowers. These points conceded, she left the rest to Mr. Ravenshaw and his whims. But Mr. Ravenshaw seldom conceded so much."

As that gentleman remarks to his wife,—

"Submission, my dear, is the strong point of your character; and a woman who knows how to yield is in the end always victorious."

Some of the best bits in the book are the passages of arms between this astute husband and his reluctantly submissive wife. When poor Bertie's faith in her lover (for love intervenes in the academic groves of Minster) is ridely shaken by the arrival of a fierce woman with a terrible story, Mrs. Ravenshaw draws upon her powers of anecdote to cauterize the wound:—

"And so," continued Mrs. Ravenshaw, "every one of the seven children met its death on that very night that he left his wife and sailed for America with Miss Higgins. The wife, poor thing, either fell or threw herself into the dock and was drowned. Two children were scalded to death in the bath; one caught fire and was burnt to a cinder—literally to a cinder; one was looking out of the window, crying for its mother, it overbalanced itself, and fell dead with a fractured skull; whilst the three that rushed headlong downstairs were all taken up dead at the bottom of that long flight of stone steps. Really, my dear, you seem to me not to attend to what I am saying!"

The conversations with her friend the Lady Resident are more to Bertie's taste. The society of Minster, lively in itself, is rendered more agreeable by the presence of Prof. Goldworthy Fynes, a Comtist, "a terrible sort of man and not at all original," who nevertheless forms a good foil to the practical ladies who endeavour to understand him. Between him and the Lady Resident, whom he seeks to convert, there occur several suggestive dialogues, but

perhaps young Mrs. Brownlow, whose flippancy most distresses him, is a more troublesome proselyte. The lecture on the 'Historical Attitude of Woman' which the professor has the hardihood to address to an audience of more or less aspiring ladies is very lifelike:—

"One of the most original and fundamental doctrines of the new theory is," said the professor, "the following, which, in order to impress it deeply upon the minds of those I see before me, I will place upon the black board": and he wrote again in large and irregular characters, 'L'Homme doit nourrir la Femme.' Mrs. Brownlow gazed on the inscription with interest, and whispered to her cousin: 'Could almost believe I had seen it somewhere before, dear, couldn't you!'"

So discursive a book is somewhat hard to estimate, but, in spite of inequalities in construction, it has the merit of being eminently readable. The author has a keen eye for modern varieties of crotcheters, and is as sympathetic with the simplicity of children—a combination which shows some range of descriptive ability.

Mr. Dering's object in writing 'Freville Chase' was not so much to present to the world a good novel as to teach a good lesson. The higher motives of action which he says he has tried to express in it must be such as animate the pious Catholic who is convinced that Catholicism is the only true religion. Mr. Dering says very clearly that even Anglicanism is to be condemned altogether. There cannot, he thinks, be more than one form of religion, and the truth is only to be found at Rome. Clearly Mr. Dering does not come before his readers to bring peace, but a sword. With the proverbial seal of a convert, he can find nothing to be said for what he has left behind. The way is but too clear before him. 'Freville Chase,' however, though its real object must be more or less to further the author's religious views, stands before the reviewer, at all events, on its merits as a novel. It is not a particularly fascinating book. The story, stripped of the embroidery of its purpose, is commonplace enough, and Mr. Dering, in keeping his object in view, naturally forgets what is due to the work of art by which he desires to attract his readers. Very much of the conversation, though bright and clever and showing a good deal of experience of the world, leads to nothing, and does not help to advance the story or add much to the portraiture of the characters. It displays, however, though the display is often out of place, Mr. Dering's considerable and varied knowledge. Architecture, Italian literature, country life and society are familiar to him, and if he only had the gift of telling a story his many other gifts would go far to adorn his novel and make his lessons palatable.

'John Inglesant' affords a capital instance of the way in which inexperienced authors miss success by trying too much at one time. Mr. Courthouse is a man of wide reading and of many accomplishments; he has travelled much and seen many things; he has kept his eyes open, and has wide sympathies; he has a genuine love for nature and for art, and that gift than which, Horace says, the gods could bestow no greater—*sapere, et fari ut possit qua sentiat*. But few will read his book through; it will not enjoy anything approaching to the

attention or circulation it deserves; it will fall flat even upon the more thoughtful and cultured of the reading public, for one reason which will be strong enough to damn it—it is much too long. Nevertheless, 'John Inglesant' has high merits, and if it be the author's first publication we shall hear of him again. The son of "a shrewd lawyer, a Papist at heart," at fourteen John Inglesant was so profound a Greek scholar that he "knew nearly by heart" the 'Phædo' of Plato, and yet was as vigorous and courtly a young gentleman as father could wish his son to be. At this point in his career he is committed to the training of Father St. Clare, "a Jesuit missionary priest, who travelled in England under the name of Mr. Hall." The Jesuit is, of course, "a profound scholar, . . . a man of science, . . . of elegant and fascinating manners," in fact, an Admirable Crichton, as the Jesuits of romance always must be and always are. Under the astute guidance and unbounded influence of such a preceptor, "Johnny" grows up into a perfectly trained and devoted pupil, ready to sell himself body and soul to the Jesuit cause. Mr. Courthouse evidently believes that such unattached emissaries are wandering about the world, doing the devil's work, still, and that there always has been a small army of amateur conspirators vaguely plotting for the supremacy of the Pope at the bidding of the normal Father St. Clare. When "Johnny"—for he continues to be "Johnny" at intervals till the end of the book—is ripe for it, he becomes a page in the household of Queen Henrietta Maria, and afterwards Esquire of the Body to Charles I. Agitated by doubts and questionings, anxiously fingering at the old Gordian knots,

Unskilled to sunder and too weak to cleave, he is brought into relations with most of the notable personages of that romantic period, when our old English constitution and life and habits and convictions were all breaking up, and resolving themselves into new shapes and new combinations. It is while describing all this in dramatic fashion, making his hero half showman, half actor, in the various scenes, that the author's knowledge of the time appears to greatest advantage. John Inglesant has long interviews with Hobbes one day, with Crashaw another; he attends a *science* at an astrologer's; he goes down to Little Gidding, and is brought under the influence of Nicholas Ferrar and the saintly life of his strange household; he comes across Quakers and Puritans with extravagant creeds; he fights for the king and is wounded, is used by his Jesuit friends as an agent in the business of Lord Glamorgan's Irish plot, narrowly misses being hung, gets thrown into the Tower, and lies there till his old tutor, the inevitable Jesuit, manages to get his release. It is easy to see that here are abundant materials for a good "romance" if Mr. Courthouse had stopped at this point; but, like a fluent preacher who must needs deliver his soul, he has only half done with us when we are expecting the benediction. At this point the story takes a turn, and the scene changes: Johnny Inglesant is sent wandering through the cities of Italy; he moves among the historic personages of Italian courts, is plotted against and plots spite of

himself, is present at Rome when Innocent X. dies, and is even a subordinate actor at the Conclave which elected Fabio Chigi to the Papacy as Alexander VII.; he comes under the influence of Molinos and the Quietists, as he had already come under that of Serenus Cressy; but gradually his courtly life makes him less of a pietist and more of a man of the world. He is fascinated by an Italian lady, whom he eventually marries; he loses his wife and child, and ends by settling down as a melancholy English gentleman, who accepts for want of anything better the compromise offered by the Church of England. In this second half of the book the author displays at least as intimate an acquaintance with Italian history in the seventeenth century as in the first half he had shown with the history of England; and the descriptions of the old cities, of Italian manners, and of the byways of contemporary controversies and intrigues are sometimes characterized by rare pictorial ability and a certain subtlety of thought and expression which only the man of genius can attain. But everywhere diffuseness is the writer's bane. There are elaborate speeches extending over four or five pages; there are pictures of scenery which would be too long for one of Mr. Murray's handbooks; there are explanations which will weary the most patient reader. Life is too short for all this dwelling upon minutiae; and yet there are some noble passages in the book. The account of Little Gidding is admirably done; the ghastly description of Naples during the plague is extremely powerful; the scene in which Mary Colet refuses to marry the hero, that in which he spares his brother's murderer, and that in which punishment overtakes the wretched man at the hands of a ruffian whom he came to slay are finely conceived and skilfully executed; but the prodigality in the method of treatment, the peculiar luxuriance of style which yet is not verbosity, the habit of saying too much and of pointing out too many things, render it extremely difficult to extract any passage which would do the author justice or give the reader a fair idea of the merits and defects of a literary effort which is far too ambitious to bespoken of without respect, and which yet misses the success that so gifted a writer had some claim to expect for the pains he has bestowed upon his book. We give the following as one of the few passages of moderate length which are at once quotable and fairly representative of the author's manner:—

"You, and natures like yours, make this great error, you are moralizing and speculating upon what life ought to be, instead of taking it as it is, and in the mean time it slips by you, and you are nothing, and life is gone. I have heard, and you doubtless, in a fine concert of viola, extemporary descant upon a thorough bass in the Italian manner, when each performer, in turn, plays such variety of descant, in concordance to the bass, as his skill and present invention may suggest to him. In this manner of play the consonances invariably fall true upon a given note, and every succeeding note of the ground is met, now in the unison or octave, now in the concords, preserving the melody throughout by the laws of motion and sound. I have thought that this is life. To a solemn bass of mystery, and of the unseen, each man plays his own descant, as his taste or fate suggests, but this manner of play is so governed

and controlled, by what seems a fatal necessity, that all melts into a species of harmony: and even the very discords and dissonances, the wild passions and deeds of men, are so attuned and adjusted, that without them the entire piece would be incomplete. In this way I look upon life as a spectacle, in *theatro ludicæ*. Have you sat so long that you are tired already of the play?"

CHRISTMAS BOOKS.

- The Hair of Kilfinnan.* By W. H. G. Kingston. (Sampson Low & Co.)
Jack and Jill. By Louisa M. Alcott. (Same publishers.)
The Lily of Leyden. By W. H. G. Kingston. (Society for Promoting Christian Knowledge.)
Stepping Stones. By Sarah Doudney. (Lubster & Co.)
Two Rose Trees. By Mrs. Minnie Douglas. (Griffith & Farran.)
Dogged Jack. By the Author of 'True under Trial.' (Wells Gardner.)
The Veracious History of a Black-and-Tan Terrier. Edited by Lady Lamb. (Newman & Co.)
Wracked Lives; or, Men who have Failed. By W. H. Davenport Adams. Series I. and II. (Society for Promoting Christian Knowledge.)
Jane Austen and her Works. By Sarah Tytler. (Cassell & Co.)
Aunt Judy's Annual Volume for 1880. Edited by H. K. F. Gatty. (Bell & Sons.)

'THE HAIR OF KILFINNAN' is a stirring narrative of sea-fights and shipwrecks, Whiteboyism in Ireland, and negro insurrections in the West Indies. These parts of the book are circumstantial enough to satisfy even a schoolboy, though the love story and the identification of the fisher boy Dermot O'Neil with the lost heir of Kilfinnan will appeal less directly to his tastes. But the sentimental passages are not too numerous, and the book will be a favourite.

Jack and Jill in their Transatlantic phase are a boy and girl who, in one of the sliding parties of the village youth, get thrown from their sledge, and are laid up in the same house during winter. It is a harmless and healthy story, though the dialect of the youngsters will, it may be hoped, remain a foreign tongue to English boys and girls. As giving a good deal of insight into the most wholesome sort of child-life in America it is valuable. The tender age at which children in the States begin to live as it were in public, to make speeches, and act parts is very curious.

'The Lily of Leyden' is a successful attempt to condense and popularize for the nursery one of the heroic passages in the revolt of the Netherlands. The facts of the relief of Leyden are accurately given, and the story of the use of the carrier pigeons will impress a brave deed on the memory.

'Stepping Stones' seems rather an immature book for grown people, and somewhat precocious for the young. It is, however, a well-intentioned and simple history of certain young ladies upon whom a change from comparative wealth to poverty has a bracing and beneficial effect; also it relates the vacillation of a curate who, being somewhat of a toady and ashamed of his humble origin, is seduced by the attentions of a lady of title from his allegiance to one of the heroines. He is received into favour again, which is more than he deserves, and Mrs. Westyn recovers her wealth, which is rather a tame conclusion. The manner of it is pathetic, as she finds a missing receipt in a garment of her late husband's with which she has always refused to part, until in her poverty she has recourse to it as the only gift she can bestow upon a poorer neighbour. The book is a girl's novel of the religious sort.

'Two Rose Trees' is also a girl's book, and also relates the downfall of the owners of those plants from a condition of comfort to one of poverty, and their miraculous restoration to wealth. But the poverty is less real and the

wealth greater than in Mrs. (!) Doodney's conception; and, on the whole, the rose trees enjoy themselves. What purpose can be served by a description of commonplace life at a girls' school, and of commonplace amusements in the holidays, it is difficult to see.

'Dogged Jack' is the tale of a severe father and obstinate son, their misunderstandings, their love for each other, and their reconciliation by means of Jack's sister Polly. It is well written, and youthful scapegraces are warned by a terrible instance of the results of practical joking. The deathbed piety of infants is but morbid reading for the young, but grown-up people may fairly be touched by little Polly's end.

There are so many excellent books about dogs, from 'Rab and his Friends' downwards, that one is sorry for the black-and-tan terrier. His autobiography is written in fashionable though not quite grammatical English, but boys will despise him, and girls will find it impossible to grow sentimental over him. He is the dullest of dogs.

Mr. Davenport Adams has chosen rather a melancholy theme. His biographies are compiled with his usual care and good sense, and, if not entertaining, are sound and unobjectionable reading.

We shall be glad if Miss Tytler's book induces any girls to read Miss Austen. We are not, however, sanguine. Why, instead of compiling these abstracts, did not Miss Tytler try to write a life of Miss Austen? Mr. Austen Leigh's book is unsatisfactory, and it would be yet possible to recover facts that will soon be forgotten.

Aunt Judy's volume will be most welcome to girls. The letter-press is excellent, but the illustrations are not what they should be.

OUR LIBRARY TABLE.

Messrs. BENTLEY & SON send us *Five Weeks in Iceland*, by Miss C. A. de Fonblanque. Miss de Fonblanque, who informs her readers that the clowns of Reykjavik declared her to be a beautiful girl, went to Iceland last year, and now relates in a handsome volume her experiences of the journey. They mostly ranged from "sad" to "detestable." The ladies went to church in Reykjavik; they heard a bell that brayed like an exasperated donkey; the coats and trousers of the male congregation were ill made. A secular-looking person committed the outrage of robbing the clergyman under the nose of the congregation; this was in a burial chapel temporarily used as a place of worship during repairs at the cathedral. The dean cleared his throat with objectionable vigour. A spittoon for his use desecrated the altar! Singing and music were not excruciatingly bad, but each note took a minute! The dean chanted dismally. Then the church became insufferably hot, and Miss de Fonblanque left in disgust. Miss de Fonblanque finds the Icelanders thoughtful, persevering, and studious; yet when they hear of stirring events that are taking place in Europe, "they are scarcely interested or impressed by them." "Iceland is too poor and too apathetic" to do much for herself. Yet well-informed authorities, like Prof. Fiske and Mr. Rodwell, give accounts of progress which, all things considered, is simply marvellous. Miss de Fonblanque quitted Iceland after having seen next to nothing of it, and returned home "in excessive juxtaposition" with her fellow travellers.

The Forty-first Annual Report of the Deputy-Keeper of the Public Records contains two important appendices—the Exchequer Records and the Calendar of the Norman Rolls. We have adverted to the many glimpses into social life and constitutional and family history which the Exchequer Records have given in the periods dealt with in previous Reports, and although they are now calendared to so late a period as from William and Mary to George I., their interest does not seem to lessen. They deal with

all sorts of legal matters and refer to all grades of society. We get a peep into a ladies' boarding school of Queen Anne's reign at p. 436, a peep that will supply a good note to the history of English education. The interior of a solicitor's house in Downing Street, Westminster, is given on p. 137: it had "at least six or seven beds in it and sufficient pewter and other necessary household stuff to the value of fifty pounds at y^e least, besides a considerable quantity of plate a silver tankard, two silver tumblers, two silver salves, a sett of silver castors, a pair of silver candlesticks, a large silver tea pot, one or two silver plates, about a dozen of silver spoons and a dozen of silver forks, and one or two silver porringers, and a pair of silver snuffers, and a silver snuffe pan and fower silver salts and a silver ladle, at the value of sixty pounds at the least," besides other goods which are described. A document on p. 376 affords an interesting account of a case before the Stannary Courts of Cornwall, and on p. 363 we learn something about the exchange value between England and East India and Persia. These are a few items culled at random to show the varied information contained in these calendars, and we present the following specimens of curious field-names, which will be interesting to many readers of *Notes and Queries*, where the subject is being taken up: "The Biggie" (p. 45), lands called "Labour in Vain" (p. 305), "Rugg-hag" (p. 362), and "the Madams" (p. 368). In "Suttdown alias Sutton" (p. 549) we meet with a step in the spelling of an old name. Turning from these to the Calendar of the Norman Rolls of Henry V., we find still more interesting historical documents. This calendar, we are told, completes the work begun in 1845 by Sir Thomas Duffus Hardy in his 'Rotuli Normannie in Turri Londonensi,' and brings down the series to the year 1422. The Rolls fall into several classes. One class consists of Henry V.'s regrants of land in France to those who submitted to his rule, and an examination of these shows that the king's conquest of Normandy was marked throughout by great clemency. The second class consists of grants of French lands to English nobles. Grants of office constitute the third class of entries. Then there are many documents of a diplomatic character—treaties between the king and the Duke of Brittany, truces and prorogations of the truces between the king and the Duke of Burgundy, and other valuable memorials of these stirring times. The compiler has added a most useful and acceptable table showing the modern spellings of the names of French towns mentioned in the Rolls, and this table should be of value to students irrespective of its connexion with these particular documents. The martial character of King Henry V. is remarkably shown by the nature of the services imposed upon the lands he granted out to his followers after the conquest of France. In only one or two cases have we been able to identify any other service by a male tenant than such as "yearly a sword of Gascony," "yearly a lance," "yearly a pair of plated gauntlets," "yearly a belt for a coat of mail," "yearly a pair of gilt spurs," "yearly a pole-axe," "yearly a dagger" to the king; and although these of course belong to some extent to the spirit of the times, they must also reflect the character of Harry of Monmouth, the noble-hearted and gallant prince, even if he be rightly considered a misjudging monarch.

Mr. WILLIAM BLADES has published a pleasant little volume of bibliographical gossip under the title of *The Enemies of Books* (Trübner & Co.). Mr. Blades discourages agreeably about fire, dust, water, gas, ignorance, the bookworm (the insect, not the two-legged idolator), collectors and binders: they all have done much evil in their day. Fire is the most obvious foe, and Mr. Blades feelingly deplores the greatest loss of modern times, "the magnificent Library of Strasbourg," "burnt by the shells of the German army in 1870"; and every one will sym-

pathize with his denunciation of the bookbinder who does not respect margins and the vandal who cuts illuminated capitals out of missals. But it is impossible to allow without protest even Mr. Blades to speak of "Cæsar's Alexandrian War, A.D. 381."

Cruden's *Concordance* is not likely soon to lose its popularity, and the edition which Messrs. Ward, Lock & Co. send us will probably prove popular, if only for its illustrations, most of which are well selected and appropriate.—Messrs. Routledge have sent us an abridgment, edited by the Rev. C. S. Carey, but a Concordance is almost useless if not complete.

Mr. FLEMING has issued for the fourth time his *Index to our Railway System* (Edinburgh Wilson). Mr. Fleming takes a most unfavourable view of the management of English railways.—Mr. Bogus has sent us Mr. Fry's useful *Guide to the London Charities*. Mr. Gardner's bequest of 330,000*l.* is the great event of the year in the world of charity.—Beach's *Cash Housekeeping Book* is simple and very cheap.

We have on our table *Holland*, by E. De Amicia, translated from the Italian by C. Tilton (Allen & Co.),—*Saint Louis and the Thirteenth Century*, by G. Masson (Low),—*The Other Side: How It struck Us*, by C. B. Berry (Griffith & Farran),—*The Class-Book of Mental Arithmetic*, by D. Marwood (Walker & Co.),—*The Faults of Speech*, by A. M. Bell (Trübner),—*The Tenth Book of Virgil's Æneid*, by J. T. White (Longmans),—*An Introduction to Geometry, with Euclid's Elements, Book I.*, by J. Walmsley (Hodgson & Sons),—*Glossaries of England*, by J. R. Blakiston (Griffith & Farran),—*Professional Book-keeping*, by W. J. Gordon (Wyman & Sons),—*Queen's College Calendar, 1880-81* (Macmillan),—*Dublin University Examinations for Women: Examination Papers, 1880* (Dublin, Hodges, Foster & Figgis),—*Vox Populi*, by C. Lunn (Reeves),—*Brain-work and Over-work* (Ward & Lock),—*Transcendental Physics of Johann Carl F. Zollner*, translated from the German by C. C. Massey (W. H. Harrison),—*The Natural History of the Agricultural Art of Texas*, by H. C. McCook (Lippincott & Co.),—*British Bee-Farming: its Principles and Pleasures*, by J. F. Robinson (Chapman & Hall),—*Old Cardross*, by D. Murray (Glasgow, MacLehose),—*Illustrated Guide to Glasgow and the Clyde* (Ward & Lock),—*Perkins's Congressional District Vote Map of the United States* (Trübner),—*Blues and Buffs*, by A. Mills (Longmans),—*The Johnsons*, edited by C. Burnell (Brook & Co.),—*Sweet William*, by Mrs. T. Erskine (S. P. C. K.),—*A Decoder in Tracts*, by L. T. Meade (Isbister),—*The House on the Bridge*, by C. E. Bowen (Griffith & Farran),—*The Works of Percy Bysshe Shelley*, Fourth Series, edited by R. H. Shepherd (Chatto & Windus),—*The New Era: a Dramatic Poem*, by V. Vaughan (Chapman & Hall),—*The Cardinal Archbishop*, by Col. Colomb (Kegan Paul),—*Mary Magdalene: a Poem*, by Mrs. R. Greenough (Kegan Paul),—*The Ethical and Social Aspect of Habitual Confession to a Priest*, by T. Thornely (Macmillan),—*Messianic Prophecies: Lectures*, by F. Delitzsch, translated by S. J. Curtis (Edinburgh, T. & T. Clark),—*Jesus Christ: His Life and Work*, by the Rev. F. A. Malleon (Ward & Lock),—*A Rational View of Jesus and Religion*, by E. W. McComas (New York, J. W. Lovell),—*The Divine Problem*, by E. W. McComas (New York, J. W. Lovell),—*The Endowments of Man*, by Bishop Ullathorne (Burns & Oates),—*Feldmarschall Fürst Blucher von Wahlstatt*, by Dr. F. Wigger (Nutt),—*Sir Orfeo*, by Dr. O. Zislo (Breslau, W. Koebner),—and *Sprachenwelt*, Part II, Europa, by Dr. H. A. Manitius (Leipzig, C. A. Koch). Among New Editions we have *Black's Picturesque Tourist of Scotland* (Edinburgh, A. & C. Black),—*A Short History of German Literature*, by Prof. J. K. Hosmer (Trübner),—*The Boy's Own Book of Natural History*, by the Rev. J. G. Wood (Routledge),—*The Teacher's*

Work, by J. Palmer (Hamilton).—*A Class-Book of Inorganic Chemistry*, by D. Morris (Philip & Son).—and *Ambulance Lectures*, by L. A. Weatherly (Griffith & Farran).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Burdell's (Rev. F.): *The Pasoply, or the Whole Armour of God*, 18mo. 3/6 cl.
 Chedleigh's (M. E.): *The Jewish Sabbath*, 8vo. 7/6 cl.
 Ewald's (Dr. G. H. A.): *Commentary on the Psalms*, translated by Rev. E. Johnson, Vol. 1, 8vo. 10/6 cl.
 Gish's (C.): *Hours with the Bible, Creation to the Patriarchs*, cr. 8vo. 6/6 cl.
 Jacobus's (M. W.): *Notes on the Book of Genesis*, cr. 8vo. 6/6 cl.
 Jelf's (G. E.): *Conclusions of the Christian Seasons*, Part 1, Advent to Easter, cr. 8vo. 6/6 cl.
 Raleigh's (A.): *The Way to the City*, cr. 8vo. 7/6 cl.

Fine Art and Archaeology.

- Emphy's (T.): *The Likeness of Christ, being an Enquiry into the Verisimilitude of the Received Likeness of our Blessed Lord*, edited by W. Baylis, imp. 4to. 10/6 cl.
 Welford's (R.): *Descriptive and Historical Account of the Monuments and Tombstones in the Church of St. Nicholas, Newcastle-upon-Tyne*, 4to. 31/6 cl.

Poetry.

- Leonard's (H. C.): *John the Baptist, an Epic Poem*, in three books, cr. 8vo. 3/6 cl.
 Little Wide-Awake Poetry Book, fcap. 4to. 2/6 ds.
 Yonge's (C. M.): *Aunt Charlotte's Evenings at Home with the Poets*, roy. 18mo. 6/6 cl.

Philosophy.

- Jewson's (W. S.): *Studies in Deductive Logic*, cr. 8vo. 6/6 cl.
 History and Biography.
 Bouquet's (B. E.): *Hindu Chronology and Antediluvian History*, 8vo. 3/6 cl. 1p.
 Candlish's (R. S.): *Memories of*, by W. Wilson, 8vo. 12/6 cl.
 Men worth Remembering: Henry Martin, by Rev. C. D. Bell, cr. 8vo. 3/6 cl.
 Paulist (Sir Anthony): *Life of, late Principal Librarian of the British Museum*, by L. Fagan, 3 vols. 8vo. 25/6 cl.
 Pizarro, his Adventures and Conquest, by G. M. Towle, 3/6 cl.
 Saunders's (W. H.): *Annals of Portsmouth, Historical, Biographical, and Statistical*, 8vo. 6/6 cl.
 Shene's (W. F.): *Celtic Scotland*, Vol. 3, 8vo. 15/6 cl.
 Smart's (H.): *his Life and Work*, by W. Sparck, cr. 8vo. 10/6 cl.
 Timpson and Mallbran: *Reminiscences of those Renowned Singers*, edited by W. H. M., 8vo. 2/6 cl.

Geography and Travel.

- Thomson's (W. M.): *Southern Palestine and Jerusalem*, 21/6 cl.
 Williamson's (A.): *Sport and Photography in the Rocky Mountains*, folio. 45/6 cl.

Philology.

- Boulter's (A.): *Second Book of French Composition for Advanced Classes*, cr. 8vo. 3/6 cl.
 Sachs's German Conversational Grammar, cr. 8vo. 3/6 cl.
 Xenophon's *Anabasis*, First Four Books, with Notes adapted to Goodwin's Greek Grammar, edited by W. W. Goodwin and J. W. White, 18mo. 5/6 cl.

Science.

- Smith's (C. M. K.): *The Premium Calculator*, roy. 8vo. 5/6 cl.
 Tolhausen's (A.): *Corliss Engines and Allied Steam Motors*, a Translation of W. H. Child's Work, with Additions, Vol. 1, 4to. Text, Vol. 2, folio Plates, 1/2 half-morocco.
 Williams's (W. M.): *A Simple Treatise on Heat*, cr. 8vo. 2/6 cl.

General Literature.

- Black's (C.): *Mercuries, and other Stories*, cr. 8vo. 3/6 cl.
 Buxton's (B. H.): *From the Wings*, 3 vols. cr. 8vo. 31/6 cl.
 Coase's (Dr. L.): *Guide to the Study of Political Economy*, translated by W. S. Jevons, cr. 8vo. 4/6 cl.
 Craik's (G. M.): *Elly's Love Story*, 18mo. 3/6 ds.
 Disraeli's (Benjamin): *by Author of 'The Sign of the Cross'*, 3 vols. 3/6 cl.
 Dodd's (W.): *London University Matriculation Examination. What to Read and How to Read It*, cr. 8vo. 2/6 cl.
 Ellis's (A. R.): *Sylvestra, Studies of Manners in England from 1170 to 1800*, 2 vols. cr. 8vo. 31/6 cl.
 Ewing's (J. H.): *We and the World, a Book for Boys*, 5/6 cl.
 Hardy's (T.): *The Trumpet-Major*, 3 vols. cr. 8vo. 31/6 cl.
 In the City, a Story of Old Paris, by Author of 'The Spanish Brothers', cr. 8vo. 3/6 cl.

- In the Desert, a Story of the Church under the Cross, by Author of 'The Spanish Brothers', cr. 8vo. 3/6 cl.
 Jamieson's (R.): *Political Economy for Business People*, 6/6 cl.
 Jepson's (R. M.): *With the Colours*, 18mo. cr. 8vo. 3/6 cl.

- Langbridge's (F.): *Pencock Alley, or a Boy and Girl against the World*, cr. 8vo. 2/6 cl.
 Leslie's (E.): *Caught in the Tolls*, cr. 8vo. 2/6 cl.

- "Not Quite a Peck of F—": a Domestic Story for Girls, by Author, cr. 8vo. 6/6 cl.
 Payn's (J. A.): *Confidential Agent*, 3 vols. cr. 8vo. 31/6 cl.

- Phillips's (Miss): *Meyrick's Promise, a Book for Girls*, 5/6 cl.
 Play Days, a Book of Stories for Children, imp. 18mo. 3/6 cl.
 Reed's (Rev. A.): *Ida Vane, a Tale of the Restoration*, 8/6 cl.

- Sands's (J.): *Frank Fowerhorn, a Story of Adventure in the Pampas of Buenos Ayres*, cr. 8vo. 3/6 cl.
 Shaw's (C.): *In the Sunlight and Out of It*, cr. 8vo. 2/6 cl.

- Stingling Quadrille and Lancers, 4to. 2/6 ds.
 Stracey's (Lieut.-Col. M.): *An Arrangement of Battalion Drill*, 18mo. 2/6 cl.

- Symington's (M.): *Marion Scatterthwaite, a Story of Work*, cr. 8vo. 6/6 cl.

- Thorn's (I.): *A Six Years' Darling*, cr. 8vo. 4/6 cl.
 Two Miss Dawsons (The), by Author of 'The Balmie', 5/6 cl.

- Wale's (M. J.): *Sword and Surplus, or Thirty Years' Reminiscences of the Army and the Church*, 8vo. 15/6 cl.
 Winthrop's (A. T.): *Wilfred, a Story with a Happy Ending*, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

- Friedländer (M. H.): *Charlme Hadorot*, 18mo.
 Felder's (O.): *Grundriss der Christlichen Glaubens u. Bittenlehre*, 2m.
 Friedemann (G.): *De Fidel Notione Ethica Paulina*, 1m. 2r.

- Vollers (K. A.): *Das Dodekapropheten der Alexandriner*, Part 1, 1m. 50.

Law.

- Ogonowski (A.): *Oesterreichisches Klagbüchlein*, Part 1, 10m.

Music.

- Kieczyński (J.): *Frédéric Chopin*, 2fr.

Philosophy.

- Roberts (J.): *Die Welt als Wahrnehmung u. Begriff*, 6m.
 Spitz (A.): *Vier Grundfragen*, 2m.

History.

- Schultz (A.): *Das Hölische Leben zur Zeit der Minnesänger*, 12m.

Philology.

- Andor (P. J.): *Rhetorische Elementargrammatik*, 2m. 50.

- Colluth. *Lyopopolitani Carmen de Bapta Helena*, ed. E. Abel, 4m.
 Linke (H.): *Macrobi Saturnaliorum Fontes*, 1m. 50.

- Lots (W.): *Die Inschriften Tiglathpilesers I.*, 2m.
 Möllendorff (G. v.): *Anleitung zur Hochchinesischen Sprache*, 15m.

- Rotheim (M.): *Tiballi Codices*, 2m.
 Spitta-Bey (W.): *Grammatik d. Arabischen Vulgaridiaktes*, v. Ägypten, 2m.

- Thiessen (J. H.): *Die Legende v. Klagotami*, 2m.
 Zinnow (A.): *Psyche u. Eros, ein Mäuschen Märchen*, 6m.

Science.

- Auspitz (H.): *Die Hautkrankheiten*, 7m.
 Bourgon (A. E.): *Traité de Pharmacie Galénique*, 11fr.

- Griesbach (A.): *Gesammelte Abhandlungen zur Pharmaco-graphie*, 20m.

- Heppe (O.): *Die Wärme in der Röhrenheide u. Colomado*, 6m.

- Kamowitz (M.): *Die Classification u. die Erkrankungen d. Knochensystems*, Part 1, 10m.

- Le Cour (P.): *Das Phönische Rad*, 2m.
 Mittheilungen aus dem Embryologischen Institute in Wien, ed. S. L. Schenk, Vol. 2, Part 1, 4m.

- Neumann (O.): *Peripolaren Coordinates*, 1m. 50.

- Neumann (C.): *Die Vertheilung der Elektrizität auf c. Kugelcalotte*, 2m. 40.

- Weiss (J.): *Die Psychiatrie*, 8m.

- Wölfler (A.): *Entwicklung u. Bau der Schilddrüse*, 18m.

General Literature.

- Girardin (E. de): *L'Épique de l'Homme, Lettre à M. Alexandre Dumas fils*, 2fr.

- Malmros (R.): *Le Capitaine Brice-à-Dieu*, 3fr. 50.

- Steppler (P.): *Études sur la Littérature Française, Moderne et Contemporaine*, 3fr. 50.

- Vast-Bouvard: *La Vieille Garde*, 3fr. 50.

GRAND CHORUS OF BIRDS FROM ARISTOPHANES ATTEMPTED IN ENGLISH AFTER THE ORIGINAL METRE.

[I was allured into the antedict of this experiment by consideration of a fact which hitherto does not seem to have been taken into consideration by any translator of the half divine humourist in whose incomparable genius the highest qualities of Rabelais were fused and harmonized with the supreme gifts of Shelley; namely, that his marvellous metrical invention of the anapestic heptameter was almost exactly reproducible in a language to which all variations and combinations of anapestic, iambic, or trochaic metre are as natural and pitiable as all dactylic and spondaic forms of verse are unnatural and abhorrent. As it happens, this higher central interlude of a most adorable masterpiece is as easy to detach from its dramatic setting, and even from its lyrical context, as it was easy to give line for line of it in English. In two metrical points only does my version vary from the verbal pattern of the original. I have of course added rhymes, and double rhymes, as necessary makeweights for the imperfection of an otherwise inadequate language, and equally of course I have not attempted the impossible and undesirable task of reproducing the rare exceptional effect of a line overcharged on purpose with a preponderance of heavy-footed spondaics; and this for the obvious reason that even if such a line—which I doubt—could be exactly represented, not by foot and pause for pause, in English, this English line would no more be a verse in any proper sense of the word than is the line I am writing at this moment. And my main intention, or at least my main desire, in the undertaking of this brief adventure was to renew as far as possible for English ears the music of this resonant and triumphant metre, which goes ringing at full gallop as of horses who

canoe as 'twere to the music

Their own hoofs make.

I would not seem over curious in search of an apt or inept quotation, but nothing can be fitter than a verse of Shakspeare's to praise at once and to describe the most typical verse of Aristophanes.]

(The Birds, 685-723.)

Come on then, ye dwellers by nature in darkness, and like to the leaves' generation,
 That are little of might, that are moulked of mire,
 unenduring and shadowlike nations,

Poor plumelless ephemerals, comfortless mortals, as
 visions of shadows fast fleeing,
 Lift up your mind unto us that are deathless, and
 dateless the date of our being:

Us, children of heaven, us, ageless for aye, us, all of
 whose thoughts are eternal;

That ye may from henceforth, having heard of us
 all things aright as to matters super-nal,
 Of the being of birds and beginning of gods, and of
 streams, and the dark beyond reaching,
 Truthfully knowing aright, in my name find Prodicus
 pack with his preaching.

It was Chaos and Night at the first, and the black-
 ness of darkness, and Hell's broad border,
 Earth was not, nor air, neither heaven; when in
 depths of the womb of the dark with out order 10

First thing first-born of the black-plumed Night was
 a wind-egg hatched in her bosom,
 Whence timely with seasons revolving again sweet
 Love burst out as a blossom,
 Gold wings gleaming forth of his back, like whirl-
 winds gustily turning.

He, after his wedlock with Chaos, whose wings are
 of darkness, in Hell broad-burning,
 For his nestlings begat him the race of us first, and
 upraised us to light new-lighted.

And before this was not the race of the gods, until
 all things by Love were united:

And of kind united with kind in communion of
 nature the sky and the sea are
 Brought forth, and the earth, and the race of the
 gods everlasting and blest. So that we are

Far away the most ancient of all things blest. And
 that we are of Love's generation

There are manifest manifold signs. We have wings,
 and with us have the Loves habitation;

And manifold fair young folk that forswore love
 once, ere the bloom of them ended,
 Have the men that pursued and desired them sub-
 dued, by the help of us only befriended,

With such baits as a quail, a flamingo, a goose, or a
 cock's comb staring and splendid.

All best good things that befall men come from
 us birds, as is plain to all reason;

For first we proclaim and make known to them
 spring, and the winter and autumn in season:

Bid sow, when the crane starts clanging for Africa,
 in shrill-voiced emigrant number,

And calls to the pilot to hang up his rudder again
 for the season, and slumber;

And then weave cloak for Orestes the thief, lest he
 strip men of theirs if it freezes.

And again thereafter the kite reappearing announces
 a change in the breeze,

And that here is the season for shearing your sheep
 of their spring wool. Then does the swallow 30
 Give you notice to sell your greatcoat, and provide
 something light for the heat that's to follow.

Thus are we as Ammon, or Delphi, unto you, Dodone,
 nay, Phoebus Apollo.

For, as first ye come all to get auguries of birds,
 even such is in all things your carriage,

Be the matter a matter of trade, or of earning your
 bread, or of any one's marriage.

And all things ye lay to the charge of a bird that
 belong to discerning prediction:

Winged fame is a bird, as you reckon: you sneeze,
 and the sign's as a bird for conviction:

All tokens are "birds" with you—sounds too, and
 lackeys, and donkeys. Then must it not follow
 That we ask to you all as the manifest godhead
 that speaks in prophetic Apollo?

ALGERNON CHARLES SWINBURNE.

PROF. FOWLER'S 'LOCKE.'

Oxford, Oct. 23, 1880.

I AM anxious to answer Mr. Fox Bourne's
 charges against me in the *Athenæum* of last
 week in such a way as not to disguise or dis-
 parage the debt which I really owe to his 'Life
 of Locke.' To say that it is the best and most
 complete biography of Locke in existence would
 be doing it mere justice, and, being such, I
 presume that any one writing a short life of
 Locke must be under important obligations to
 it. I had endeavoured to express, in my own
 case, the extent of those obligations by a note
 prefixed to my volume, and by the repeated
 mention of Mr. Fox Bourne's name in my text.
 To show my anxiety to do full justice to his
 researches, I may draw attention to the fact
 that on the very first page of my book I take
 occasion to refer to Lady Masham's letter (to
 the transcript of which he attaches so much
 importance) in the Remonstrants' Library at
 Amsterdam, though the passage which I quote
 exists word for word in so well known a work
 as Le Clerc's 'Eloge.' Indeed, I was actuated
 throughout in writing my own sketch of Locke
 by a desire to draw attention to a book which I
 thought had not obtained the circulation which
 was its due.

But anxious as I am to do full justice to Mr.
 Fox Bourne, I am bound also, in justice to
 myself, to say that I believe that at least three-
 fourths of the biographical matter of my book
 (and as to the other matter, I understand there

is no question) would have been written had Mr. Fox Bourne's work never been published. I have for twenty years or more taken a great interest in everything relating to Locke's life or works, and diligently read anything of the kind which came in my way. Le Clerc's 'Eloge,' Lord King's 'Life,' Locke's published correspondence, the personal matter contained in the editions of his collected works, Humphrey Prideaux's notices of Locke in his letters to Ellis, Christie's 'Life of Shaftesbury,' Lord Campbell's 'Life of King,' besides many minor sources of information, were well known to me before Mr. Fox Bourne's work appeared, and would have furnished material enough for a more complete life than can be given of most of Locke's contemporaries.

Mr. Fox Bourne's 'Life' (though I am not aware that it brought to light any facts of capital importance either in the life or character of Locke which were not previously known) supplied a large amount of curious and interesting information hitherto inaccessible, and reduced the whole of the material to chronological order. It occupies, therefore, the position which the most recent book on any subject, if fairly well executed, must necessarily hold, and its author must be content and should be glad that it should be used by subsequent writers. Of course, it must be used honestly in conjunction with other material. For my own part, I feel confident that the use I have made of it has been a perfectly honest one, and such a use as every author has a right to make of the works of his predecessors.

Mr. Fox Bourne intimates that I have not in any important respect added to or corrected his work. He would have executed his task very ill if, in a biography at least ten times the size of mine, he had left me many important facts to add. With respect to accuracy, I will ask any one acquainted with Oxford to compare Mr. Fox Bourne's notices of Locke's Oxford life with mine, or any one acquainted with Latin to compare our respective translations of any documents the original of which is in that language. I might add other points under this head, but it is far from my wish to disparage the excellent service which Mr. Fox Bourne has done to an author in whom we are both interested.

One word as to the more general question raised by Mr. Fox Bourne. He seems to be under the impression that not only any public documents which he may have been the first to transcribe, but any previously published matter which he has once incorporated into his works, henceforth become his private property, to be used by others only with his permission. I shall not discuss this view, or ask how it would have affected the contents of his own work. I will only observe that if it prevailed literature would be reduced within a very narrow compass indeed.

THOMAS FOWLER.

GIPSIES.

10, Wellington Street, Portobello, N.W.

Your correspondents have missed one point with reference to James IV.'s letter to the King of Denmark, viz., that while the undated draft in the British Museum is ranged among MSS. of the year 1506, the original in the Danish archives bears date 5th July, 1505. It is still not the earliest document attesting the certain presence of gipsies in Great Britain, an entry in the accounts of the Lord High Treasurer of Scotland running: "1505, Apr. 22. Item to the Egyptians be the Kingis command, vij lib." (Crofton, 'Annals of English Gipsies under the Tudors,' pp. 4-5).

The following has, I believe, escaped the notice of every writer on the gipsies:—"In the year 1624 eleven gipsy women were sentenced to be drowned in the North Loch of Edinburgh, in the hollow now covered by the verdure of the Prince's Street Gardens." It comes from a very

accessible source, Hill Burton's 'History of Scotland,' vol. vii., p. 253 of 1876 edition. But can any one inform me what was Mr. Burton's authority for the statement, no notice of this episode occurring in Chambers's 'Domestic Annals,' or any other work where one might look for it?

FRANCIS H. GROOMER.

MS. LETTERS OF SPINOZA IN THE ROYAL SOCIETY'S LIBRARY.

It was lately suggested by Dr. Berthold Auerbach (in an article in the *Neue Freie Presse*) that unpublished portions of Henry Oldenburg's correspondence with Spinoza might possibly exist among the papers of the Royal Society, of which Oldenburg was the first secretary. I have now acted on this hint, which about the same time, when we met at the Hague for the unveiling of the statue of Spinoza, Dr. Auerbach was good enough to communicate privately to me; and I shall be obliged if you will help me to make known the results. It was, of course, too late to use them for my book on Spinoza.

The MSS. collection of the Royal Society contains only a small part of the correspondence in question, namely, two autograph letters from Spinoza to Oldenburg, which appear in Spinoza's published works as Ep. VI. and Ep. XV. There is no trace of Spinoza's answer to Ep. XVI., which is especially noted as missing by the contemporary Dutch translator of the 'Opera Posthuma.' The late Dr. Willis seems to have ascertained this much ('Benedict de Spinoza,' p. 81, where one of the numbers, however, is wrongly given), but not to have thought it worth while to compare the MSS. with the printed text. But in each case the letter itself contains a final paragraph omitted by Spinoza's original editors, and therefore by all subsequent ones. I believe these omissions to have been directed by Spinoza himself, for the following reason. Comparison of the printed text of the body of Ep. XV. with the autograph shows, further, a great number of minute variations in phraseology and order of words, which can be due only to a careful revision of the copy kept by Spinoza; and the reviser can have been no other than Spinoza himself. Editors correct verbal mistakes and slips of the pen, but they do not make such corrections as these. I have not thought it needful for the present to copy all the variants, or to make an equally close examination of Ep. VI., nor do I ask you to print all that I have copied. I propose to communicate a full transcription to Prof. Land, of Leyden, who, in conjunction with Dr. Van Vloten, is about to edit a new text of Spinoza's works for the Dutch Spinoza Committee. Meanwhile a specimen will be enough. I give a few sentences from Bruder's edition, with the readings of the autograph in italics:—

(§ 1) Quod me ad philosophandum tu et nobilissimus (clarissimus) D(omi)n(u)s Boylius benigne hortamini, maximas habeo gratias (habeo gratiam). Ego quidem pro tenuitate mei ingenii, quantum [repeated by mistake in MS.] queo (possum) pergo, &c.

(§ 2) Conabor igitur rationem ostendere, quam me id affirmare cogit; attamen prius monere vellem, &c. (rationem igitur, quam me hoc affirmare cogit, quam paucis potero, explicare conabor. sed prius, &c.).

(§ 3) Circa totum et partes considero [MS. ina. quod] res attentius ut partes aliquas totius [MS. ina. considerantur] quatenus earum natura invicem se accommodat (natura unius nature alterius ita se accommodat) ut [MS. ina. omnes] quoad fieri potest, inter se consentiant, &c.

And so on all through the letter. This establishes beyond reasonable doubt the opinion already expressed (if I remember rightly) by Dr. Land, that Spinoza prepared his own letters for publication. I now give the hitherto unpublished portions. Ep. VI. is undated in the MS. as well as in the printed text, but belongs to the late autumn or winter of 1661-2; it is occupied with detailed criticism on Boyle's physical observations down to the point where, in

the editions, "religiosa desiderantur." The MSS. continues as follows:—

"Nec opus est hec fusius explicare. his habes, amicissime, quæ huc usque notanda reperio in specimina Domini Boylii. quod ad primas tuas questiones attinet, cum meas ad ipsas responsiones percurro nihil video me omisisse. et si forte (ut soleo propter verborum penuriam) aliquid obscure posui, quæso ut id mihi indicare digneris. dabo operam ut ipsa clarius exponam. quod autem ad novam tuam questionem attinet, quomodo acil. res conserperit esse, et quo nexu a prima causa dependant: de hac re et etiam de emendatione intellectus integrum opusculum composui, in cuius descriptione, et emendatione occupatus sum. sed aliquando ab opere desisto. quia nondum ullum certum habeo consilium circa ejus editionem, timeo nimirum ne theologi nostri temporis offendantur, et quo solent odio, in me, qui rixas prorsus horreo, invehantur. tuum circa hanc rem consilium spectabo. et ut acies quid in meo hoc opere continetur, quod concionatoribus offendiculo esse possit, dico quod multa attributa quæ ab iis et ab omnibus mihi saltem notis deo tribuuntur, ego tanquam creaturas considero. et contra alia, propter præjudicia ab iis tanquam creaturas consideratas, ego attributa deo esse et ab ipsis male intellecta fuisse contendo. et etiam quod Deum a natura non ita separam ut omnes, quorum apud me est notitia, fecerunt. tuum itaque consilium specto. te nempè ut fidelissimum amicam aspicio de cuius fide nefas esset dubitare. vale interim et ut cepisti me amare perge qui sum

tuus ex aase

BENEDICTUS SPINOZA."

The questions of Oldenburg's here referred to are in Ep. V. Oldenburg's encouragements and exhortations to Spinoza to publish his work at the end of Epp. VII. and VIII., the occasion of which is not clear as they have hitherto stood, are of course in answer to this. Oldenburg's "quæ nostri seculi et moris theologi ardent," Ep. VIII. § 14, takes up Spinoza's "timeo nimirum ne theologi nostri temporis offendantur." It should seem that the "integrum opusculum," planned in 1661 by Spinoza, which was to treat "de hac re"—namely, the origin and causal connexion of things—"et etiam de emendatione intellectus," must have been of a more ambitious scope than the existing fragment on the 'Amendment of the Understanding.' Perhaps the analytical treatise 'De Emendatione Intellectus' was meant by Spinoza to serve as an introduction to the synthetic exposition of the 'Ethics' (and, notwithstanding its fragmentary state, it is still the best introduction); and at this stage he would be not unlikely to underrate the scale of his work, and think of issuing the matter of this treatise and of the 'Ethics' (so far as then designed) in one "integrum opusculum."

Now for the end of Ep. XV., which in the printed book breaks off with an *etc.* The date is November 20th, 1665.

"Episcopus Monasteriensis postquam male conciliatus friasim, ut hircus Æsopi puteum ingressus est, nihil promovit. imo nisi bruna nimis tempestive incipiat, non nisi cum magni damno friasim relinquit, non dubium est cum suavis unus, aut alterius proditoris, facinus hoc ausum fuisse incipere. sed hec omnia nimis antiqua sunt, ut pro nova scribantur. nec spatium unius, aut alterius septimanæ, aliquid contigit novi, quod scriptio dignum sit. de pace cum Angliis nulla apparet spes. rumor tamen super spargebatur propter conjecturam quandam legati hollandici, in Galliam missi, et etiam, quia ultra islandenses, qui summis viribus principem Arausionem[n]em introducere conantur, idque, ut multi putant, Hollandia magis ut incommodum, quam ut sibi p[ro]p[ri]am, viam quandam somniaverant, nempè ut dictum principem tanquam mediatorem in Angliam mitterent. verum res plane aliter se habet. Hollandi de pace inprocurantur, nec per somnium

cogitant, nisi res eo forte veniat, ut pacem pecunia emant. de Sueci conciliis adhuc dubitatur. putant plerique eum Mētē (Mentz?) petere, alii hollandos. sed hæc non nisi ex conjectura.

hanc epistolam præterita septimana scripseram. sed eam mittere non potui, quia aura Hagam proficisci vetabat. hoc incommodi habet habitare in pago. nam raro suo tempore epistolam accipio, nam, nisi detur ex accidenti occasio eam mittendi suo tempore, septimana una aut altera transit antequam eam accipiam. deinde ut eam suo tempore mittere possim non raro oritur difficultas. cum igitur videam me tibi non tam prompte ac debeo, respondere, id non ex eo venire putes, quod tui obliviscar, interim tempus urget, de reliquis alia occasione, jam nihil aliud dicere possum, quam te rogare, ut Nobilissimo D^o Boylio salutem plurimam ex me dicas, et ut me memor vivas, qui sum

omni affectu tuus

B. DE SPINOZA.

Voorburg, 20 Novembri, 1665.

cupio scire an omnes astronomi judicant duos fuisse cometas ex eorum motu, an vero ad servandam hypothesin Keplerianam. Vale."

On the back:—

"A Monsieur
Monsieur Hendry Oldenburg
Secrétaire de la Société royale
ni the palmall ni at
Jameses fields
ni
London."

The political news about the Bishop of Münster, the Swedes, and the chances of peace is in answer to Oldenburg's inquiry, Ep. XIV. *ad fin.*: "Adiungas ea rogo, quæ apud vos forte dicuntur de tractatu pacis, de Suecici exercitus in Germaniam transvecti consiliis, deque episcopi Monasteriensis progressu"; where cf. Bruder's note. In Ep. XVI, *ad fin.*, Oldenburg replies to this and to Spinoza's postscript: "Quid Suecus nunc molitur et Brandiburgicus, si potes, explica.....P.S. Quid de nuperis comētis nostri philosophi statuunt, brevi tibi indicabo Deo volente." It will be observed that Spinoza's Latin, thus seen as it were in undress, is not that of a master. There are one or two slips in spelling, and a verb in the wrong mood; and he apparently speaks of Mentz by its vernacular name, as not knowing the Latin equivalent. Then we find "cepusti" for *incepisti* at the end of Ep. VI., as preserved in the autograph; and in the same passage he makes an apology for his *verborum penuriam*. All this throws some light on the labour given by Spinoza to subsequent revision, and goes to show that he wrote Latin with a certain difficulty and hesitation, though much more easily than Dutch. So does the autograph letter to L. Meyer preserved in Victor Cousin's library, and now printed for the first time in an appendix to my book. It is a curious but insoluble question whether, after all, Spinoza to the end of his life thought and worked out his ideas in Spanish or Portuguese, which, as being cut off from Jewish society, he can have had few or no opportunities of speaking.

I am requested by Dr. Land to inform your readers that the Spinoza Committee, finding a balance in their hands after payment of all expenses incurred in the matter of the statue, have determined to establish a permanent Spinoza Fund. The first application of this fund will be to provide for the new edition I have already mentioned. Communications for the editors, or additional contributions to the fund, will be thankfully received by Dr. Campbell, of the Royal Library, the Hague.

F. POLLOCK.

NOTES FROM DUBLIN.

THE death of Mrs. Jellicoe, not only the head, but the heart, of the Alexandra College, has been felt by almost every literary person in

Dublin as the loss of a personal friend, and a great blow to the yet struggling system of higher female education in Ireland; for it was chiefly to her energy, her unselfishness, and her power of attracting all that was good and sound in the way of teaching, that the Alexandra College has maintained hitherto its unendowed existence. She was a woman who loved the excitement of work, who hardly knew mental fatigue, and who was always ready to help and advise in every difficulty. Her cheery manner, her quick resource, her womanly sympathy, made friends everywhere, and she will long be mourned, not only by her many pupils, to whom she was a second mother, but by all the best society in Dublin, where she was a well-known and welcome figure. She died simply of overwork, followed naturally by a break up of the nervous system.

The University of Dublin is beginning a new year's work with an altered and strengthened staff on the classical side. Mr. Tyrrell is now Regius Professor of Greek. Mr. A. Palmer has succeeded to the chair of Latin thus left vacant, and during the late summer has produced his critical edition of Propertius, which is indeed a credit to Irish scholarship. Mr. Mahaffy has had the duties of his chair enlarged and its condition improved, so that he was not even a candidate for the chair of Greek, to which he was expected to succeed. He has been making an excursion into his old study, philosophy, during the summer, and has printed a little volume on Des Cartes, which may be expected immediately. In spite of the state of the country the numbers of the undergraduates are not falling off, a singular fact, and one which throws some light on the pretended famine of 1879.

Meanwhile the Queen's University is struggling to maintain its existence, even after its formal condemnation, and is anxiously seeking a reprieve from Mr. Gladstone, who is known to have no fancy for the new concern called into existence by Lord Carnarvon. This new concern, the Royal University as it is called, has at last begun to hold Council meetings and talk about a scheme of education. But nothing has yet been published, and it must wait for funds till a grant is made by Parliament. Some people say that such a grant may be difficult to obtain. *Nous verrons.* G.

Literary Gossip.

THE editors of 'Charles Dickens's Letters' are anxious to get together more of his correspondence. Miss Dickens and Miss Hogarth will, therefore, be grateful if any persons possessing letters of Dickens which have not been published will send them under cover to Miss Hogarth at 11, Strathmore Gardens, Kensington, W. The letters will be most carefully preserved, copied, and returned to their owners with as little delay as possible.

LORD BRAYBROOKE has presented to the Public Record Office his entire collection of American and East Indian papers of Charles, first Marquis Cornwallis. Much of the correspondence was, of course, included in the work edited by Mr. Charles Ross, and published in 1859. Mr. Jeaffreson has prepared a report upon them, and also upon the family papers still remaining at Audley End, which will appear in the forthcoming Eighth Report of the Historical MSS. Commission.

THE West Riding magistrates are following the example set them by Leicester, Chester, and other corporations, and are having their records set in order. They have also resolved that a catalogue of them be prepared. Unfortunately these records

do not go further back than the reign of Charles I.; but the indictment books of that period give much information regarding the state of society, while the registers kept at Wakefield of estates belonging to Catholics in the eighteenth century are of great personal and topographical interest.

DOUBTS having been recently thrown upon the correctness of that part of the modern history of the Jews which represents them as having been readmitted to this country by Oliver Cromwell, Mr. Israel Davis has during the long vacation, with the concurrence of the elders of the Spanish and Portuguese Synagogue, made a search among their archives, and rediscovered the account of a lease granted to Jews of a piece of land at Stepney in February, 1657 (1656 in the document itself, according to the old practice of dating), which is identified by an early endorsement as forming part of a burial-ground. Mr. Davis has also discovered an entry, in a book containing records of interments, of the burial of Isaac Brito in the burying-ground in Ellul, 5617, Jewish era, i.e., about the middle of the year A.D. 1657, and thus during the lifetime of Oliver Cromwell.

THE land laws are calling into being a literature of their own. Mr. J. W. Barclay, M.P., is writing an article for an early number of the *Fortnightly Review* on the Land Question, in which he will discuss the subject in its bearings on modern agriculture. 'Our Land Laws of the Past: an Essay,' by the Right Hon. W. E. Baxter, M.P., will shortly be published for the Cobden Club by Messrs. Cassell & Co.

MR. THOMAS HARDY's new story, which he is writing for *Harper's Magazine*, will be called 'A Laodicean,' the title referring, of course, to Revelation iii. 15.

A TRANSLATION into Italian of Vernon Lee's 'Studies of the Eighteenth Century in Italy' will appear during the course of the winter. The work has met with a warm reception in Italy.

AT the Summer School of Philosophy at Concord, Mass., "the historic town in which Hawthorne lived so long, and in whose ancient graveyard he is buried," there happened to gather this year a number of Hawthorne's old friends, of whose conversation about him some interesting notes were taken. Mr. G. William Curtis, another old friend of Hawthorne and one of his associates at Brook Farm, gives these notes, with some added reminiscences of his own, in the "Editor's Easy Chair" of the November number of *Harper's Magazine*, a department which it is an open secret is edited by him, as "an interesting and valuable supplement" to Mr. Henry James's volume. From these notes we learn that—

"Mr. Alcott told some amusing stories of what he called Hawthorne's diffidence. He lived next to him for three years, but he never saw him in the street, and during all that time Hawthorne was in Mr. Alcott's house but twice, and then by stratagem. There were some young women, guests of Mr. Alcott, who one day persuaded Hawthorne to step into the study. But after a little while, hearing his name all the time, he said, suddenly, 'The stove is too hot,' and vanished. Once more the girls took him in their net, but when they had landed him, he said, 'The clock ticks so loud I must go,' and again he disappeared."

THE new edition of Dean Hook's 'Life,' which Messrs. Bentley have already announced, will contain two new incidents: a notice of the support given by Dr. Hook to the Rev. F. Maurice when his appointment to the chapel in Vere Street was opposed, and of the reconciliation between Dr. Hook and Dr. Pusey in 1873, after long estrangement.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for September comprises forty-five Reports and Papers and thirty Papers by Command. Among the former interest attaches to the Navy Reports of recent Experiments between the Nordenfolt and Hotchkiss Guns (with plans); to the Report and Evidence on the North British Railway (Tay Bridge) Bill; to the Report, with Minutes of Evidence, of the Select Committee on the London Water Supply; and to the Report of the Commissioners on Patents for Inventions for the Year 1879. Among the Papers by Command we call attention to the List of British Merchant Ships Foundered or Missing between the 1st of January, 1873, and the 10th of May, 1880, with the trades in which they were engaged, description of cargo, and numbers of lives lost; to the Report on the Gas Explosion in the Tottenham Court Road on the 5th of July, 1880; to the Replies to Circular of the Board of Trade, dated 10th of June, 1880, on Continuous Brakes; and to the Report by Mr. J. J. Danvers on Railways in India for the Year 1879-1880. There is also a Return of all Officials, Higher and Subordinate, in the Public Service in Cyprus.

It is said that Mr. Giles, the Inspector of the North-Eastern Division of the Bombay Presidency, is to succeed Dr. Buhler, C.I.E., who, as we have already mentioned, has resigned. Dr. Buhler has accepted a professorship at Vienna.

THE recent destruction of Prof. Mommsen's library by fire has drawn the attention of librarians to the necessity of ensuring the safety of rooms in which MSS. are deposited. Thus the Library of Heidelberg has obtained a special grant for building fireproof rooms for its MSS. We are sorry to say that nothing of the kind has been planned as yet for the Berlin Library, in which the MSS. are, so far as we are aware, stored up in those rooms which are nearest the roof.

A new day school for girls under the Perse Trust is about to be opened in Cambridge. The want of a good day school has long been felt, and the scheme has been warmly taken up by University and town residents. The school is open to all classes, and the teaching promises to be very good and liberal. Religious instruction is given, but it is not denominational. On Wednesday last Miss Street, second mistress of the Greycoat School at Westminster, was elected head mistress. The school will begin on January 17th, 1881, in a hired house. The managers are selected from the managers of the Perse school for boys and four ladies appointed by the Endowed Schools Commissioners.

DR. LANDAUER, of Strasbourg, has in the press a grammar of the Chaldean language.

THE *Journal of Education* for October will contain 'Personal Recollections of the late

Dr. W. B. Hodgson,' by Mrs. Hertz, one of Dr. Hodgson's oldest and most intimate friends; and 'Notes on the Cambridge Teachers' Examination,' by the Rev. R. H. Quick, one of the examiners. The first number of the *Squire*, a magazine for country gentlemen, will appear on Monday. It is published by Bennett Brothers, of London and Dumbarton, and edited by Mr. Morgan Evans.

ACCORDING to the return of the Registrar of Books in Madras, the total number of publications catalogued in that Presidency during 1879 was 775, as compared with 824 in the previous year. The falling off, however, was under the heading of pamphlets. Of the registered works, 17 per cent. were English, 68 per cent. were in the vernacular languages of the Presidency, 8 per cent. were in the Oriental classical languages, and 7 per cent. were in more than one language. There was an increase in the number of English and Telugu publications, and a decrease in the number of Tamil, Canarese, and Hindustani. Of the classical works, 63 were Sanskrit, 8 Persian, and 8 Arabic, all reprints. Generally, the return shows a falling off in original effort and an increase in the number of translations and adaptations of standard works. Among the works catalogued were a version in Telugu of Shakspeare's 'Julius Cæsar,' and versions in Tamil of some of Lamb's 'Tales from Shakspeare.' Under the head of vernacular poetry the most important original work was a Telugu poem in imitation of the style of Vasucharitra. The only philosophical work was a compendious Sanskrit work on logic, entitled 'Tarka Sangraha.'

PROF. B. STADE, of Giessen, will bring out a new periodical, having for object critical researches regarding the Old Testament. It will be issued half-yearly, beginning on the 1st of April, 1881. The title of it will be *Zeitschrift für die Alttestamentliche Wissenschaft*.

THE Archdeacon of Calcutta states that the financial position of Doveton College, Calcutta, is unsatisfactory, a capital of 181,000rs. having been reduced to about 41,000rs., and 140,000rs. expended on maintenance out of capital instead of out of income. The fault is ascribed to carelessness on the part of the managers of the institution.

MESSRS. HURST & BLACKETT have in the press a new work, entitled 'My Journey round the World, *via* Ceylon, New Zealand, Australia, Torres Straits, China, Japan, and the United States,' by Capt. S. H. Jones-Parry, late 102nd Royal Madras Fusiliers, in two volumes. 'Geraldine and her Suitors,' a novel by Mrs. Simpson, author of 'Winnie's History,' &c., in three volumes, will be shortly published by the same firm. Siles K. Hocking, the author of 'Her Benny,' has a new work in the press, entitled 'His Father; or, a Mother's Legacy.' Mr. Francillon is bringing out a new Christmas story.

WE regret to hear of the death, at the age of seventy-six, of Mr. Lewis Smith, publisher and bookseller of Aberdeen, which occurred on Sunday last. For more than fifty years Mr. Smith had been in business, and had filled the offices of City Treasurer

and Dean of Guild in Aberdeen, and was one of its most active citizens. In May, 1878, at a large meeting presided over by the Lord Provost of Aberdeen, Mr. Smith's portrait was presented to him, as a token of the respect in which he was held.

It is proposed to erect at Albi a statue of Rouget de l'Isle. An enthusiastic meeting produced liberal subscriptions.

A RECENT resolution of the Bombay Government places educational officers in that Presidency more directly under the control of the district officers. It will be the duty of the latter to visit the primary schools periodically, and to review the reports of the inspectors. It is hoped that this measure will put a stop to the falling off in the numbers attending the schools which has taken place in recent years.

WE understand that Mr. Boscawen has discovered in a private collection of objects coming from Carchemish a gem representing a priest, who stands upon a bee when sacrificing. The cultus of the bee amongst Semitic tribes could be deduced from the name of Deborah, "Bee." Mr. Boscawen's discovery may help the understanding of the passage in Isaiah vii. 18, "And it shall come to pass in that day, that the Lord shall hiss for the fly that is in the uttermost part of the rivers of Egypt [the Philistines worshipped the fly], and for the bee that is in the land of Assyria."

NINE distinguished natives of India have recently subscribed sums amounting in all to 19,600rs. towards the Oriental Seminary Building Fund.

It is well known that the contemporaries of Goethe and Schiller published some very strange criticisms upon them. Herr Julius Braun is engaged upon the compilation of a book which is to be made up exclusively of a chronological reprint of the criticisms which appeared in various periodicals upon the two great German poets between the years 1770 and 1834. The articles are collected from well-known contemporary publications of Berlin, Vienna, Leipzig, Dresden, Halle, Jena, Weimar, Stuttgart, and Mannheim.

MR. ELLIOT STOCK's announcements include 'Studies in Genesis,' by the Rev. Stanley Leathes; 'Morning, Noon, and Night: a Book of Private Prayers,' by Clergymen of the Church of England, edited by Canon Garbett; 'A Manual on Nursing among the Poor,' by Mrs. Leonard, Secretary of the London Bible Woman's Mission; 'The District Visitor's Handbook,' by Rev. W. Boyd-Carpenter; 'Work too Fair to Die,' a memorial volume of sermons by the late Rev. C. Bailhache; and 'The Biblical Museum,' containing Jeremiah to Ezekiel.

MESSRS. BENROSE & SONS have in preparation 'Christian Manhood; or, Memorials of a Noble Life,' a biography of the Rev. S. Blackburn, missionary to Fernando Po, West Africa, by Mr. Thomas Mitchell; 'The Chronicles of the Collegiate Church or Free Chapel of All Saints, Derby,' by Mr. J. Charles Cox and Mr. W. H. St. John Hope; and 'An Historical Sketch of the Parish of Croxall, in the County of Derby,' containing full descriptive accounts and pedigrees of the families, by Mr. R. Usher.

SCIENCE

Elements of Astronomy. By Robert Stawell Ball, LL.D., F.R.S. (Longmans & Co.)

ABOUT two years and a half ago we had the pleasure of noticing a short treatise on astronomy written by Dr. Ball for a series of London science class-books. The Royal Astronomer for Ireland now appears with a more elaborate and extensive work on the same subject, which is also one of a new series, called "Text - Books of Science adapted for the Use of Artisans and Students in Public and Science Schools." The plan and scope of the work remind us very much of the excellent and well-known "Cours Élémentaire d'Astronomie" of the late M. Delaunay, from which work, indeed, our author has borrowed several of his illustrations. The early part of the book gives a remarkably clear description, in comparatively small space, of the nature of astronomical observations, and the means used in correcting mechanical errors and performing the adjustments requisite in the use of astronomical instruments; the apparent diurnal motion of the heavens is explained, and a first lesson given in recognizing the most remarkable of the constellations. The circumstances and effects of the earth's motion round the sun and of the moon's in subordination to that of the earth are described with great lucidity of arrangement and fulness of illustration. Chapters on "The Planets," "Comets and Meteors," "Stars and Nebulae," and "The Structure of the Sun" follow, and in them the author selects some of the most interesting and important of the great results obtained through the knowledge of our own solar system and of the regions beyond it. While the mere results may be acquired without any knowledge of the principles by which they have been arrived at, Dr. Ball assumes in the readers of this treatise such an amount of rudimentary mathematics as may enable them to obtain also a general idea of the nature of those principles, and thus reach a more scientific standpoint in their contemplation of the phenomena of the heavens. We know, indeed, but little of these, yet it is wonderful that we know so much; and it is impossible that, knowing what we do, we should not desire to know more. Few only can be votaries of this or any other science; but whoever will thoroughly master the contents of such a work as Prof. Ball's will be thereafter able to follow with intelligible interest the principal lines of the future progress of astronomy. By including a final chapter on "Astronomical Constants," drawn up with much care and judgment, Dr. Ball has made the work of value as a book of reference to more advanced students, and even in some degree to the professional astronomer; and as this chapter only occupies about ninety pages, it does not inconveniently increase the size of the book. We have noticed some casual errors, but these are not numerous, and we may mention one or two. At p. 279, line 8, the word "eclipse," instead of *ellipae*, makes the sentence read oddly. This is, of course, what is commonly called a misprint, but the author will perhaps forgive our calling his attention to a somewhat curious instance of *lepre*

plume on his part at pp. 344-5, where we read, "It has been ascertained, by the aid of spectrum analysis, that...., and that.... we have been able to ascertain," &c. On the whole, however, the work has been very carefully passed through the press, and the style is remarkably clear and intelligible, so that the book is exceedingly well adapted to its main purpose, of explaining so much of the fundamental principles of astronomy as can be understood by those who have mastered the elements of Euclid and algebra, and possess a rudimentary acquaintance with the geometry of planes and spheres. We cannot forbear remarking that the author, in both places (pp. 183 and 290) where he refers to the distance of the sun, accepts as accurate the result deduced from the English observations of the last transit of Venus. Naturally, in his chapter on astronomical constants, he carefully collects the values of the solar parallax obtained also in other ways, and our own impression is that that derived from the opposition of Mars is entitled to at least as much weight as that from the transit of Venus, and that the sun's mean distance scarcely, if at all, exceeds ninety-three millions of miles.

The British Moss Flora. By R. Braithwaite, M.D., F.L.S. Parts I. and II. (Published by the Author.)

A GOOD systematic work on British mosses has for some time been a desideratum. The classic work of Wilson has long been out of print, and great additions since its issue have been made to the list of species known to inhabit Britain. Moreover, since Wilson's time a great deal has been added to our knowledge of the structure and the life-history of these singular and beautiful plants. The shape and arrangement of the cells of the leaf are now made to form a means of classifying the species, and afford the *dilettante* microscopist an easy method of doing serviceable work at comparatively little cost to himself. The formation, too, of the capsule containing the spores, so conspicuous an illustration of which is afforded by our common hair moss or polytrichum, presents an interesting analogy (we do not know that any closer connexion can be asserted) to the alleged influence, in certain cases, of the pollen not only upon the germ-cell or rudimentary embryo, but also on the containing fruit itself. There are cases on record where the fruit has been affected by the agency of the pollen. But what is rare and exceptional among higher plants is the rule in mosses. The germ cell in these plants is, in fact, developed, as a direct consequence of fertilization, into the spore-case or fruit within which the spores are formed. Again, there is a curious relationship between ferns and mosses which is very likely to escape the notice of the superficial observer, but which is too important, in these days of pedigree searching among plants, to be passed over. When the spores seen on the back of the frond of a fern germinate, they do not at once grow into the characteristic form of the perfect fern, but they produce a very small green leafy plate, and upon this are formed the organs of fertilization from whose interaction the new fern originates. We have, therefore, two distinct stages of growth, one destined to bear the sexually produced germ, and the other the spores or asexual buds. In a moss the same stages of growth are gone through as in the case of the fern; but while in the latter the germ-stage is represented only by a small green plate, it constitutes in mosses the whole plant as we usually see it. While there is generally this marked contrast between the two groups, there are one or two ferns whose life-history is like that of mosses, and there are cer-

tain mosses which resemble ferns in their mode of growth. We have noticed these somewhat technical details in order to illustrate the great interest which now attaches to the study of the life-history of these plants. Dr. Braithwaite's monograph, of which two parts are before us, is most carefully and elaborately worked out on the lines laid down by Lindberg so far as the larger groups are concerned. Dr. Braithwaite has not only shown himself to be a very patient and careful observer, but he exhibits traces of discipline and obedience to salutary rules which botanists dealing with the so-called cryptogamous plants have not always observed. The illustrations, from Dr. Braithwaite's own drawings, are most serviceable as aids to the student. They have been executed in lithography by Mr. Blair.

Greenhouse Favourites, &c. With Coloured Plates. (Groombridge & Sons.)

THIS book consists of a series of plates colour-printed, with accompanying text. The plates are unequal in execution, some, such as that of the *Ericas*, being very good, while of others a less favourable verdict can be given. The woodcuts are many of them very coarse representations of very ugly flowers, but for the latter point the taste of the "florist" is answerable. It is cruel, for instance, to see the naturally most elegant *fuchsia* so barbarously distorted. The cultural directions, so far as we have seen, appear to be excellent, and to have been drawn up by persons of much experience. Why are their names withheld?

Science for All. Edited by Robert Brown, M.A. Vol. III. (Cassell & Co.)

WHATEVER branch of science a man may happen to be studying, he is sure to find something to his taste in turning over the pages of this work. Not to go beyond the volume which has just been issued, the astronomer will find articles on Mars, on Jupiter, and on comets; the meteorologist will learn something about clouds and dew, snow and hail, thunder and lightning; the physicist may carry on his studies in electricity and in sound; the zoologist will feel at home with corals and starfishes, butterflies and cockroaches, cuttlefishes, snails, and frogs; the botanist at one time listens to the lessons taught by plants during flowering and at another time learns the origin of the potato disease; the mineralogist may revel among emeralds and beryls, or may descend the depths of a lead-mine; the geologist will find descriptions of extinct volcanoes; while the physical geographer turns his attention to coral islands, to rivers, and to table-lands, or finally diving to the sea-bottom learns the mysteries of deep-sea life. Surely there is here sufficient diversity to please everybody who has a scientific hobby. After looking through the work we are disposed to think that, on the whole, each volume is an advance upon its predecessors, both in the character of the articles and in the excellence of the illustrations.

Shell Mounds of Omori. By Prof. E. S. Morse. Vol. I. Part I. (Tokio, University Press.)

THIS volume, issued by the University of Tokio, is remarkable as being in every sense Japanese. The paper, printing, and lithographic plates are the handiwork of natives. The drawing of the objects, with the exception of those in the last plate, is the work of Japanese artists; and the compositors in the printing office were "not able to speak a word of English." These Omori mounds (length of deposit 294 feet, depth 13 feet) are situated on the west of the railway between Yokohama and Tokio, and are nearly half a mile from the shores of the Bay of Yedo. Hence, it is argued, the land has been elevated since they were made. In these mounds there is an abundance of hand-made pottery, and some of the fractured vessels have been mended, as has been observed in urns found in European dolmens, &c., by boring holes through the clay walls. These vessels are highly ornamented,

their forms and designs being very diverse. No personal ornaments have been met with, and very few stone implements, whereas "many finished implements of various kinds are widely distributed in Japan." Thus fact, Prof. Morse thinks, argues great antiquity in the deposits. The great antiquity, he considers, is further shown by the changes, some of them considerable, that have taken place in the forms and sizes of certain species of the shells. Modern shells are smaller and less developed than the more ancient, and as this fact has been noticed in the mollusks found in the Danish and other shell mounds, it is his opinion that "changes more or less great have taken place since the ancestors of those now living along the shore formed the food of the savages who made the deposits." There is another piece of evidence, viz., that of cannibalism. Human bones were "mixed indiscriminately with other remains of feasts," some artificially fractured for the extraction of the marrow, others cut and scratched; and although Japanese historical records reach back for upwards of 1,500 years no allusion is made to such a practice. A drawing is given (Plate xvi. fig. 10) of the canine tooth of a bear ground down to form an arrow point. Among other things found in a shell mound near St. Margaret's Bay, Halifax, Nova Scotia, was a beaver's tooth formed into a cutting instrument (*Anthrop. Review*, 1864, p. 223). Shell mounds are found in various parts of the world near the sea-shore, and no doubt other heaps of the same kind have disappeared without any examination of their contents. It has been observed with regard to some that, owing to the encroachment of the sea, they are now nearer to the shore than formerly, and in other instances, by the elevation of the land, they are further removed. The former is the case with the Omori mounds, and this was the case likewise with a shell mound situated at a few miles distance from Boulogne-sur-Mer, which was observed in 1849 by an Englishman, who described it as being composed of cockle-shells, 300 feet long, 24 to 36 feet wide, and 10 feet 6 inches high at one end, 6 feet at the other, and which was formerly a league further from the shore than it is now, if it still exists, for in the year just mentioned an embankment was in course of construction, and the materials of the mound were being actively carted away, without any examination of its contents. This volume of the *Memoirs of the Science Department of the University of Tokio* is a valuable contribution to the evidence of man's antiquity, habits, and customs, as furnished by his kitchen-middens in different parts of the world.

GEOGRAPHICAL NOTES.

A RECENT number (No. 7) of the *Russische Revue* gives a far fuller résumé of Col. Prejevalsky's letters than has yet appeared in this country. Amongst other things he mentions that, during his transit of the Tien-Shan and Gobi desert from Zaiman station to the verge of the Tibetan plateau, a distance of 1,370 miles, which he traversed in five months, he but once came across trees under the shelter of which he was enabled to pitch his tent. The specimens of birds collected in this region numbered 176, mammals 30, and plants 406. Fishes were equally scanty, but reptiles, on the other hand, were very numerous. Surveys were continuously made, as well as observations for longitude, latitude, height, and meteorological phenomena. Collections and observations were also made during the progress of the party along the route from Northern Tibet as far as the village of Nak-chu, a place of which frequent mention is made by Huc, the Pandit Nain Singh, and in native itineraries. Politically speaking, Tibet commences at Nak-chu, the bleak highland to the north being inhabited by predatory nomads, who gave Prejevalsky some trouble. His last letter is dated Sining, 8th of March,

1880, and he then contemplated the exploration of the upper Hoang-ho, where he says there are enormous forest-covered mountains. The scanty news since received about Prejevalsky seems to indicate that, owing to the misunderstanding between Russia and China, he was first imprisoned by the Chinese and then compelled to return to Russia without visiting the sources of the Hoang-ho.

Signor Bianchi's diary of a journey to Gurage in *L'Esploratore* is disappointing. It contains but little geographical information. As to the commercial future which these Italian expeditions are to realise, Count P. Antonelli writes despondingly. In a letter dated Let Marefia (a village to the north of Ankober), March 29th, 1880, he says:—"As respects commerce, Shoes, as such, has nothing to offer. It receives ivory, musk, gold, &c., from the neighbouring Galla countries, but it would be a mistake to imagine that these things could be obtained at remunerative prices, or in exchange for European merchandise. Our weapons and manufactures are objects of curiosity, and readily accepted as presents, but would find no purchasers. They are not wanted. For two dollars a man can dress as a gentleman, for that sum procures him fifty yards of excellent home-made cloth, sufficient for a double shawl or mantle, a pair of trousers, and an ample head-dress. What European cloth can compete with these prices? And thus it is with most other articles. A few days ago I bought for an amulie, worth about 5d., a small scythe and a dagger, of Galla workmanship. A good lance sells for two amulie. Only guns would find a market here, but the number of purchasers is small, and the difficulties of transport from the coast are great. Ivory, musk, &c., can be obtained only for ready money, but the whole venture may be lost on the road to the coast." But though the travellers sent out by the Società d'Esplorazione Commerciale in Africa may not succeed in opening new markets, they certainly add to some extent to our geographical knowledge, and do not therefore labour altogether in vain.

Col. Flatters has once more left Paris for Wargla, on the confines of the Sahara, where an escort of Tuaregs is already expecting his arrival, in order to conduct him through the Hoggar country to Sakatu. The colonel is accompanied by a numerous scientific staff, including a geologist, M. Roche, two surveyors, MM. Beringer and Santin, and a medical man, M. Guard. Forty-eight men of the Algerian Tirailleurs will form his escort.

Dr. Matteucci has after all failed in forcing his way into Waddai, and Don Giovanni Borghese is shortly expected at Rome.

In the person of M. Gaffarel, a new defender of the brothers Zeni has arisen. In his first article, published in the *Revue de Géographie* for October, M. Gaffarel summarizes the Venetians' narrative, and identifies Zichmni with Henry Sinclair, Lord of the Orkneys. In this identification he agrees with Forster and Mr. Major, but whilst these critics look upon Zichmni as the Venetians' rendering for Sinclair, M. Gaffarel says it is a corruption of the old Norse title "thegn" or thane. In his next article the learned Frenchman will look out for Frieland, and we feel almost sure he will identify it with the Färber, as Mr. Major has done.

The same number of the *Revue* contains a valuable map of Tonkin, illustrative of a series of able articles on that quasi-French province from the pen of Dr. Maget, Resident Sanitary Officer. In Tonkin the French have evidently acquired valuable privileges. Will they never succeed in turning them to advantage?

ANTHROPOLOGICAL NOTES.

MR. HARALD WESTERGAARD, of Copenhagen, contributes to the *Journal of the Statistical Society* an interesting note on mortality in the Farø Islands and in Greenland, which contains some anthropological facts. The inhabitants of

the Farø Islands, about 10,000 in number, are of Norwegian origin, a tall, handsome, healthy people, nearly all born on the islands, and the death rate is as low as sixteen in the thousand. In Greenland, on the contrary, the Eskimo features still prevail, the inhabitants of the whole country do not amount to 10,000, and they live under such unfavourable conditions for longevity that in South Greenland the death rate reaches thirty-seven in the thousand. The most fatal months are those of autumn.

The collections of the Paris Anthropological Society are henceforth to be called the Musée Broca, in memory of the late illustrious general secretary of the Society, and in correspondence with the neighbouring museums bearing the names of Dupuytren and Orfila.

Dr. E. B. Tylor, President of the Anthropological Institute, has been elected a Foreign Associate of the Anthropological Society of Paris.

Dr. Gavarrat succeeds Broca as director of the school, and Dr. Mathias Duval as director of the laboratory, of anthropology at Paris. Dr. Topinard takes the direction of the *Revue d'Anthropologie*.

ASTRONOMICAL NOTES.

THE following are the places of Faye's comet from Prof. Axel Möller's ephemeris, at Berlin midnight, for next week until November 9th, when the moon will again be at her first quarter. Before the end of that month the comet will have become considerably fainter.

Date.	R.A.	N.P.D.
	h. m. s.	° ' "
Nov. 1	22 53 50	90 10
" 2	22 53 36	90 34
" 3	22 54 9	90 51
" 4	22 54 52	90 57
" 5	22 55 37	90 44
" 6	22 56 24	90 30
" 7	22 57 13	90 26
" 8	22 58 4	91 9
" 9	22 58 57	91 7

Hartwig's comet is now out of the reach of any but very powerful telescopes, as Schæberle's has been for some time past. The last number (No. 2343) of the *Astronomische Nachrichten* contains some observations of Hartwig's comet by Prof. Tacchini at Rome on the 9th and 10th inst. It is described by him as having then a nebulous nucleus and bright coma, with indications of a tail (*indizio di coda*). Dr. C. F. W. Peters obtained a single observation of it at Kiel on the 14th. Of Faye's comet Prof. Tacchini publishes in the number of the *Nachrichten* referred to above a series of observations made during the fortnight ending October 9th; and in the *Comptes Rendus* for the 11th M. Bigourdan gives a continuation of his observations of Hartwig's.

The planet Mercury will be at its greatest eastern elongation a little before midnight on Tuesday, the 2nd of November; but being in the constellation Scorpio, it will set about half an hour after the sun. Venus is in the same constellation, her southern declination is nearly as great as that of Mercury, and she still sets before 6 o'clock, a little later, however, each night, so that there will be time to observe her after sunset. Jupiter is now on the meridian a little before 10 o'clock, and Saturn about half-past.

The next course of the Gresham Lectures on Astronomy will be delivered by the Rev. E. Ledger at Gresham College at 6 o'clock on the evenings of Monday, Wednesday, Thursday, and Friday, the 8th, 10th, 11th, and 12th prox. The subject will be in continuation of the last course, and will comprise the planets Saturn, Uranus, and Neptune.

An interesting series of articles has just appeared in the *Astronomical Register* on 'Astronomy in Italy,' founded in great part upon the 'Observatoires d'Italie' of M. Rayet, Professor of Physical Astronomy at Bordeaux. The survey naturally includes Sicily, where Prof. Cacciatori (son of the assistant and successor of the famous Piazzi) has, since the removal of Prof. Tacchini

to Rome, taken charge of the Observatory of Palermo. With the writer of these articles we much regret that the large expenditure on armaments now deemed necessary prevents the Italian Government from doing as much for the promotion of science as it otherwise might, and hope that at no distant date the astronomers of the land of Galileo may have the means of making full use of its beautiful sky.

Mr. Stone has just published the 'Results of the Astronomical Observations made at the Radcliffe Observatory, Oxford, in the Year 1876,' a work which has been delayed in consequence of the death of the Rev. R. Main, the late director, on May 9th, 1878, at which time less than half the present volume was in type. Mr. Stone took charge of the observatory at midsummer, 1879, but the reorganization of the staff, the cleaning, repair, and adjustments of the instruments, prevented him for some time from devoting much attention to the state of the back reductions; and when he was at last able to do so some further delay was produced by the difficulties usually attendant on "taking up the threads of unfinished astronomical work," a remark which every one who has been connected with observatory work will appreciate.

SOCIETIES.

NUMISMATIC.—Oct. 31.—J. Evans, Esq., D.C.L., President, in the chair.—Mr. Hoblyn exhibited patterns for a penny and halfpenny of George III., 1783, by Pingo, the former being the first copper coin struck of that denomination; also a penny of Jamaica, struck in copper instead of white metal, and patterns for one-cent and half-cent pieces of Nova Scotia, 1861, differing materially from the current coin.—Mr. Pearson exhibited a curious and unpublished leaden medal of Queen Elizabeth, with the inscription *MIL NISI CONSILIO, 1588*.—Mr. Gill exhibited a stycor of Wulfrid, Archbishop of York, of base silver, and a copper coin of (Unobeline found at Chester Camp, near Wellingtonborough, of the type of Evans, Pl. xlii 6.—Mr. P. Gardner read a paper on some new and unpublished Batavian coins.—Capt. E. Hoare communicated a paper on some early and modern tokens bearing the name of Hoare.

ENTOMOLOGICAL.—Oct. 6.—H. T. Stainton, Esq., V.P., in the chair.—Sir A. Scott and Mr. F. E. Robinson were elected ordinary Members.—Mr. McLachlan stated that last year he had exhibited specimens of *Anthracoceros*, an Hemipterous insect supposed to be doing the hops grown near Canterbury, but had then expressed his opinion that the insect was not the true culprit, its habits being probably carnivorous. This year he had received from the same correspondent some small larvae which had been found in the cones, and these he considered were not only the true enemy of the hops, but were also the food of the *Anthracoceros*.—Sir K. Saunders exhibited a series of apterous females of the new species of *Beteroderma* adverted to at the previous meeting, and read remarks thereon.—Messrs. Kirby, Fitch, Raife, and the Rev. E. N. Gilbert exhibited several varieties of Lepidoptera taken in this country and on the Continent, some of which, from the structure of the antennae, were considered "hermaphrodite" forms.—Mr. H. Ramsden communicated a note on *Pyrophorus castaneus*, a Cuban fire-fly.—Mr. Swinton read two papers entitled 'Some Experiments on the Variability of Lepidoptera undertaken during the Year 1880,' and exhibited specimens and figures in illustration.—Mr. Butler communicated a paper entitled 'Observations on the Lepidopterous Genus *Tortrix*, with Descriptions of hitherto unnamed Forms from Japan.'—Mr. Waterhouse communicated a paper 'On the Buprestidae from Madagascar.'—Messrs. Kirby, Distant, and McLachlan called the attention of the Society to a method of publishing descriptions of new species pursued by M. André in recent parts of his work on European Hymenoptera. These were not only inserted on the cover of his quarterly parts, but even at the end of sheets of advertisements laid loosely between the pages of a part. It was regretted that no other course than that of protest and disapprobation could be applied in the interest of science to such a practice.

QUEKETT MICROSCOPICAL.—Oct. 22.—T. C. White, Esq., President, in the chair.—Two new Members were elected.—Mr. F. Crisp exhibited an improved form of bottle slide, which could be adjusted to any desired thickness, and might be taken to pieces when required for cleaning.—Dr. M. C. Cooke read a paper

'On New Fresh-water Algae found during the Year,' in the course of which he described nine species which were new to Great Britain, of which three were new to the British Isles. Another species also found was as yet unnamed. The new species were found by Mr. Wills at Capel Curig, and belonged to the genus *Staurastrum*.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution 8.—General Monthly Meeting.
- Tues.** Musical Association, 8.—Inquiry into the Origin and Growth of certain Musical Ideas and Improvements, Mr. R. M. Turpin.
- Wed.** Society of Engineers.
- Thurs.** Royal Academy 8.—Chemistry, Mr. A. M. Church.
- Fri.** Institution of British Architects 4.
- Sat.** Biblical Archaeology 10.—Biblical History and Chronology: Description of the Temple, Part 4, Mr. H. H. Howarth.
- Sun.** Turkish Museum, Mr. T. Tyler.
- Mon.** Education Society.—Constitution to a Model Middle-Class School, Mr. H. E. Brown.
- Tues.** Geological Society.—Geographical and Associated Results of a Journey with a Note on the geological Serpentine of Portland, Devon, Cornwall, Prof. T. G. Henson.
- Wed.** University of London.—Lectures on the History of the Earth, Mr. J. A. Phillips.
- Thurs.** Royal Society.—Lectures on the Earth, Mr. J. A. Phillips.
- Fri.** Royal Society.—Lectures on the Earth, Mr. J. A. Phillips.
- Sat.** Royal Society.—Lectures on the Earth, Mr. J. A. Phillips.
- Sun.** Royal Society.—Lectures on the Earth, Mr. J. A. Phillips.

Science Society.

UNDER the title of 'The Abbot's Farm; or, Practice with Science,' Messrs. Macmillan & Co. are preparing for publication a work by Prof. Tanner, the examiner in the principles of agriculture under the Government Department of Science, in which the practical advantages are considered which are likely to arise from the numerous classes now being established throughout the kingdom for instruction in agricultural science.

The Geologists' Association will hold its opening meeting for the session 1880-81 on Friday next, when the President, Prof. T. Rupert Jones, will read a paper on 'The Geologists' Association: its Origin and Progress.'

The following changes are proposed in the constitution of the Council of the London Mathematical Society for the ensuing session: Mr. S. Roberts, President; Dr. Hirst and Mr. J. W. L. Glaisher, Vice-Presidents; Mr. Merrifield, Treasurer; Prof. H. J. S. Smith and Mr. R. F. Scott to take the places of Lord Rayleigh and Mr. Leudeke, who retire. The retiring President, Mr. Merrifield, proposes to offer some 'Considerations respecting the Translation of Series of Observations into Continuous Formulas' as his valedictory address at the annual general meeting on November 11th.

The new part of *Abhandlungen der Naturwissenschaftlichen Verein in Hamburg* shows proof of industry on the part of the members in the papers descriptive of specimens in the Hamburg Museum, 'Species Pucium Novae Minusque Cognita,' by P. Bleeker, and 'Die Familie der Hyaleiden, nach ihren Schalencharakteren betrachtet,' by Dr. G. Pfeffer. Among the coloured plates with which the part is illustrated is a drawing of a new deer from the Amurland, supposed to be the *Cervus eristophanus* of Blanford. The same Society has published a continuation of its *Verhandlungen*, with papers interesting to physicians among those on natural history subjects. Dr. H. Kries contributes 'Ueber die Grenze der Leistungsfähigkeit der Mikroskope,' and Dr. A. Voller 'Ueber ein neues Absorptionshygrometer' and 'Ueber die Nichtexistenz strahlender Materie in den Crookes'schen Röhren.' In this last some of Mr. Crookes's conclusions are called in question.

MM. MACÉ AND NICATI have made a careful study of the distribution of light in the solar spectrum. They state, in their communication to the Academy of Sciences on the 11th of October, that the maximum intensity of illuminating power exists in the yellow ray near the line D.

Dr. BAZZANI, Director of the Magnetical and Meteorological Observatory at Batavia, has sent

out the fourth volume of the series of meteorological observations for which he is responsible, comprising results of the three years 1876 to 1878 inclusive, together with thirteen years' results, commencing with 1866, in tabular arrangement. Under barometric pressure, among many details, the mean change from hour to hour and the monthly and annual oscillation are given, and similarly under temperature and humidity of the air and tension of the atmospheric vapour. The particulars under the head of rain are copious and instructive; the monthly and annual quantities are stated, and are followed by tables showing how much per cent. of the total daily amount fell during each of the twenty-four hours; how much every two, three, and six hours; how much from midnight to noon, and from noon to midnight; how much during the hours of the day, and how much during the hours of the night; and how much during each of the three seasons which make up a Batavian year. The book, a spacious folio, is published by order of the Government of Netherlands India, and is a praiseworthy specimen of colonial printing.

Mr. EDMON, in the *North American Review*, has an article on his system of domestic electric lighting. He now uses for the production of his incandescent light loops of carbon prepared from a Japanese bamboo, enclosed in oval bells of glass from which the air is exhausted. He proposes that the electricity employed for illumination at night should be used as a motive power during the day.

M. CAOS drew the attention of the Académie des Sciences, on October 11th, to a memoir presented by him in 1872, in which, guided by theoretical considerations, he drew conclusions on the mechanical action of light, which he thinks have a great similarity to those of Prof. Bell. For example, a ray of light sent into a tube resonating with a certain note was interrupted a corresponding number of times in a second, and thus by the alternate condensation and rarefaction of the air sounds were produced.

FINE ARTS.

THE SIXTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS is NOW OPEN at THOMAS MURRAY'S Gallery, 1, Maymarket, near the Theatre.—Admission, including Catalogue, 1s.

DOES ANY GREAT WORKER LEAVING THE PRESENT? 'CRUISE ENTERING JERUSALEM' and 'THE POLAR EXPEDITION' (the latter just completed, each 25 by 25 feet, with Dreams of Polar's Wife, Soldiers of the Crown, Night of the Crucifixion, House of Caliph, &c.) at the DOME GALLERY, 25, New Bond Street, 1880. The list is—

House Architecture. By J. J. Stevenson. 2 vols. Illustrated. (Macmillan & Co.)

This handsome work is written by one of the ablest leaders of the so-called "Queen Anne" movement. The first volume is exclusively devoted to "Architecture," the second to "House Planning." To anything like full consideration of the latter subject our pages are unsuited; suffice it, therefore, to say that the author has devoted a great deal of space and care to practical matters, and that on such topics as materials and construction, heating, ventilation, lighting, warming, cold and hot water, sewage, and the disposition of the numerous parts of a house, he has contrived to arrange an extremely large mass of practical advice in such a manner that it is available for instant reference. He is, of course, not infallible. For instance, when speaking of the use of marble for exterior work in towns, he says nothing of its extreme destructibility; and while bestowing limited commendation on what is absurdly called the Mansard roof, he omits to warn the builder against the danger of fire which this kind of roof entails. We have no sympathy with his preference for

little panes of glass in windows and his detestation of large sheets. He overlooks the facts that repose and simplicity are desirable in modern windows, as seen from without, and that repose and simplicity are destroyed by those little squares of glass which "Queen Anne" architects affect. Nor does he say anything about the obstacles to looking out which the clumsy wooden gratings of his favourite panes impose. Neither do we agree with him about the artistic merits of the example he brings forward when discussing this subject, a house in the Strand, which, according to our author, has been aesthetically ruined by the substitution of large single panes for many little ones, whereas, he says, the adjoining buildings retain their grated casements, and therefore their ancient charm. Even his example is not in point, for if its clumsy architecture can be classed at all, it is Italian, while its neighbours are nearer to the right Dutch model, but applied, it is true, with exceptional good taste. However that may be, the decisive argument is that in gloomy London clumsy wooden gratings exclude a great deal of light. But while we must take exception to Mr. Stevenson's theories about windows, we are free to confess that his remarks on roofs are pertinent, and so are those scattered through this volume on the ventilation of school-rooms—a matter of vital importance, but so much neglected that even in large public establishments few rooms are ventilated at all. As Mr. Stevenson quietly remarks, one of the disadvantages of living in a well-ventilated house is that every other house feels close and stifling.

In his introduction Mr. Stevenson deplores the ignorance and lack of feeling for art which have covered the country with miles on miles of hideous streets, and dotted every landscape with "villas" alike pretentious and false. Yet, as he rightly remarks, there is prevalent a desire for better knowledge; there is wealth, and a wish to spend it on architecture. He hints that one of the causes of this state of things is that we know too much about architecture, but he is probably nearer the truth when he says that our restlessness prevents us from adhering to any one style till we have perfected it and made it our own. This is, most probably, the true explanation of our deficiencies. Any style which suited the climate in which it is employed would do to begin with; development must follow if architects will give up obeying the whims of mere fashion, and adapt the chosen model to current service. Good taste would grow if we thus constructed our houses loyally, and that sense of proportion on the importance of which our author waxes emphatic and enthusiastic would exert more and more power over the minds of those who build. "People," Mr. Stevenson tells us, "have often amused themselves calculating proportions by mathematics, which undoubtedly has the power of expressing them, but only after the proportion has been invented, just as mathematics can express musical harmonies."

Mr. Stevenson includes under the term "proportion" more than is commonly expressed by it. By proportion is usually meant the relationship of parts to parts, the sizes of each, and the amount of light and shadow they comprise or contain. Mr. Stevenson goes

further, and includes the giving of emphasis where it is wanted as a factor of proportion. Emphasis is, of course, not less noble than any other function of good architecture, but we reckon it among the elements of expression. When Mr. Stevenson says that in the "old Italian palaces, where the great entertaining rooms were at the top of the house, it was fitting that the great cornice should be immediately over them," we admit the force of his remark, but we fail to see what it has to do with proportion.

Symmetry and harmony are rightly called essentials of good architecture, and Mr. Stevenson is not to be accused of want of appreciation of them when he expresses strong doubts of the wisdom of those who are finishing two great steeples alike (!) in the Cathedral of Cologne. Symmetry is "not essential in every case, as when of the two western towers of a cathedral which had been originally intended they [the old architects] carried up only one," as at Strasbourg. On the other hand, a morbid feeling for harmony has led to the destruction of countless works of art by "restorers" of ancient buildings, simply because they were out of keeping with the architecture surrounding them; nay, the very architecture itself, to say nothing of the fittings it enshrined, has been wrecked in order that all may "match." In speaking of the nature and limits of contrast and ornament, Mr. Stevenson controverts Mr. Ruskin's dictum that "a mere utilitarian building like a fortress cannot be considered architecture." He adduces as examples two towers on the walls of Nuremberg, which are wholly without ornament, and certainly they are not unworthy of Dürer, whose name they bear. The fact is that we recognize the primary impressions of art wherever fitness to function is obvious. As the author says a few pages further on, ornament for its own sake is weakness, and it is valuable only when it assists the meaning of a design.

It is one of Mr. Stevenson's cardinal points of belief that Gothic architecture had spent its vitality when it was superseded by the enthusiasm for everything classic. He disposes of the classical craze by pointing out the absurdities to which it was reduced when it adopted features unsuited to modern wants. This, of course, leads to the goal of our author's efforts, that is, the answer which should be given to the question, "What style of architecture is most suited to our houses?" In speaking of the "renaissance of architecture"—a much truer term would have been the "architecture of the Renaissance"—Mr. Stevenson declares that the state of architecture at the present day is similar to that which produced "these national Renaissance styles":—

"For thirty years we have been trained in the principles and freedom of Gothic. The world can never again accept the dominion of classic rules, a dominion founded on an ignorance which recognized no difference between the Greek and Roman orders, and considered the clumsy Roman expedient of amalgamating the Greek orders and the Roman arch to be the ultimate outcome of architecture. We accept with knowledge and consciousness the freedom from classic restraint which the Renaissance builders took unconsciously; while classic details and classic forms are the basis of our style, as they were of theirs. The attempt of

the last thirty years to introduce the Gothic style into domestic and civil architecture has failed. In churches the case is different; their associations are to a great extent mediæval; but the traditional habits of our daily life are too deep-seated to be altered, and Classic has still remained the domestic style of the country. Let us accept it as the basis, the material of our style, but infuse into it the Gothic spirit and freedom which we have lately learned."

Mr. Stevenson says that it is the aim of his own professional career to carry this doctrine into effect. He believes the theory has been so successfully applied that to advocate his views would be useless, "for the world has come round to them." It is fair to say that by "Queen Anne" Mr. Stevenson does not mean the vulgar and "cheap" displays of ignorance which find favour in the eyes of speculative builders; but at the same time it is impossible to admit that the popularity which he claims for "Queen Anne" is so great as he assumes, or that people are so much at one on the subject as he supposes. Wherever in the wealthy commercial cities of England anything grandiose is desired and effectiveness is sought after, the pompous modes of the later, not the true, Renaissance are employed, because they allow of the display of the most costly labour and expensive materials, such as polished granites and elaborate and rich if not fine carvings. The measure of success which has attended the introduction of genuine "Queen Anne" is due rather to the predominance of the Gothic spirit in recent domestic and civil examples than to that love for "classic" forms which our author rather boldly declares to be the inheritance of the Renaissance. We trust that the growth of taste and knowledge may lead to the adoption of the purer and simpler kinds of Gothic forms of detail as most in harmony with the freedom Mr. Stevenson desires; but to obtain these forms at their best we must educate a class of workmen as well as the public. At present "Queen Anne" supplies an excuse for the employment of most clumsy forms, such as the most ignorant workmen can be trusted with. The "style," or rather "fashion," itself is essentially Gothic; its purest manifestations have most of Gothic in their planning, massing, and details. But whether we call the new architectural movement we all desire Gothic, "Queen Anne," or Renaissance, at least let us have a refined mode of building suited to the climate. Mr. Stevenson himself has laboured in vain if this refinement be not obtainable along with the grace, harmony, dignity, and, above all, the expressiveness of true Gothic, but it is incompatible with the besetting sin of "Queen Anne," which is a temptation to use "bulbous curves and ugly forms."

The general reader will find these volumes interesting, not only on account of the animated and picturesque way in which the subject has been treated, but also because of the independence of the author's views, and, although we decline to accept all his conclusions, his earnestness and fine taste. Those who are interested in the question whether or not "workmen only can be trusted to produce good architecture," a theory which has received much more attention than it deserved, will find some sharp remarks in the section which deals with the "conditions of

producing good architecture." Mr. Ruskin and Mr. James Fergusson are dissected in the same chapter, and much to Mr. Stevenson's satisfaction.

We have received a volume of patterns of old German linen embroidery for modern imitation, *Musterbuch altdeutscher Leinen Stickeren* (Berlin, Lipperheide). This, which is the third instalment, consists chiefly of initial letters, corners, and mottoes of the quaint nature loved by our forefathers upon their table and hand linen. The modern revival of taste for artistic needlework will make this volume very welcome. It is an *édition de luxe*, printed on fine paper, the patterns most clearly marked, and yet so cheap as to be within reach of every one. The patterns have been selected from good specimens of old needlework to be found in German museums and private collections. Most of them date from the sixteenth, the seventeenth, and the early years of the eighteenth century.

Messrs. WARD, LOCK & Co. publish two children's books, being the *Pussie Cat's A B C* and the *Punch and Judy Alphabet*, both of which works are illustrated with designs in colours which are not without spirit.

NUMISMATIC LITERATURE.

Guide to the Select Greek and Roman Coins exhibited in Electrotypes in the British Museum. By Barclay V. Head.—Visitors to the British Museum who have passed through the King's Library of late must have observed a new and extensive series of electrotypes of Greek and Roman gold and silver coins. The Trustees have now published a 'Guide,' describing these coins and the principles of their arrangement. This 'Guide' is sold in two forms, either plain or illustrated with photographic plates. We believe that this is the first of the Museum guides to be illustrated. The idea is excellent. Photography renders good illustrations cheap, and a few pictures have a wonderful influence in making a handbook attractive. Visitors who have been interested in the study of any class of objects will generally find an illustrated guide a pleasing and useful record to keep by them. The old exhibition of Greek coins at the British Museum followed the inconvenient geographical arrangement of Eckhel. Coins were arranged only according to the place of their mint, and no account was made of the period to which they might belong. In the new exhibition Mr. Head has proceeded on quite another plan, subordinating geographical to historical considerations. He divides the time between the invention of coinage and the birth of Christ into seven periods, of which each covers about a century. Under each period there is a geographical subdivision, which naturally cannot be other than three-fold—Asia, Greece, and Italy with Sicily. Of course the arrangement in chronological series of the works of Greek art is a matter of great difficulty as well as of great importance. In the case of coins there are many considerations, besides those of style and epigraphy, which help one to fix their date. Weight and fabric are even safer guides than style, and lend themselves far less to the jugglery of prejudice and imagination. Nevertheless no one could arrange eight or nine hundred Greek coins under periods without making some errors; and it is no disparagement to the merit of the Museum arrangement to say that it will doubtless have hereafter to be modified in some points. Yet we do not believe on the whole that the student could find a safer guide. In the exhibition cases of electrotypes, then, there is a lateral arrangement according to date and a vertical arrangement according to place. The 'Guide,' of course, follows the same lines, but a very useful feature in it is a short account, at the head of each period, of the chief currencies

which circulated in the Levant during its course. Thus we have a very brief history of ancient coinage, but one of no small value and merit. Mr. Head is thoroughly steeped in the knowledge of coins, and sets down in the most matter-of-fact way pieces of information which he must have gathered by a large induction and which are of considerable value to students of antiquity. Take the following: "The defeat of Antiochus by the Romans at the battle of Magnesia, B.C. 190, was for western Asia Minor no less important than the defeat of Philip V. at Cynoscephalæ in B.C. 197 had been for European Greece. The freedom of many Greek cities in Asia was forthwith proclaimed by the Romans, in consequence of which they again obtained the right of coining money. This privilege they immediately took advantage of, by issuing coins either in their own names, as, e.g., did Lampascus, Alexandria Troas, Rhum, Tenedos, Cyne, Myrina, Erythra, Heraclea Ionis, Lebedus, Magnesia, Smyrna, Perga, &c., or on the pattern of the money of Alexander the Great, and in his name, but with the addition of their respective badges and of the names of their local magistrates in the field. Among these towns were some of the above, which thus appear to have coined simultaneously money of both sorts, and Tannous, Mitylene, Phocæa, Miletus, Chios, Samos, Cos, Rhodes, with many others." Again, in B.C. 400–336, "Ephesus, Samos, Chios, and Rhodes furnish the larger portion of the silver currency of western Asia Minor, while in the East the Phœnician cities of Sidon, Tyre, and Aradus begin about B.C. 400 to strike large silver coins, the circulation of which extended along the caravan routes across the desert as far as the banks of the Euphrates and the Tigris." These are the generalities which the student of history expects from the scientific numismatist, but he may search for them in vain in numismatic literature. In the body of the 'Guide' all the coins in the exhibition are sufficiently described, and useful notes added as to inscription or type. As to the way in which this part of the work is done we need say nothing, Mr. Head's reputation for accuracy and care being a sufficient guarantee for the presence of those qualities. On comparing the 'Guide' with that published by the authorities of the museum at Berlin as an index to their exhibition of coins, we find it decidedly superior. Although the German book contains more matter, it conveys far less information, and the arrangement is not so scientific. Amid the general neglect of archaeology in England, it is pleasant to find that in some branches of the study Englishmen can hold their own.

The Coins of Elis. By Percy Gardner, M.A. (Trübner & Co.)—We are glad to see that Mr. Gardner has followed the plan, more or less inaugurated by his colleague Mr. Head, of preparing for special groups of coins a special essay or monograph. Of old, numismatic writers preferred large, and what were supposed to be exhaustive, treatises on the various branches of the subjects under their inquiry. Yet, though no one will find fault with the great volumes of Eckhel, De Saulcy, Lindsay, Leake, and others, it is impossible not to feel that the more recent plan, though far less pretentious, is in many ways the more satisfactory. It is of course requisite to determine the natural limits of the group under review, and if this be attended to, as it has been most carefully by Mr. Gardner, we shall not tire of any such essays, however numerous, provided they are illustrated by such knowledge and scholarship as the one before us, and, we may add, by such beautiful plates as the autotype process has provided for illustration. The coins of Elis, the subject of Mr. Gardner's monograph, are peculiarly well fitted for separate treatment as one subject, as they illustrate, in a way as remarkable as any other distinct series, how much of actual history can be preserved on

artistic representations. Mr. Gardner, in a minute analysis, shows that no less than fifteen well-marked periods of Greek history find on the coins of Elis their appropriate illustration; but it is enough to remark here that they range from B.C. 471, or earlier, to A.D. 217, the most marked periods being their early connexion with Sparta—first aristocratically and then democratically—and the evidences of their alliance at various periods with Argos, Thebes, Macedon, Ætolia, and Achæa, with, of course, their ultimate suppression under the levelling tyranny of the Roman eagle. Upon each of these branches Mr. Gardner is as full as he is accurate, and it is not too much to say that, though dealing with what in general history might be called a very small and special point, he has given to this small point a wealth of illustration few other archaeologists could have provided.

The Indian Sankata and its Western Counterparts. By Edward Thomas, F.R.S. (Trübner & Co.)—The object of Mr. Thomas's paper is to bring together as one whole the various ideas tending to show that the symbol commonly termed the *sankata* represents the sun in motion, the crossbars conveying the notice of the solar rays, as in the almost similar and still clearer idea of the wheel and its radii, and in this he has succeeded, if we take the broad outline he has traced of the progress of this symbol from what seems to have been its original home, wherever the Aryans came from, to the most distant corners of the globe. Indeed, the most remarkable fact about the *sankata* is its wide diffusion. We find it on the coins of Greece (i.e., the triquetra of Lycia and Sicily and the labyrinth types of Crete), on the monuments discovered in vast numbers by Schliemann at Troy, on the Assyrian sculptures, under the form of the Maltese cross, on Græco-Italian vases, and on relics from Mexico. The whole of Mr. Thomas's paper is full of curious coincidences carefully arranged.

COLOGNE CATHEDRAL.

British Museum, Oct. 28, 1880.

THE interest which has been shown all over the world during the past three months in the completion of the Cathedral of Cologne is sufficient excuse for bringing before the eyes of your readers any information which may throw light on the earlier stages of the erection of the Kölner Dom. Among the Additional Charters in the British Museum is the original contract made by the Dean and Chapter of Cologne with the Burgrave of Drachenfels in the year 1285 to quarry stones out of Mount Drachenfels to be employed in the building of the church. The foundation stone of the present structure was laid in 1248, so that this contract was actually made within forty years after the beginning of the task. This document is peculiarly interesting, in that it gives us the name of the architect or director of the works at this early period, "Rudengerus procurator fabricæ Ecclesiæ Coloniensis"; and as Master Gerhard of Riehl was the first known director in 1257, it is very probable that Rudinger was the second, and his immediate successor. These stones from Mount Drachenfels were (I have seen it somewhere stated) of such a bad sort, that before they had been long introduced into the fabric they began to grow weatherbeaten and show unmistakable signs of crumbling away. They were, therefore, all removed from their positions, and replaced by others of a more enduring quality. The deed of contract runs as follows:—

"Vniuersis presentes litteras inspecturis Henricus Burgravius de Drachinval. Notum esse volumus et tenore presentium protestamur nos recepisse a Capitulo Coloniensi et Rudengero procuratore fabricæ Ecclesiæ Coloniensis XV. marcos Coloniensium denariorum. Tali videlicet condicione intraposa quod nos consentire debemus et licenciare Immo jam consentimus et licenciamus quod Capitulum et

Rudengerus predictus vel quemcumque ad hoc Capitulum deputaverit cum vii^{is} viris de quibus nos ipsi proudebimus seu ipsi in nostro monte acquiramus sub suis tamen expensis quorum quatuor lapides frangent qui viganter Brechere dicuntur alii vero tres lapide qui Vorelegere nuncupantur in Monte Drachinvolu et si plures lapides qui Vorelegere dicuntur habere voluerint ipsi proudebant qui secturam lapidum faciant et exercent per ^{anno} [sic] annos qui currere incipient anno domini M^oCC^oXXXI^o quinto. In festo palmarum, ad opus structure Colonienais in quantitate et qualitate lapidum prout hoc ipse visum fuerit expedire Hoc adiecto quod si Capitulum vel quemcumque Capitulum ad hoc duxerit ordinandum Anno vno vel duobus vel tribus supersedere voluerit Ita quod dictam secturam lapidum non fecerint seu exercentur extunc erit eis liberum eodem annos recuperare in annis subsequenibus quando voluerint prout hoc ipse competet et structure memorate. Volumus etiam ut si nos quod abiat infra tempus prescriptum mori contigerit heredes nostri condicione predictas suppleant inuolabiliter et conseruent. In cuius rei Testimonium et firmitatem presentes litteras nostri ac Frederici nostri avunculi Canonici Hunnenais Ecclesie sigillorum munitione dicto Capitulo contulimus roboratas. Datum anno Domini M^oCC^oXXXI^o quinto.

At the foot of the document are two insertions, written to be added in the body of the deed; thus, at line 7 of the original, for "ipsi" read "ipsi per se sibi"; and at line 8, for "XXXI^o quinto In festo palmarum" read "nonaginta octo in die cinerum."

Attached is the only remaining seal, of which the legend has unfortunately been broken away, but the shield of arms, bearing a dragon, in allusion to Mount Drachenfels, is still perfect.

EDWARD SCOTT.

JAKOB BINCK.

SOME interest having been naturally excited by the recent appearance of my friend Mr. W. B. Scott's account of the 'Little Masters,' the moment is not inopportune to call attention to one of them, Jakob Binck, of whose career little is known, mainly from his having early in life left Germany to settle in Copenhagen, under the patronage of Christian III.

Another inducement to call attention to Jakob Binck at the present moment is furnished by an accident, which has brought to light a rather interesting fact in connexion with his career which I am led to believe has never been made public.

At the sale of the last portion of the late Mr. David Laing's books, a little volume printed on vellum attracted considerable attention. It is thus described:—"231. Passional von Herris Jesu Christi Pinis, or Doda Historie (boner-Boeg), printed on vellum in black letter, within woodcut borders, and ornamented with fifty-one elegant wood engravings from designs by Albert Durer, Lucas Cranach, &c., fine copy in Danish calf—Kiubenhaffen, h. Benedicht, s.a." It has also the following note in Laing's handwriting in the fly-leaf:—"This copy on vellum is supposed to be unique. A mistake. I have seen another copy of this edition in vellum in the Royal Library, Copenhagen. D.L."

Observing the monogram VB on a few of the borders of the illustrations, which are fifty-one in number, I naturally looked in the last and recently issued volume of Dr. Nagler's 'Monogrammisten,' where the monogram is found as that of an "unbekannter dänischer Formschneider." This is probably true as far as the borders of the designs are concerned. It proceeds to say that the designs are engraved with spirit and a light hand, &c., and adapted from the designs of Albrecht Durer and Hans Holbein.

Now I should hardly imagine the artist of the 'Passional' had ever seen Holbein's Bible

prints; but if he had, and at the same time had any perception of their beauty of design, and felt inclined to borrow an idea from them, he might have made his own designs far more elegant. For Holbein, in his 'Icones Historiarum Testamenti,' the first edition of which appeared at Lyons in 1533, has divested his designs of German conventionalities, rendering them simple and beautiful in the extreme, and entirely his own. We may therefore regard Von Rumohr and M. Thiele's statement, referred to in the short article in the 'Monogrammisten,' that the artist took his ideas from Holbein, as quite erroneous.

But in regard to Dürer the statement to a certain extent is correct, for the artist of the 'Passional' has followed a few of Dürer's compositions so closely as almost to repeat them, while others are adaptations; still, a great many are entirely his own designs. In fact, he has illustrated a much greater number of subjects. With his thirteenth design we arrive at the third of Dürer's in chronological order.

On some of the borders of this series of prints, as mentioned in the 'Monogrammisten,' the VB appears with the date of 1567. The borders are made in four pieces, so as to allow the block to be placed conveniently at the sides, and with the addition of a few small ornaments a small block answers the purpose of larger ones, and no doubt would be found so used in other Danish books of the sixteenth century. But the artist who executed the borders has nothing to do with either the conception or execution of the designs for the Passion; and when we remember that Binck* lived so long at Copenhagen, and died the same year the 'Passional' was published, or the year before, we may reasonably conclude that he was the designer.

This I am inclined to infer not only from the circumstances last mentioned, but from technical points, in which the designs are similar to other and better-known works of the master; for instance, the type of many beauty Binck has chosen in Christ giving the benediction (B 14) and the Creation in the 'Passional,' and others; they are not only in harmony with one another, but they are different from anything by other masters of the same period.

Then, again, a striking peculiarity of Binck is that he is invariably unfortunate not only in drawing legs and feet, but also in their general treatment. It evidently was a weak point with him. This is also a characteristic of this volume, and it is particularly obvious in the design for the Temptation, where, to save drawing Eve's feet, the artist has hidden them behind a bank, and by so doing destroys the harmony of the whole composition. In fact, the nude figures in this volume, particularly the lower portions of them, recall to mind the twenty divinities and their attributes, in niches, after H. Rosso of Florence, which Binck copied in 1530, and which were evidently the source of his inspiration when treating the human form. Probably he thought with Barthel Beham that by studying the Italian masters he might improve his own style; but it must be admitted that he did not choose his authorities with the same judgment as his contemporary; moreover, he only copied the engravings after Rosso by Jacopo Caraglio.

In conclusion, I cannot help calling attention to the inaccuracies in the article I have mentioned in the last volume of the 'Monogrammisten,' for, in addition to the absurdities in reference to Holbein in the title of the 'Passional,' I find no less than six mistakes in the simple transcription. I am led to fear that in the five meagre parts, which form the whole of the fifth and last volume, that have been issued since the death of Dr. Nagler but scant justice has been done to the material left by him to be put in order by another hand, although he

evidently imagined it would fill a full volume corresponding with the first four.

GEORGE WILLIAM REID.

Five-3rd Series.

THE exhibition of Thomas Bewick's original drawings, which we announced some months ago, will be opened next week at the Fine-Art Society's galleries in New Bond Street, the Miss Bewicks having lent for exhibition the whole of their father's works in their possession. From these a selection has been made, principally from the 'British Birds.' Bewick's well-known woodcuts will be arranged by the side of his original drawings for them, and the exhibition will surely raise his reputation. At the same time there will be exhibited a large collection of modern etchings, including works of Messrs. Samuel Palmer, J. C. Hook, Whistler, and Seymour Haden. In order that the display may be as instructive as possible, Mr. Goulding the printer of engravings, will be in attendance one half of the week printing etchings; on other days a woodcut printer will print from original Bewick blocks.

THE private views of the Winter Exhibition of Pictures by British and Foreign Artists, French Gallery, and of drawings at Mr. M'Lean's Gallery in the Haymarket are appointed for to-day (Saturday). They will be opened to the public on Monday next. So will Mr. Tooth's Winter Exhibition at 5, Haymarket.

THE Grosvenor Gallery Exhibition will be opened as usual on the 1st of January next, and comprise, besides a valuable selection of water-colour drawings by French artists, a collection of similar works by Englishmen, among which latter a number of examples by painters of Liverpool are expected.

THE task of hanging and arranging the large selection from the Crace collection of plans and drawings of London localities, which has been for several weeks in progress in the King's Library, British Museum, is now finished.

THE new arrangements for the admission of visitors to the armouries of the Tower, involving virtually a return to the old system, have been brought into effect.

THE Institute of Art, 9, Conduit Street, Regent Street, invited the press to a private view of the contents of its galleries on Friday, the 29th inst.

THE Society of Arts having caused Barry's pictures in the Great Room of its house in the Adelphi to be cleaned, that is, carefully washed, which was all these famous works required, has invited the public to inspect them in their improved condition in the room where Johnson spoke and Goldsmith broke down. The Society has published a pamphlet which contains a brief history of the paintings and the cleanings they have undergone. We are rather sorry to find that no regret is expressed for the removal from their original places in the Great Room, where they were in keeping with the works of Barry, of Gainsborough's fine whole-length portrait of Lord Folkestone, and its fellow, by Reynolds, of the Earl of Romney. Two raw, commonplace portraits badly fill the places worthily occupied for more than a century by the pictures of the first and second Presidents of the Society. If the Society of Arts is discontented with its older history, it would surely have done well to begin by expelling the demonstrative marble statue by Carlini of Dr. Joshua Ward, that impudent quack who

—tried on puppies, and the poor, his drop, the hero of "the drop and pill," who, dying wealthy, desired by will to be buried in Westminster Abbey, "as near the altar as may be."

M. J. Tmor has finished the series of illustrations of a modernized version of the parable of the Prodigal Son which we described briefly a few weeks ago.

* The name of Cranach is introduced simply by the Oshlign, without the slightest authority by existing facts.

* For some account of Jakob Binck see the *Fine Arts Quarterly Review* for 1874 vol. II, p. 571.

Mr. W. H. Fox will deliver lectures on the simplification of the method of teaching perspective to the pupils of the Girls' Public Day School Company at 21, Queen Anne's Gate, on the 6th and 13th prox., at 10.30 A.M.

EARLY next month will appear a new work by the Rev. R. St. John Tyrwhitt, Christ Church, Oxford, entitled 'Greek and Gothic: Progress and Decay in the Three Arts of Architecture, Sculpture, and Painting.' The book will be published by Mr. Walter Smith.

Mr. A. W. HUNT will deliver a lecture in Birmingham on the 24th of November on 'Turner in Yorkshire.'

It was suggested at the late Congress of the British Archaeological Association at Devizes that a few days' excursion for some of the country members during the autumn in London might be arranged; the Council of the Association, therefore, out of a desire to do honour to these members, and to aid in the undertaking as far as possible, appointed a sub-committee, and some excursions have been made this week.

M. HENRI SCHOPIN died last week at Montigny, near Fontainebleau, aged seventy-six. He obtained the Prix de Rome in 1831, and was employed in the decoration of the Hôtel de Ville, Paris, and of the Palace at Versailles. He gained a first-class medal in 1838 and the Legion of Honour in 1864.

M. ALEXANDRE MARIE GUILLEMIN, painter, one of the few surviving pupils of Gros, died on the 26th of October at Bois le Roi, near Fontainebleau, aged sixty-three. He was born in Paris, obtained a medal of the third class in 1841, one of the second class in 1845, a *roquet* in 1859, and the Legion of Honour in 1861.

THE death of the distinguished Roman archaeologist, the Baron Pietro Ercole Visconti, grand-nephew of the better-known E. Q. Visconti, is recorded as having occurred at Rome on the 14th of October. He was the author of several lectures and books on archaeology, antiquities, and discoveries. Among these are 'Aperçu sur l'Origine et les Antiquités de Rome pour servir d'Explication au Panorama de la Tour du Capitole,' 1826; 'La Via Appia,' 1832; 'Gemme Incise del Cav. G. Girometti,' 1836; 'Antichi Monumenti Sepolcrali nel Ducato di Ceri,' 1836; 'Lettera di R. d'Urbino a P. Leone X.,' 1836; 'Città e Famiglie nobili e celebri dello Stato Pontificio.' Acting as Commissioner of Antiquities in Rome, Baron Visconti was fortunate in being concerned in the recovery of several sites which threw light on the topography of the city.

MADRID has added to its artistic and literary institutions a Water-Colour Society, under the honorary presidency of Señor Pradilla and the management of Señor Manresa. The members opened their first session a short time since with a class sketching from life that popular type of Spanish life, the "manola." Water-colour art, which may be said to have been commenced by Fortuny, has become a favourite study with the new school of Spanish artists.

FROM Germany comes news of the death of Herr L'Allemand, an eminently fashionable painter of portraits at Hanover in the reign of the late king.

A sum of 5,000*rs.* is about to be expended by the authorities of Pondicherry on the preservation of "historical monuments" in French India.

THE 'Jeanne d'Arc' of M. Bastien Lepage, which was so much admired at the last Salon, has been sold to an American millionaire for 20,000 francs.

THE *Moniteur des Arts* gives the following curious statistics about the number of times distinguished contributors to the last Salon were named by critics:—"On verra dans cette longue nomenclature que les préférés de la presse sont

aussi ceux du public. Ainsi, MM. Bonnat et Bastien Lepage arrivent en tête de la liste avec 199 articles ou citations; viennent ensuite MM. Bouguereau, 160; Puvis de Chavannes, 151; J. A. Breton, 139; Henner, 136; Alex. Cabanel et Carolus Duran, chacun 133; Cormon, 130; Suchetet, 129; Roll, 124; Morot, 128; J. P. Laurens, 120; Gervex, 118; Becker, 117; Feytaud Perrin, 113; Dagnan-Bouveret, 112; Lerolle, 105; Manet, 103; et Luminais, 102."

MUSIC

MR. WALTER BACKE'S PIANO-FORTE RECITAL. (Fourth Season). St. James's Hall, MONDAY, November 1st, at Half-past Three. Vocalist: Miss Anna Williams. Soloist: Mr. B. J. Adlam. In the evening, 7.30. Chappell & Co., Musical Agents, and Artists & Ticket Office, St. James's Hall.

THE WEEK.

HER MAJESTY'S.—'Lucia,' 'Norma,' and 'Faust.' CRISTAL PALACE.—'Blossie's' 'Roma.'

A FAVOURABLE *début* was made by Mdlle. Rosina Isidor last Saturday evening in the character of Lucia. Youth, a pleasing appearance, and obvious dramatic intelligence are among the attributes of Mdlle. Isidor, and as these are united to vocal capabilities of no mean order, she must be regarded as an acquisition. Her voice is full rather than "light" in quality, and of sufficient power to enable her to assume some of the more dramatic parts. The mad scene was sung in the original key, and she made no attempt to reach exceptionally high notes, though her *floriture* were executed with fluency and neatness. Mdlle. Lorenzini Gianoli, who appeared on Tuesday in 'Norma,' was engaged somewhat suddenly in place of another lady whom illness detained abroad. Mr. Armit's endeavours to keep faith with his public at any cost and risk are worthy of commendation, but it is questionable whether the revival of such an antiquated opera is wise policy. The state of the house did not betoken any large amount of interest in the experiment. Even in the lifetime of Tietjens 'Norma' barely kept the stage, and where the great German artist failed Mdlle. Gianoli will not succeed. She is an experienced performer, and quite equal to the stage business of a dramatic rôle. But her voice is worn, and the *vibrato* is developed to a painful extent. The vocalization of Mdlle. Bauermeister as Adalgisa was far more pleasing, though this clever little singer was not in full possession of her means. Signor Vizzani as Pollio seemed to labour much with the music, and he might consider the advisability of attempting some of the lighter baritone parts, as the compass of his voice is so limited. Mdlle. Elisa Widmar, who was to have opened the season as Marguerite in 'Faust,' having recovered from her indisposition, made her *début* on Wednesday in Gounod's favourite opera, and fairly won the suffrages of the audience. Her voice is small, but its quality is sympathetic, and her method is happily free from the vices of the French school. It was evident that Mdlle. Widmar was suffering from a severe attack of nervousness, which caused her to hurry the tempo in many passages, and she was apparently unaccustomed to sing in so large a theatre; but her performance on the whole, though far from great, was pleasing and artistic, and, as she is still in her first youth, there is ample reason to hope that a satisfactory career may be in store for her. Signor

Ordinas had to a considerable extent recovered his voice, and was fairly acceptable as Mephistopheles; but Signor Runcio does not invest the music of Faust with any charm, his phrasing being very rough and unfinished, and his *mezza voce* quite ineffective. He is more acceptable as Don José in 'Carmen,' an opera which seems to have lost nothing of its popularity. It is but just to record a marked improvement in the general performances. The orchestra and chorus are now working well together, and for the last two or three evenings there has been very little of which to complain.

Georges Bizet adds, by his history, another to the numerous instances of composers whose genius has been fully recognized only after their death. It is true that in this case his fame has not been entirely posthumous; for his greatest opera, 'Carmen,' was produced during his lifetime, though he lived but for two months to enjoy its success. It is only within the last few years, however, that the composer's works have been estimated at their right value, and that musicians have felt how much has been lost by Bizet's early death. The suite entitled 'Roma,' which formed the special feature of last Saturday's concert at the Crystal Palace, will undoubtedly add to his reputation. Though entitled a "suite," it might almost more appropriately have been termed a symphony, to the form of which it somewhat closely approximates. We are informed, indeed, in the book of the words, that the manuscript score bears the inscription by the author, "Symphonie, No. 1." If this be so, the change of name is probably due to the publishers.

Whether it be called symphony or suite, there can be no doubt that 'Roma' is a work of high inspiration, and (in spite of occasional suggestions of Beethoven) of far more than average originality. The first movement opens with a rather long *andante* in c major, the charming theme of which is first announced by four horns, and then repeated and extended by other wind instruments. Further developments of this theme lead at length to an *allegro agitato* in c minor, full of energy and passion. In this movement we find a peculiar rhythm which is identical with one playing a prominent part in the first movement of Beethoven's Symphony in A. The treatment is, however, so different that there can be no question of a reminiscence. The "second subject" of the movement, given in the first instance to the clarinet, is of special beauty. In the second part of the movement the various themes are subjected to new treatment. Thus far everything has been in the orthodox symphonic form; but at the point where in general the first theme of the *allegro* would be reintroduced, Bizet makes an important innovation; he brings back, not the subject of the *allegro*, but that of the introductory *andante*, which, with slight modifications, is repeated almost in its entirety. The second movement, which is in reality a scherzo with trio, is altogether symphonic in form. We are inclined to consider this the gem of the whole work. It is full of light and sparkling melody, absolutely original, and most delightfully scored. The following *andante molto*, though the opening phrase has a distinct resemblance to a melody in the slow movement of

the 'Choral' Symphony, is charmingly fresh in character. A subject which occurs as an episode, and which here much resembles a chorale, is used again under totally changed conditions in the *finale*. This *andante* is one long stream of melody, which, with much variety of detail, preserves perfect unity of character. The *finale* (*allegro vivacissimo*), entitled "Carnaval," is in musical value inferior to other portions of the work. It is full of character, and overflowing with animal spirits; but the chief subjects lack the refinement which we find in the other movements, and have even a certain tinge of vulgarity about them. This, however, does not make the *finale* ineffective: it is extremely pleasing music, but it appeals to a lower order of emotions than the rest of the work; it tickles the ear rather than satisfies the heart. The orchestration of the whole suite is most masterly, and many of the effects which Bizet has obtained from his instruments are, so far as our experience goes, quite new. We have no hesitation in ranking 'Roma' among the most interesting novelties that have been heard in this country for a considerable period. The performance was one of those triumphs of execution of which, in this country, Mr. Manna and his orchestra appear almost to possess a monopoly. The work is of very great difficulty for all concerned; but the fire, finish, and delicacy with which it was given were such as can only be heard at the Crystal Palace.

Schubert's pleasing overture to 'Des Teufel's Lustschloß,' which was performed for the first time in London at the concert of the London Musical Society in St. James's Hall last June, and was then criticized in these columns, was the opening piece of the concert, which concluded with the Scherzo, Notturmo, and March from the 'Midsummer Night's Dream' music. The remaining orchestral number was an Arioso by Handel, arranged by Hellmesberger for violin, harp, organ, violoncello, and double basses. The arranger has doubtless tried to repeat the success he obtained with a similar transcription of a Largo, now well known from frequent performance. We doubt whether the arioso, which is adapted from the opera of 'Alcina,' will be as popular as its predecessor; it is more sombre in style, and (to use a colloquial expression) not so "taking" in character. Mr. Sutton, a pupil of M. Sainton, whose *début* at the Gloucester Festival we chronicled a few weeks ago, gave a very good performance of the first movement of Viëuxtemps's Concerto in A. The piece is very long and very dull; but Mr. Sutton did all that could be done with it, though he would doubtless have been heard to greater advantage in more effective music. Mr. Santley was the vocalist of the after-

good technique by the composer; a song, "O let the solid ground," by Miss Ida Walter, sung by Miss Marian McKenna, a highly promising contralto; and a quartet, "The eyes of all," by Miss Elizabeth Fokett.

SCHUMANN's only opera, 'Genovava,' which on its first production was comparatively unsuccessful, seems to be at length taking the place it deserves in Germany. It has just been performed for the first time at Frankfurt-on-the-Main and enthusiastically received by the public. Being one of its composer's finest and most characteristic works, it would, we should think, have a good chance of success if produced in London.

At Mr. George Riseley's third Monday Popular Concert, given at the Colston Hall, Bristol, on the 18th inst., Schubert's unfinished Symphony in B minor, Rombert's 'Toy Symphony,' and the overtures to the 'Ruler of the Spirits' and 'La Gatta Ladra' were the most important works produced. The vocalists were Miss Helen Lamb and Miss Hilda Wilson.

MR. WILLIAM CARTER announces a series of six grand opera recitals, to be given at St. George's Hall on successive Saturday evenings. At the first, which takes place to-night, 'Il Trovatore' is to be performed.

LAST Sunday week, the 17th inst., the first of a series of popular concerts was given at the Théâtre Valette, Marseilles, with a programme which is worth quoting in its entirety, as showing the class of music which it is intended to perform. It was as follows:—Symphony in D (Beethoven), scene from 'Orpheus' (Gluck), 'Danse Macabre' (Saint-Saëns), Overture, 'Oberon' (Weber), Austrian Hymn (Haydn), played by all the strings of the orchestra; introduction to third act of 'Lohengrin' (Wagner), and 'Benediction of the Banners' from the 'Siege of Corinth' (Rossini). The performance, directed by M. Reynaud, is spoken of as a complete success.

A LETTER from Venice in the *Bund of Berne* states that Richard Wagner has been staying for a month in a Venetian palazzo. He spent the last winter and summer in Naples, and has chosen Venice as a halting station before going back to Bayreuth. The news that "the master" was there brought a whole flock of his admirers to the city. His 'Rienzi' has been received with the greatest enthusiasm in Rome.

MISS HELEN HOPKINS, a pianist who will be remembered as having made a most successful appearance at the Crystal Palace Concerts last year, gave a pianoforte recital at the Freemasons' Hall, Edinburgh, on Saturday last, assisted by Signor Alberto Bach and Mr. Carl Hamilton. The local papers speak very highly of her performance.

MR. J. F. BOWSBOTHAM, formerly scholar of Balliol College, Oxford, is engaged upon a 'General History of Music.'

HERR THEODOR HARTSCHL's new opera, 'Lancelot,' was produced at the Leipzig Stadttheater on the 16th inst. The work, which is favourably spoken of, is said to show distinctly the influence of Wagner, both in the poem and music.

It is announced by Richard Wagner's organ, the *Bayreuther Blätter*, that the production of 'Parsifal' is now definitely fixed for the year 1881.

M. EDOUARD WOLFF, a pianist and composer of considerable talent, has just died at Paris at the age of sixty-seven. He was a native of Warsaw, and had lived in Paris since 1836. He was the uncle of the well-known artists Henri and Joseph Wianiewski.

THE eighth annual Bombay Choral Festival took place at St. Thomas's Cathedral, Bombay, on the 29th of last month, under the direction of Mr. M. R. Wyer, the choristers numbering 126. The festival began with the processional hymn,

"Forward be our watchword." The anthems were "Judge me, O God," and "plead my cause before an ungodly nation," and the "Hallelujah Chorus" from the 'Messiah,' both of which were well rendered. The service concluded with the recessional hymn, "Now thank we all our God."

A comic opera, 'Deseret,' by Mr. Dudley Buck, an American composer of much talent, has lately been produced in New York. Opinions as to its merits seem greatly divided—one notice which we have seen speaking highly of the new work, while another describes it as altogether unworthy of its composer's reputation.

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THE WEEK.

ADRIEN.—'The O'Dowd,' a Drama in Four Acts. By Dion Boucicault.
GAIETY.—'The Comician Brothers & Co., Limited,' a Farce in Two Scenes. By F. C. Burnand and H. P. Stephens.

MR. BOUCICAULT's new drama, 'The O'Dowd,' proves to be an adaptation of 'Les Crochets du Père Martin' of MM. Cormon and Grangé, a play first given at the Gaité in 1858, and produced at the Olympic the same year in a version by John Oxenford, entitled 'The Porter's Knot.' A very free rendering so far as regards dialogue and characters, 'The O'Dowd' adheres to the original in respect of its incidents with a closeness that speaks loudly for Mr. Boucicault's appreciation of the work of his predecessors. All that has been added to the story consists of episode which aims at supplying local colour. In the class of work he has once more attempted Mr. Boucicault has no superior. His plays are constructed with remarkable skill, and serve the purpose he has in view of concentrating public attention upon a given figure. That the figure on which is thrown the whole light of the drama is that of Mr. Boucicault, and that those who remain without the luminous circle are, with one or two exceptions, actors of little mark, are matters on which the public may, perhaps, be congratulated. If Mr. Boucicault challenges for himself the attention of the audience, he at least shows it something worth seeing.

Dealing first with the piece, there may be urged against it that the contrasts are too violent, and that the effects generally are too broad. To take the first alone of the four acts over which the action extends; in this, which is in all respects the most probable, we find a young man, whose entire income is four hundred pounds a year, losing a couple of thousand pounds at a sitting, and complacently writing a cheque for the amount, though a few minutes afterwards his furniture is seized under an execution. We watch him, moreover, with candles burning, engaged in play until an hour so late in a summer morning that the ordinary business of life has commenced, and a visit from ladies is expected; and we see his father enter while the signs of revelry are still unremoved, and the candles still alight, and regard apparently this state of things as the most natural in the world. Mr. Boucicault, however, knows

Musical Society.

THE first students' chamber concert of the Royal Academy of Music was given on Saturday evening at the hall in Tenterden Street. This was the first occasion on which Mr. William Shakespeare officiated as conductor, and he created a marked impression in his favour. The compositions by students included in the programme were a Pianoforte Sonata, or rather Sonatina, in F, by Miss Annie Tait, played with

the public, and his confidence in it is justified. If any misgiving is aroused, it is forgotten in the interest inspired by the acting. As it is with the early scenes it is with all. The same extravagances are everywhere apparent, and the act of indemnity which is passed extends to them all.

There is, however, a single exception: Mr. Boucicault's political explanations fail to commend themselves to the public. The scenes in which he expounds his views about Irish discontent and shows the Hibernian method of dealing with outsiders and aliens please nobody. That this should be the case scarcely affords cause for astonishment. According to the lesson of the play, an Englishman is not justified in seeking to get back money from Ireland, even though it has been first drawn from his pockets by a process of swindling. Supposing this state of affairs to exist in Ireland, it is still conceivable that Irishmen will scarcely be thankful to one who puts it forward with all the vivacity and force of dramatic exposition. The neutral portion of the audience meanwhile find these things simple weariness. They have too much respect for Mr. Boucicault's capacities to yield to the opportunity for derision afforded them, and can only wish that authors would learn the lesson that a work of fiction with a purpose is a thing not to be tolerated by "gods, men, or columns."

When Mr. Boucicault has excised his political scenes and allusions, and has converted his play into a simple drama of Irish life, it is probable that his own marvellously fine impersonation of the O'Dowd will win full recognition, and gain for the piece a foremost position among modern entertainments. Very seldom has a performance more artistic or more touching than that he supplies been set before the public. The O'Dowd is an old Irishman who, having by hard work and heroism scraped together a fortune, the whole of which he destines to his only son, finds that in educating that son above his station he has ruined him. To screen the youth from the dishonour and infamy which are at hand, he yields up his entire savings and recommences the life of arduous labour he had known in early years. For the porter's knot, which Robson drew forth under similar circumstances, is now substituted a fish-barrow, which the O'Dowd recommences to wheel. Three or four scenes present themselves in the course of this plot in which Mr. Boucicault is excellent. His manner of encountering the derision of the aristocratic friends of his son, into whose company he intrudes; his horror at finding a charge of villainy brought against his boy, who dares not rebut it; his swoon upon signing the deed which makes him once more a pauper, and his feeble perturbation when the criminal returns from over-sea and endeavours to force from him a recognition of which his scattered wits are for the time incapable, are superb, and the whole constitutes a remarkable display of pathos. That intensity, almost tragic, which was the secret of Robson's success, Mr. Boucicault does not possess, nor are his transitions from comedy to pathos so rapid or so startling as those of his great predecessor. There is, however, even more finish, more perfection of detail, and the effect produced is, if not so great as that made by Robson, at least the most

remarkable that has since been seen. Neither Mr. Neville nor Miss Lydia Foote was seen to advantage, and the performance possessed little merit beyond the acting of Mr. Boucicault.

The new burlesque of 'The Corsican Brothers' which has been produced at the Gaiety aims rather at parodying the performance at the Lyceum than the piece extracted from the romance of Alexandre Dumas. It is above the average of works in its class, and has some comic scenes and fairly amusing dialogue. Mr. Royce's imitation of Mr. Irving is highly successful.

Dramatic Society.

MR. FLORENCE is likely to be seen before long in a sketch from Dickens, entitled 'Captain Cuttle.' In the course of next spring he proposes to play in a drama of serious interest.

THE first novelty to be produced by Miss Litton during her management of the Glasgow Theatre will consist of an adaptation, by Mr. Palgrave Simpson, of Scott's novel of 'Woodstock.' In this Miss Litton will play the fugitive king, Charles II.

'THE LADY OF LYONS' was revived on Wednesday at Sadler's Wells, with Miss Isabel Bateman as Pauline, Mr. Charles Warner as Claude Melnotte, and Mr. E. H. Brooke as Beauchamp. Mr. Warner's performance is far from satisfactory.

In consequence of the temporary indisposition of Mr. J. S. Clarke, 'London Assurance' was hurriedly revived at the Haymarket on Thursday last.

THE feature of most general interest in next year's season of French plays at the Gaiety will consist of the appearance of Mlle. Sarah Bernhardt in 'Le Sphinx.' In addition to this piece Mlle. Bernhardt will play in 'Frou-Frou' and 'Adrienne Lecouvreur.' Among the pieces to be given by the company of the Gymnase Dramatique, which is announced to appear on June 8th, are 'Le Papillon' of M. Sardou, in the altered version which has just obtained at the Gymnase the triumph the original play failed to achieve at the Comédie Française, 'Le Fils de Coralie,' 'Héloïse Paranguet,' 'Nos Braves Gens,' and 'Les Danicheff.' With the play last named the performances are to commence.

At the "classic matinées" now given on Sundays at the Odéon, M. Mounet-Sully cadet, a brother of the well-known *cadet* of the Comédie Française, has made his *début* as Horace in the well-known tragedy of Corneille. He appears to have a certain measure of the amplitude of gesture and sonorousness of voice characteristic of his brother. M. Dumaine, as *le vieil* Horace, and Mlle. Agar also took part in the representation.

M. BERNARD ROSIER, whose death in his seventy-seventh year is announced from Mar-seilles, was a fairly prolific dramatist, author of 'La Mort de Figaro' and other pieces. His best known work was, however, the libretto of the 'Songe d'une Nuit d'été,' which he wrote for Ambroise Thomas.

A REPRESENTATION of Shakspeare's 'Comedy of Errors' in Marathi was lately given at Guncash Kind, in Bombay, by the Ichalkaranjiker Hindu Dramatic Corps, in the presence of the Governor of Bombay and his suite, twenty European gentlemen, and about two hundred and fifty influential native gentlemen. The performance is said to have been a great success.

ALL CORRESPONDENTS.—W. H. L.—J. C. A.—J. C. S.—T. W. B.—H. v. L.—received.
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Printed by E. J. FARRAN, Stationers Press, York-house, Chancery-lane, E.C.; and Published by JAMES FARRAN, at No. 36, Wellington-street, Strand, W.C.
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sedate manner; but at the sound of an opening gate he would quickly and warily rear himself erect, and glance round, with his ever alert and mobile ears intently listening, and should an unfamiliar step approach, he invariably took flight, leaping away at racing speed to hide himself amongst the shrubs. Here, surely, was evidence of clear discrimination.

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SATURDAY, NOVEMBER 6, 1880.

CONTENTS	
NEW POEMS BY HOLMES AND LONGFELLOW	399
GOSNELL ON FOLK-MOSES	400
MODERN GREECE	401
DAVID'S WALKS IN YORK	402
NOVELS OF THE WEEK	403
LIBRARY TABLE—LIST OF NEW BOOKS	404-405
NOTES FROM OXFORD: NATHANIEL HAWTHORNE; THE DIARY OF THOMAS CARSWORTHY, BISHOP OF CHESTER; THE BIOGRAPHY OF LOCKE	406
LITERARY Gossip	408
SCIENCE—WALLACE'S ISLAND LIFE; GEOGRAPHICAL NOTES, ASTROLOGICAL NOTES; SOCIETIES; MEMORIALS; Gossip	409-411
FINE ARTS—JANEBUCH DER KÖNIGLICHEN FARBEN-DRUCKER KUNSTANSTALTEN; FRENCH GALLERY; FINE-ART SOCIETY; NOTES FROM NAPLES; COLOMBI CATHEDRAL; 'JACOB'S DREAM'; Gossip	412-415
MUSIC—THE WEEK; Gossip	416-418
DRAMA—THE WEEK; Gossip	417

LITERATURE

The Iron Gate, and other Poems. By Oliver Wendell Holmes. (Boston, U.S., Houghton, Mifflin & Co.; London, Trübner & Co.)
Ultima Thule. By Henry Wadsworth Longfellow. (Routledge & Sons.)

Or the full choir which was supposed a generation ago to make Boston almost as musical as was Paris in the time of the *Pléiade* two voices are yet heard. A thin pamphlet from Mr. Longfellow, and a not much thicker volume from Mr. Holmes, come to prove that the song is not quite hushed. When men have passed the limits assigned by the Psalmist to human life, and have seen most of their friends and contemporaries fall off from them, it is natural that their utterances should deal with regret and loss. In one case, however, at least, the voice of triumph prevails over that of wailing. Following the example of Erasmus, who called his masterpiece 'Moris Encomium,' Mr. Holmes might style his latest work 'Encomium Senectutis.' Never before, in fact, have the compensations, if any, of age been set before the world in so comforting a light. Not a few of the poems now collected have been written for anniversary commemorations, and most of them, if we may trust our recollections, have been given to the world in the *Atlantic Monthly*. The names assigned the poems are not seldom indicative of their origin. Such titles as 'For the Moore Centennial Celebration,' 'Welcome to the Chicago Commercial Club,' 'American Academy Centennial Celebration,' and 'For Whittier's Seventieth Birthday' are frequent, and seem to hint that poetry flows less freely and exacts a little tilting of the barrel. Quite clear and sparkling is, however, the stream, and the draught, if it is not copious, is at least refreshing.

A strict application of canons would result in placing Mr. Holmes's poems in the category of *vers de société*. So much the better for *vers de société* if this is done, since that pleasant and popular form of literature can boast nothing quite equal to the best of these pieces. 'My Aviary' is our favourite. From his north window, overlooking the river, the poet contemplates the birds:—

I see the solemn gulls in council sitting
 On some broad ice-floe, pondering long and late,
 While overhead the home-bound ducks are sitting,
 And leave the tardy conclave in debate,

These weighty questions in their breasts revolving
 Whose deeper meaning science never learns,
 Till at some reverend elder's look dissolving,
 The speechless senate silently adjourns.

Singularly graceful and charming is this, and the last line is quite admirable. With humour of a more marked type the poet, after describing the proceedings of the gulls, continues:—

Such is our gull; a gentleman of leisure,
 Less fleshed than feathered; begged you'll find
 His virtue silence; his employment pleasure;
 Not bad to look at, and not good for much.

With a feeling akin to that of Burns he describes the proceedings of the "cockney" sportsmen, for America, it is sad to hear, has such. This leads up to the termination of the poem, which is in Mr. Holmes's happiest vein:—

Shrewd is our bird; not easy to outwit him!
 Sharp is the outlook of those pin-head eyes;
 Still, he is mortal and a shot may hit him,
 One cannot always miss him if he tries.

Look! there's a young one, dreaming not of danger;

Behold a fat log come floating down the stream;
 Stares undismayed upon the harmless stranger;
 Ah! were all strangers harmless as they seem!

Mabel / a maiden shower his breast has shattered;
 Vainly he flutters, not again to rise;
 His soft white plumes along the waves are scattered;
 Helpless the wing that braved the tempest lies.

He sees his comrades high above him flying
 To seek their nests among the island reeds;
 Strong is their flight; all lonely he is lying
 Washed by the crimsoned water as he bleeds.

O Thou who carest for the falling sparrow,
 Hast Thou the sunless sufferer's pang forgot?
 Or is Thy dread account-book's page so narrow
 Its one long column scores Thy creatures' debt?

Poor gentle guest, by nature kindly cherished,
 A world grows dark with thee in blinding death;
 One little gasp—thy universe has perished,
 Wrecked by the idle thief who stole thy breath!

Is this the whole sad story of creation,
 Lived by its breathing myriads o'er and o'er,—
 One glimpse of day, then black annihilation,—
 A sunlit passage to a sunless shore?

Give back our faith, ye mystery-solving lynxes!
 Robe us once more in heaven-aspiring creeds!
 Happier was dreaming Egypt with her sphinxes,
 The stony convent with its crosses and beads!

How often gazing where a bird reposes,
 Rocked on the wavelets, drifting with the tide,
 I lose myself in strange metempsychosis
 And float a sea-fowl at a sea-fowl's side,

From rain, hail, snow in feathery mantle muffled,
 Clear-eyed, strong-limbed, with keener senses to
 My mate soft marmoring, who, with plumes un-
 ruffled,

Where'er I wander still is nestling near;
 The great blue hollow like a garment o'er me;
 Space all unmeasured, unrecorded time;
 While seen with inward eye moves on before me
 Thought's pictured train in wordless pantomime.

—A voice recalls me.—From my window turning
 I find myself a plumeless bled still;
 No beak, no claws, no sign of wings discerning,—
 In fact with nothing bird-like but my quill.

So characteristic and so admirable is this the length of the quotation will be excused. This may not be very high work; it is, however, of a kind that appeals most strongly to the most cultivated minds, and has met with a success that a more serious statement of the same truth might fail to obtain. It is, of course, easy to find in Wordsworth's fine sonnet commencing, "The world is too much with us," a suggestion for one verse at least in the poem.

Like other poems the names of which we have mentioned, 'The Iron Gate' is

memorial. It was read on the occasion of a breakfast given in the author's honour. In this we find most distinctly advanced his cheerful theories concerning age. Has not, he inquires, *Æsop* shown him old age asking the aid of Death, while "sad *Ecclesiastes*"

Sighs o'er the loosened card, the broken bowl?
 To this query he responds:—

Yes, long, indeed, I've known him at a distance,
 And now my lifted door-latch shows him here;
 I take his shrivelled hand without resistance,
 And find him smiling as his step draws near.

What though of gilded bangles he bereaves us,
 Dear to the heart of youth, to manhood's prime;
 Think of the calm he brings, the wealth he leaves us,
 The boarded spoils, the legacies of time!

Altars once flaming, still with incense fragrant,
 Passion's uneasy narailings rocked asleep,
 Hope's anchor faster, wild desire less vagrant,
 Life's flow less noisy, but the stream how deep!

Still as the silver cord gets worn and slender,
 Its lightened task-work tugs with lessening strain,
 Hands get more helpful, voices, grown more tender,
 Soothe with their softened tones the slumberous brain.

Youth longs and manhood strives, but age re-
 members,
 Sits by the raked-up ashes of the past,
 Spreads its thin hands above the whitening embers
 That warm its creeping life-blood till the last.

But, O my gentle sisters, O my brothers,
 These thick-sown snow-flakes hint of toil's release
 These feeble pulses bid me leave to others
 The tasks once welcome; evening asks for peace.

Time claims his tribute; silence now is golden;
 Let me not vex the too long suffering lyre;
 Though to your love untiring still beholden,
 The curfew tells me—cover up the fire.

Few readers of the volume will quarrel with Mr. Holmes for having forgotten his own counsel and left his fire for a short time uncovered. Another poem which puts the same views in a light not less cheerful is entitled 'The Archbishop and Gil Blas: a Modernized Version.' In the verses which deal with academy centennials and the like some of the references are of course incomprehensible to Englishmen. From these, however, passages of signal interest may be detached. How pensive and how humorous are the two verses which follow!—

Child of our children's children yet unborn,
 When on this yellow page you turn your eyes,
 Where the brief record of this May-day morn
 In phrase antique and faded letters lies,
 How vague, how pale our fitting ghosts will rise

Yet in our veins the blood ran warm and red,
 For as the fields were green, the skies were blue,
 Though from our dust the spirit long has fled,
 We lived, we loved, we toiled, we dreamed like you,
 Smiled at our sires and thought how much we knew.

If it cannot add to its author's reputation, this volume will at least consolidate and confirm it.

'Ultima Thule' will scarcely do the same for Mr. Longfellow. The subjects of the verses are occasionally similar to those in 'The Iron Gate,' acknowledgment of congratulations or gifts, a tribute to friends who have died, and so forth. So inferior is, however, the workmanship to that of Mr. Longfellow's best days, that few, we imagine, would on internal evidence ascribe the work to him. Except the dedication and the address to the late Bayard Taylor, there is nothing in the volume that calls for notice.

In later poems Mr. Longfellow sinks to the level of those minor minstrels who confuse piety with poetry, and think rhyme is a means of enforcing reason. It is difficult to

understand how the man who gave us 'The Golden Legend' could subside into writing 'The Sifting of Peter.' Of this extraordinary poem the three opening stanzas may be quoted:—

In St. Luke's Gospel we are told
How Peter in the days of old
Was sifted;

And now, though ages intervene,
Sin is the same, while time and scene
Are shifted.

Satan desires us, great and small,
As wheat to sift us, and we all
Are tempted;

Not one, however rich or great,
Is by his station or estate
Exempted.

No house so safely guarded is
But he, by some device of his,
Can enter;

No heart hath armour so complete
But he can pierce with arrows fleet
Its centre.

Three sonnets which are included in the volume are not happier in workmanship than the remaining contents.

Primitive Folk-Moots; or, Open-Air Assemblies in Britain. By George Laurence Gomme, F.S.A. (Sampson Low & Co.)

FANCIFUL speculations have been indulged in by many persons who might have been better employed as to what would have been the course of history had gunpowder and the printing press been discovered a thousand years before their time came. We cannot tell, and it is a most useless expenditure of thought to make fancy pictures. Mr. Gomme's book will, however, if we are not much mistaken, lead some persons to waste their energies in a very similar manner. What would have been the effect on society if the discoveries and speculations of Sir Henry Maine, M. Émile de Laveleye, and Mr. Gomme had been before the world when Rousseau took the figment of the "social contract" from the hands of the lawyers and made of it a mighty political force? To such a question there can, of course, be no answer given, but there is little reason to doubt that the stream of progress would have hollowed for itself very different channels. Dr. Whewell has said somewhere that the "social contract" was perhaps a "convenient form for the expression of moral truths." We are by no means sure that he was correct, but, even admitting that the phrase and the idea it contained were well adapted for use in the conflicts of the moment, when men were for the most part so densely ignorant of remote political facts that any light in the great darkness—a Jack-o'-lantern even—was better than none, it is difficult not to believe that the true origins of our social systems, had they been known, might have softened intellectual acrimony, and that, if the path of reform or revolution had not been smoothed in the moment of conflict, the work of reconstruction would have been rendered easier, and, in some countries at least, men would have built on a much more stable foundation. It is necessary to affirm this with earnestness because there is a widespread opinion abroad that investigations such as those recorded by Mr. Gomme are matters of antiquarian interest only, of which it is of little consequence if the governors and the governed are alike ignorant.

That the village community is the earliest form of political life to which it is possible to trace back any of the races which now inhabit Europe is admitted by all persons who are capable of using their reason on this subject; that it presupposes an earlier stage or stages may be regarded as certain, but there is no direct evidence for them, and it is extremely improbable that, either here or among savage races, facts should be discovered which will tend to throw anything beyond the faintest glimmer of light on the state of our forefathers before family relationships were regarded, or before the diverse households springing from a common ancestor united themselves into a rude political unity.

That village community life existed at some time or other among all the various offshoots of the Aryan stock may be received as certain; whether it was ever planted in England, and if it was, to what extent and by what races, is a point calling for investigations of extreme delicacy and difficulty. Mr. Gomme has undertaken to demonstrate that it was planted and did flourish here, and after weighing the large amount of evidence which he has gathered from all kinds of sources and all manner of places, we are bound to say that we believe that he has proved his case. Exceptions may be taken to this or that point of detail, but there are far too many lines converging on one point for the argument to be appreciably weakened if a few of the strands be broken.

At first sight it seems extremely unlikely that the village community should have existed here, at least since the Roman occupation, and one would have thought that those hard masters would have stamped out every sign of such a simple organization long before their four hundred years of rule were over. The next objection is also serious. We know, or are almost certain, that the village community existed in the lands from which the people we have been accustomed to call Saxons came, yet it has been confidently assumed—and the chronicles and contents of Teutonic barrows seem to give some countenance to the conclusion—that they came here rather as bands of freebooters than as colonizing families. If so, if there were no women and children among them, or if these *impedimenta* accompanied them but in small numbers, it is improbable that they should have been in a position to establish the institutions of home on a foreign soil. To these objections must be added another of no little weight. It is this: although the Roman armies and officials, and, as we suppose, also the greater part of the colonists, had withdrawn from the island, Roman influence, imperial and ecclesiastical, had not become obsolete. Rome, though the limits of her acknowledged dominion were curtailed, was still the civil and spiritual mistress of the Western world—the point to which men looked for guidance, to heaven if they were within the Christian fold, in secular matters only if they were still worshippers of the old gods, or had shaken themselves free from their ancestral mythology without embracing the religion which Rome was teaching. The Papacy has been called "the ghost of the deceased Roman Empire sitting crowned upon the grave thereof." It would be more accurate if the meaning of the

phrase were widened, so as to include Roman influence as a whole, civil and ecclesiastical alike. This extended for ages over Britain and the other lands which soonest fell from her grasp, and even far away into Scandinavia and Germany, where the legions had never planted their eagles. It is but just that the more weighty arguments against Mr. Gomme's conclusions should be indicated, for although he meets some of them, it is a defect in this book that they are not dealt with in detail.

The evidence on which Mr. Gomme relies to prove his case is necessarily cumulative, each little fact not being of much value in itself till put in its right place among others. Britain is a country which has undergone many political and social changes, and it was not to be expected that we should find any direct living survival of the primitive village life. Had interest been awakened in these matters before the days of the great enclosures, it is probable that English specimens might have been adduced which would have compared in perfectness with those of Russia and India. Even now, if our manor court rolls and their customs were printed, or even placed in some central office where they might be consulted by scholars, it is likely that very much new knowledge in confirmation of Mr. Gomme's deductions would be forthcoming. He has come upon one instance, that of the manor of Pamber in Hampshire, where it would seem the tenants have progressed or retrogressed—we know not which word to use—very little beyond the ancient limits. There, instead of the head man of the village having made his position hereditary, engrossing unto himself the people's land under the name of "the lord's waste," and turning the same into a real estate, the commonalty of the village have succeeded in keeping him in his ancient, or very nearly his ancient, position. Their court leet is held in the open air, on a plot of ground called Lady Mead, and there the lord of the manor for the year is elected; during his term of office he has, like other lords of manors, rights of sporting, and the unclaimed stray cattle which are found within the limits of the franchise belong to him. The elective character of the lord is, of course, the most interesting point here; but the meeting of the court in the open air is very noteworthy. On this latter subject Mr. Gomme has been marvellously successful in gathering information. Few people have hitherto seen the importance of these old open-air meetings, and those who have known better, possessing no collection of examples to which to refer, have been too apt to think of them as of the rarest possible occurrence—so rare, indeed, that it was safer to put them down as local accidents rather than as true cases of survival from a time when the village, the hundred, the wapentake, the riding, and the county were self-governing communities, the men of which were in the habit of discussing their business, trying their criminals, and making their laws *sub die*. It is obvious that the larger assemblies could not have found room within any building existing in the early time, but need of space will not account for more than a small fraction of the British examples which are here brought together, nor for the many others which may be found

by those who will have the patience to look for them in the chronicles and records of our continental kinamen. There was, we may be sure, some reason, grounded on the religion or superstition of the people, which taught them that important public business was transacted more sacredly under the vault of heaven and in the eye of day than when they were cabined within a building made with hands. The dread of spells may have been, and in some instances undoubtedly was, another reason for deliberating in the open air. The well-known account which Bede gives of the reception of St. Augustine by King Ethelbert distinctly tells us that the king received the missionaries out in the open, not in a house, for fear lest if they practised magic they might get the better of him. It is but reasonable to accept this as an explanation of many occurrences of a like nature. Why magic was held to be more potent under the cover of a roof than out in the open is not, so far as we are aware, capable of being explained beyond reach of cavil. We think that the belief, or rather group of beliefs, known as Animism explains it. A part of the spirit of the man enters into the building where he dwelt and the things he has handled. Hence a house or other building would be possessed by the spirits of all who had dwelt there. If these spirits were malignant they would, it was to be dreaded, cast spells on the assembly; even if not, the haunted place, from the fact of its already being in the possession of spirits, might more readily become the abode of the malign dead or of evil beings which had never been human. This explanation may not be satisfactory, inasmuch as we have no direct statement of it from the lips of a believer, but it is in harmony with the animistic way of viewing nature.

Among the numerous examples of open-air meetings, many are extracted from early charters. If the genuineness of some few of these records may be justly called in question, it in no way lessens their value as evidence for this purpose, for the forgers would not have inserted the passages quoted had they not thought that they would seem to be a note of genuineness. A charter which we have good reason for believing authentic, granted by Edgar to the monks of Ely, shows that the fact of its being given in the open was considered worthy of emphatic notice. "Non clam in angulo, sed sub divo palam evidentiissime," are the words used. An Abingdon charter of A.D. 801, which we have not observed in Mr. Gomme's collection, contains the words, "Hæc autem donatio in villa publica firmata est et peracta." We cannot doubt that this means something more than the execution or solemn reading of the charter in the "town street." Some form of giving seisin was no doubt gone through in the presence of the assembled villagers. Secular meetings in churches are but slightly noticed; they certainly were not outdoor assemblies, but they have an intimate connexion with the subject, for the reason that the church was in many instances built on or hard by the spot where the parish moot was held, and it is evident that as time went on the outdoor assembly moved into the sacred building. This was an intrusion which the ecclesiastical authorities resented. In Myrc's

'Instructions for Parish Priests' we find the following directions:—

Ral and bares and suchs play
Out of chyrcheorde put a-way;
Courte holdynge and suchs maner chost
Out of seyntwary put thow most.

It is not certain whether "seyntwary" here signifies church or churchyard. If, as we suspect it does, it means the latter, it would appear that open-air meetings in churchyards were in the fifteenth century sufficiently common for the clergy to be warned against them.

We are somewhat surprised that nothing is said about the old courts of Pie Powder, whose function it was to give quick justice at fairs. We believe that they were commonly held in the open market.

Mr. Gomme is usually to be depended upon when he ventures on an opinion of his own, but those which he quotes from others are sometimes wide of the mark. It is to be regretted that he did not sometimes add a word or two of caution when it was necessary to reproduce doubtful things. The passage in which many of the place-names of England that begin with "Raven" are given is hopelessly wrong. It is a matter nearly capable of proof that by far the greater part of these places take their name either from the bird or from some personal cognomen. The Anglo-Saxon *reod* and Celtic *ribenn* are in most of the instances given quite out of the question. He is wrong in a great degree, but not wholly, in another matter. The name "Lady," in conjunction with another word, as Lady Field, Lady Hill, Lady Mead, is of common occurrence in all parts of England. Mr. Gomme would interpret this to mean Law-Day, and holds that these places have been places where folk-moots have been held. This is in some instances the true state of the case, but in the greater number we believe that the places in question have taken their name from the Blessed Virgin. In almost all our churches she had before the Reformation a special altar, and many of these altars were endowed with small portions of land for supplying them with lights. If Mr. Gomme pursues his studies in the present direction, he will find several other saints, Katherine, Ninian, and Helen, for example, have had their names given to natural objects.

MODERN GREECE

Greece. By Lewis Sergeant. With Illustrations. (Sampson Low & Co.)

Collection de Romans Grecs, en Langue Vulgaire et en Vers. By Spyridon P. Lambros. (Paris, Maisonneuve & Co.)

MR. SERGEANT is a Philhellene, and takes no trouble to disguise the fact. But if the reader conclude from this admission that his contribution to the series of works on foreign countries edited by Mr. F. S. Pulling is a mere panegyric upon Greece he will do the author an injustice. Mr. Sergeant has striven, and striven successfully, to present us with a true picture of modern Greece, its people, political institutions, and social condition. Whilst pointing with justifiable satisfaction to the great advance in material wealth which has taken place since the emancipation from the Turkish yoke,

and dwelling with evident pleasure upon the numerous educational institutions, he by no means hides from his readers the shadows which rest upon his picture. "Patriotism in Greece," he says, "implies an ambition for extended frontiers"; and we can glean from his pages how this "ambition," not altogether unjustifiable, seeing that a majority of the Greeks still dwell outside the pale of the existing kingdom, calls for the maintenance of an army stronger than the people can afford, embarrasses the finances, and prevents the development of the resources which the country already possesses. Nor is the author blind to the evils engendered by inordinate political ambition, and to the corruption prevalent amongst politicians. Much may be learned from Mr. Sergeant's book, and even those who feel no sympathy with Hellenic aspirations may read it with advantage.

Prof. Lambros, of Athens, deserves the thanks of his countrymen, and of Hellenic students in general, for his careful editing of mediæval Greek works, and none of his publications is likely to be more widely interesting than this collection of four metrical romances in the vulgar tongue. The poems in question are 'The Love Story of Kallimachos and Chrysorrhoe,' 'The most Beautiful Tale of Brave Digenè,' 'The Choice Foreign Love Story of the Wondrous Emperors and the Damsel Margarona' (i.e. Pierre and Maguelonne), and 'The Consolatory Discourse of Dytichis and Eutychie.' The history of the manuscripts on which Prof. Lambros has based his text is noteworthy. All four of the romances are published now for the first time; and as for 'Kallimachos and Chrysorrhoe,' there is no evidence that the unique codex in the Library of Leyden had ever come into the hands of a scholar between 1614 and 1876, when Prof. Lambros seems to have set about the restoration of the text. It is mentioned by the glossarist Meursius in the second edition of his 'Glossarium Græco-Barbarum,' at the former date; and succeeding references to the poem are manifestly based on Meursius. The late Dr. Wagner, in his 'Mediæval Greek Texts' (1870), expressed a doubt whether the work were still in existence. But by good hap the present editor in 1876 came across the title in the rare catalogue of the Leyden Library which is preserved in the Library of Vienna; and at Leyden, accordingly, he was fortunate enough to find a manuscript in the Scaliger collection, containing, in addition to the romance now reproduced, that of 'Lybistros and Rhodamné.' It is assigned by Prof. Lambros to the sixteenth century, and its caligraphy, with other internal evidence, points to the island of Cyprus as its source.

The arguments of these romances, it need scarcely be said, are not altogether new. The third, as its title implies, is only a Byzantine rendering of the French poem of 'Pierre de Provence et la Belle Maguelonne.' The story of Digenè is almost purely Greek, but it has come down to us in various forms, and it has more claim than any other to be considered the characteristic epic of mediæval Greece. The exploits of Basil Digenè Akritas, a latter-day Achilles and Hercules, have furnished the subjects for a whole cycle of myths, and survive in

many popular songs. The extremes of Greek history touch one another in this epopee, wherein we have a hero struggling with death and a heroine ravished by a Turkish emir, whilst a hundred ancient traditions and a hundred modern incidents are grafted upon the principal stock. The poem here printed is taken from a manuscript in the library of Lincoln College, Oxford, and its author was a monk of Chios, Petritsis by name, who flourished in the latter half of the seventeenth century. In 'Kallimachos and Chrysorrhoe' more than one Aryan myth may be recognized; and though it is true that this poem as a whole is now for the first time made known to the world, yet the thread of the story and many of its incidents have long been familiar. A king's son goes out in quest of honourable adventures which shall prove him worthy of his father's throne; and after many wanderings he comes to the castle of a dragon, where the lovely Chrysorrhoe is kept prisoner. He slays the dragon, and lives for a time in great happiness with the young princess. Another prince sees Chrysorrhoe, and is enamoured of her. By the aid of a witch, who sends Kallimachos into a trance with an enchanted apple, he gets possession of Chrysorrhoe; but she remains faithful to her first love. The brothers of Kallimachos restore him to life by means of the same apple which had robbed him of his senses, and the lover at once sets out in search of Chrysorrhoe. He finds her in the royal palace, which is to her a prison. She is sad and inconsolable; but when Kallimachos has by a stratagem contrived to be near her person, and has made himself known to her, she recovers her health and spirits. At length their relations are detected, and the other prince, now a king, summons his advisers and calls the two lovers before him. Chrysorrhoe puts their case to him in a parable, and the king, overcome by reason and generosity, spares their lives and sends them back to their own castle. Such is the thread of the story. It is of greater interest to inquire, both here and in respect of every other resuscitated document of mediæval Greek literature, what are the character and flavour of the ideas, of the language, and of the versification. Here is a speech of Chrysorrhoe to Kallimachos, after the death of the dragon, which is worth quotation not merely as a fair specimen of the quindecasyllabic verse in which many of the popular Byzantine songs are composed—not merely as illustrating (as Prof. Lambros points out) the efforts of a man of the people to raise the vulgar tongue to the level of the false Atticism of Byzantium—but also for a certain subtle periphrasis which is of the essence of the poetry of the land in which it had birth:—

Καὶ ἐπὶ τοῦτου γνώριμα τὴν δυστυχῆς μου
μοῖραν
ὅπως οὐδὲν ἔρριψατο τὸ δυστυχὲς καὶ θάλον,
ἀλλὰ καὶ σὲ μετέπλεσεν πρὸς αἰδηρῆν καρδίαν,
πρὸς ἀδαμάντινον ψυχὴν καὶ πρὸς πετρίτην
γνώμην
καὶ βλέπεις τόσους μου πληγὰς τῶν δυστυχῶν
μελῶν μου,
καὶ μᾶλλον πρὸς σκληρότητα ἐτάγεις τὴν
ψυχὴν μου.
Ὅμως ἐγὼ τὴν τύχην μου καὶ τὴν τῆς τύχης
μάχην

καὶ τὸν τῆς τύχης πόλεμον καὶ τὴν κακίαν
γνώμην
ἀπὸ πολλῶν ἰγνώρισα, καὶ σὲ μὴ κατακρίνω
ὡς μεταστάντι καὶ τὴν σὴν βασιλικὴν
καρδίαν
εἰς πλάσιν ἄλλην αἰδηρῆν, εἰς ἀσπλαγχνόδον
φύσιν.

If there is still a critic here and there who denies to the Greeks of to-day all claim to a direct descent from the Greeks of the classical age, perhaps a greater familiarity with verses such as these will assist him in modifying his opinion.

The work of Prof. Lambros is not that of a collector of romances for the sake of the myths which they preserve; nor, on the other hand, does he exaggerate the value of the particular manuscripts with which he happens to deal; nor does he attempt to create a system out of the materials at his command, or profess to have said the last word about the texts which he has restored. He sees that there can, up to this point, be no finality in treating neo-Hellenic literature. The business of the present generation, and perhaps of several generations to come, is one of search and research. There are many documents yet to be discovered, many questions to be answered, many doubts to be removed, before the most learned *savant* can sit down to the history of modern Greek poetry or prose. Our labours for a time must be labours of collection, correction, comparison, and elucidation. There is a remnant from Turkish barbarism of the intellectual treasures which that barbarism has failed utterly to destroy, and doubtless many a treasure-trove will reward the toil of persevering collectors. In the mean time, whilst we await the day when it shall be possible to review the entire field of Byzantine and later Greek literature, and to draw a satisfactory deduction from our survey, there is already ample material for the exercise of a sound criticism in the texts—whether autographs or copies—which are within our reach. This criticism, we may rejoice to think, is now actively at work; and it is to such an industry that Prof. Lambros is successfully devoting himself.

We have said that the editor of the 'Romans Grecs' does not profess to have said the last word about his texts. That would be impossible so long as the precise date and locality of the manuscript are open to discussion, and when, even if these were known, the standard of language to which reference should be made is incapable of being absolutely determined. Prof. Lambros has made some thousands of emendations, and, after a somewhat cursory examination of them, there are few with which we should be disposed to quarrel. We may note one place in which his judgment appears to have been less happy than usual. Chrysorrhoe has propounded to the king the parable which moves him to an impulse of justice and generosity. A man plants a vine, tends and guards it, devotes himself to it, and hopes to enjoy its fruit. Another comes and overpowers him at the time of vintage, and prepares to enjoy the fruit for which he has not laboured. Now she says—

Κρίνεις [ἐ]τοῦτο δίκαιον, ὃ τὸν δραπετὴν
κρίνεις
νὰ φάγω το κοτίξω του, νὰ φῶ τὴν ἑξοδὸν του;

The letter in square brackets is supplied by Prof. Lambros, who has also altered κρίνεις into κρίνεις. It is questionable whether we should not rather read ἢ τοῦτον—not to say also κρίνεις ἢ τοῦτον . . . ἢ . . . κρίνεις.

On the whole, however, with very few exceptions, Prof. Lambros is clearly and transparently right in his emendations. This edition of the 'Romans Grecs' is the most satisfactory presentation of a modern Greek text which has come before us, and it will certainly do much to encourage the hopes of those who are looking forward to a sort of fresh renaissance of Greek letters and ideas.

Walks through the City of York. By Robert Davies, F.S.A. Edited by his Widow. (Chapman & Hall.)

THE late Mr. Davies was a noble specimen of the school of north of England antiquaries, a body which is made illustrious by the names of Sturtess, Raine, and Hodgson. Mr. Davies, during almost the whole of his life, was engaged in trying to remove the darkness which shrouds the history of old Yorkshire, a darkness which he was wont to say was much more due to the idleness of the present than the carelessness of the past. Several of Mr. Davies's books are well known to local students, but his labours were often of a non-literary kind, and therefore his great knowledge of the mediæval and more modern state of things in the north is liable to miss the appreciation which it deserves.

The contents of the book before us were delivered in a series of lectures, and as they were never prepared by him for the press, they no doubt contain much less information than they would have done had he been spared to publish them. They contain not a little that will interest the general reader, but the chatty gossip of which they are full must naturally appeal most strongly to a native of the city of York. Probably Mr. Davies knew more minute details about the mercantile families of York than any other person who ever lived, and he was surpassed only by the late Mr. John Richard Walbran, the historian of Fountains Abbey, in general knowledge of northern genealogy. The pedigree lore is here, however, kept in a subordinate place. There are many elaborate notes, but the text is not crowded with mere entries of birth, marriage, and death. The plan of the book is that of a series of imaginary walks taken with the author as a guide, who discourses always pleasantly of the buildings, old and new, that are passed, and of the persons, noteworthy and obscure, who have lived in them. York has been the centre of so many of the most stirring events in our history that he might have expanded his lectures to any length. We are sorry, indeed, sometimes that they have been kept within such narrow limits. We have here an identification of the spot on which Archbishop Richard Scrope was executed, or, as one perhaps ought to say, murdered, during the Wars of the Roses. Much has been recovered about this prelate which it would be interesting to have put in a popular form. He was a member of a family which was as influential as any of the great houses of the north, and whose doings through cen-

tures read like a romance. After his death he was worshipped as a saint, and before the Reformation swept away the treasures from our churches many beautiful and costly objects were suspended around his tomb in the minster. The spot where the archbishop was beheaded was outside the walls, at a place now called Scarcroft, but the old name for which was Carr Croft—Car is the north-country name for unenclosed land subject to be flooded by water. A chapel was built at the place where he was beheaded, but this has long been swept away. Although he was an object of much popular devotion, Richard Scrope never received Papal canonization. It would be interesting to know whether the Vatican archives contain any memorial of application having been made to the Pope that he should be added to the list of saints.

Mr. Davies has given some curious notes on the executions for high treason which took place at York after the rebellion of 1745. He has suppressed most of the more horrible details, but he gives enough for those who know about what the high treason punishment was to fill up the picture. Two of the traitors' heads were fixed upon spikes on the top of Micklegate Bar. There they remained until January, 1754, when William Arundel, a York tailor, took them away. It is not easy to comprehend what legal offence he committed by doing so. It could hardly be theft, and certainly was not high treason. It appears, however, that it was considered a most horrible crime. The Duke of Newcastle wrote a solemnly pompous letter to the Lord Mayor on the occasion, in which he speaks of this act as a "wicked, traitorous, and outrageous proceeding." Arundel was discovered, tried at the assizes, and sentenced to be imprisoned for two years. A report of the case, if one exists, would be an historical and legal curiosity.

We cannot give even the most cursory glance at these pages without sharing Mr. Davies's conclusion that much wanton mischief has been done to the old domestic architecture of York without any adequate plea. Fine old timber houses have been swept away within our memory which were as strong as on the day they were built. Ecclesiastical objects have fared little better; not to mention church restorations, the land on which the Augustinian Priory stood has been purchased as a building speculation, and the result has been that every vestige of it is now swept away. On Hob Moor is a sepulchral statue which, from the arms thereon, must have been intended to represent one of the family of Roos. It has been on the present spot from the year 1717, but has certainly been taken out of some church, probably that of one of the monastic foundations for which York was famous. It is now called Long Hob, and Drake, the historian of the city, is quoted in proof that it was placed where it now is by the "pasture-masters" who had the care of the moor.

We get occasional glances of the old civic splendour which are not a little amusing. Sir Arthur Ingram, of Temple Newsam and of Hatfield near Doncaster, was one of the richest men in the north in the early part of the seventeenth century. A contemporary account of a visit to his house is given, from which it would seem that he lived in almost royal splendour. His house and almost all

its contents have passed away for ever. The "lively pictures" which his guest saw are some of them probably at the present time ornaments of the gallery at Temple Newsam.

NOVELS OF THE WEEK.

Sarah de Berenger. By Jean Ingelow. 3 vols. (Sampson Low & Co.)

Belles and Ringers. By Hawley Smart. (Chapman & Hall.)

Adam and Eve. By Mrs. Parr. 3 vols. (Bentley & Son.)

A Peal of Merry Bells. By Leopold Lewis. 3 vols. (Tinsley Brothers.)

Life's Seven Ages. By Mrs. Hibbert-Ware. 3 vols. (Skeet.)

Mohaleh. 2 vols. (Smith, Elder & Co.)

The Red Rag. By R. M. Jephson. 2 vols. (Bentley & Son.)

Der Heilige. By Conrad Ferdinand Meyer. (Leipzig, Haessel.)

Miss INGLOW is a good story-teller, but an indifferent novelist—that is to say, her characters are possible and pleasing, her incidents interesting, her conversations not too unlike those which we hear from the less commonplace of the people with whom we come in contact; in short, her books are not unpleasant reading. But she has not learned—probably never will learn—how to combine her materials so that every page may have some bearing on the progress of the story. She puts in threads which do not go in any way towards the formation of the fabric, pretty as they may be in themselves. The general idea of her present story is strange and pathetic, and, so far as we know, original. For the advantage of her daughters, a mother belonging to the working class deliberately renounces her parentage, and brings her children up under the belief that she is their nurse. Chance puts her, not with her own will, in a position where she can have them brought up as young ladies of good family, the family insisting, in spite of the mother's somewhat ambiguous disclaimers, on the relationship of the children to them. Miss Sarah de Berenger, who, oddly enough, gives the book its title, is only important in so far as it is chiefly owing to her obstinate persuasion of their genuineness that the little cuckoos are imported into the nest of the De Berengers (a purely English family, by the way), whose name their mother has by the merest accident chosen for them. There is a good deal too much "temperance" business, and the last chapters are made unnecessarily painful. Moreover, it is always an objection to a novel when, supposing all the events narrated in it to be true, there are some which could by no possibility have been known to any one. This can only occur when the person who holds the secret dies without divulging it in the course of the story; but when it does occur, as in the present case, it forms a disagreeable reminder to the reader that he is reading fiction. Now this to your true novel-reader means the loss of nearly all his pleasure. We have one further remark to make. This novel was, if we mistake not, published in the United States several months ago, but its publication in this country has been delayed, apparently for no other cause than to suit the convenience of the proprietors of a popular magazine. Such

a proceeding shows little regard for the reading public, and surely Miss Ingelow should not have sanctioned it.

Mr. Smart's novelette is a lively story of two pairs of lovers and the anxieties of a match-making mamma. It is the slightest and frothiest of social sketches, tinged a little with the "horsey" tone which one remembers in the author's earlier books, and locally coloured in the manner current in such haunts as Hurlingham and the Row, Kensington mansions, and wealthy country houses. A little of so limited a topic goes a long way, but Mr. Smart knows when to stop, and if there is nothing very edifying in his theme, it is at any rate skilfully handled, and the result is neither a libel nor a burlesque. When an author knows his ground, and refrains from cynicism or exaggeration, it is not unwholesome that the better side of conventional life should sometimes be presented. The *dramatis personæ*, though occasionally frivolous, are straightforward, honest specimens of English men and women of their class; and even Lady Mary and the intriguing old bachelor Pansey have kind hearts beneath their worldly crust of small diplomacy. The heroines are well contrasted, and the *dénouement* is as happy as befits a merry tale.

The author of 'Dorothy Fox' has written an old-world story, though not so archaic as its title might be supposed to imply. Adam is the stalwart son of a Cornish smuggler, and his father's second in command, and Eve his London cousin, whose rather delicate training heightens the contrast between her and the rough country kinsfolk among whom for a time her lot is cast. It is her misfortune to inspire with love two strong but dissimilar characters,—the ardent attachment of the undisciplined seaman being rivalled by the equally warm passion of Reuben May, artisan and Methodist, the companion of her girlhood in the City. On the effect of so fierce an influence on two jealous natures the author dilates with skill. The remorse felt by both for the treacherous part to which they are impelled by passion is tragic enough, though to the smuggler the pang is heightened by the sense of being a traitor to his own family, and to the universal sentiment of those to whom he is bound by all his early training. Poor Jerrem, whose life is forfeited on the information of Reuben and Adam, is a simpler and softer character, for whom one feels the sort of sympathy that might be extended to a savage or dumb animal suffering for some cause it is unable to apprehend. But Joan's unselfish attachment—wide enough to embrace the rough old uncle, her simple-minded lover, and her rival Eve, and yet concentrated upon the rather domineering hero who has no lover's response to her affection—is the most pleasing subject treated of. The uncouth, unlettered Cornish "maiden" is the real heroine of the book. Though prolix in parts, and sombre in its conclusion, there is much food for meditation in the tale, but in sustained interest it scarcely equals some previous works by the same author. The peculiarities of western scenery and dialect seem to be truthfully preserved.

Mr. Lewis's volumes of tales have too farcical a ring about them to have much literary merit. Such burlesque as is contained in

the long-winded story of 'My Aunt's Umbrella,' 'A Golden Opportunity,' or 'The Gentleman with the Lily,' requires a determined effort to assimilate, though the agonies suffered by the man who enters the family circle of the lady who has attracted him under a feigned name, and thus lays himself open to a number of embarrassing introductions, are described in an amusing manner. Certain defects and absurdities in the law as it was some years since are ably exposed in 'Squibby the Lawyer' and 'Doing a Deed,' though the style is a travesty of Dickens, and the sound of "the bells" is by no means a merry one. Some of the better imagined stories might be successful as broad farces on the stage, but upon the whole the plots are too remote from real life, and the style too broad and exaggerated, to admit of successful treatment from the novelist's point of view. Mr. Lewis had better stick to "the drama."

Mrs. Hibbert-Ware has hit upon the idea of framing her new story on the suggestions of the Melancholy Jaques. From the mewling infant to the lean and slippered pantaloon, she traces the drama of Jonathan Hartop's career; and additional interest is given to the seven acts of her fiction by starting the play in the time of the Commonwealth, and ending it well on in the Georges. A liberal measure of this historical background is appropriated by our author, who is not satisfied until she has brought into contrast the republican alderman of the seventeenth century and English admirers of the French Revolution, including both in the compass of a single life. It is not often in a novel that we are introduced to two hundred and fifty descendants of the hero; but Mrs. Hibbert-Ware, who evidently has not a proper dread of Mr. Thoms, relieves herself from the charge of extravagant invention by quoting as her *source* a well-known passage from Hargrove's 'History of Knareborough,' which records the death of Hartop, at Aldborough, at the patriarchal age of a hundred and thirty-eight. She does not, however, make any comment on the noteworthy statement of Hargrove, that Jonathan Hartop, dying at that age in 1791, had married as his third wife an illegitimate daughter of Oliver Cromwell, "who gave with her a portion amounting to about 500*l*." An "extraordinary man" he must clearly have been to take his third wife at the mature age of five, which he must have done in order to receive his 500*l*. from a flesh-and-blood Cromwell. But this, which might be fair criticism if we were dealing with sober history, is hyper-criticism when applied to romance or to ultra-centenarianism. After all, many readers will believe that Squire Hartop was a most venerable old man, that he had two hundred and fifty descendants through five wives, that he walked nine miles to his dinner in 1789, that he played good cribbage to the last, that his only beverage was milk, that he saw the outbreak of the French Revolution, if he did not remember the Plague. It is manifest how much interest would be crowded into the life of such a man, and how rich are the materials from which a cunning novelist may weave the texture of an engrossing story. It must be granted that Mrs. Hibbert-Ware has not done badly in this respect. 'Life's Seven Ages' is pretty and

attractive. Historic truth is nowhere very seriously violated, and the historical personages whom she causes to strut upon her stage behave with much semblance of actuality. She has consulted and duly quotes authorities for her several periods, and has been far from unsuccessful in her attempts to catch the spirit of one generation after another.

The author of 'Mehalah' is better at description than at the interpretation of the thoughts of his characters by words. His dialogues, especially those between the heroine and her mother, are stiff and unnatural, which is the more to be regretted because Mehalah herself is nobly conceived, and stands out clearly in spite of the drawback. Old Mrs. Sharland, though she has her good points, and at least the elements of a distinct characterization, is but a feeble creation. Her daughter wins upon us, and maintains our interest in her fortunes, but she talks the talk of a dictionary rather than her natural mother-tongue. And yet nothing could be better than the opening of this story. Even the words of the widow and her daughter and of their brutal landlord have a genuine ring; whilst the description of the salt marshes of Essex, with the little oasis of the Ray, which was Mehalah's home, is admirable:—

"A more desolate region can scarce be conceived, and yet it is not without beauty. In summer, the thrift mantles the marshes with shot satin, passing through all gradations of tint, from maiden's blush to lily white. Thereafter a purple glow steals over the waste, as the sea lavender bursts into flower, and simultaneously every creek and pool is royally fringed with sea aster. A little later the glass-wort, that shot up green and transparent as emerald glass in the early spring, turns every tinge of carmine."

This is really good, and there are many such fragments of word-painting throughout the two volumes. The author is at home with nature—with human nature as well as with the outer world; and indeed his power of reproducing what he feels increases steadily as he adds chapter to chapter of what seems to be his first serious attempt at fiction. The character of Elijah Rebew is worked out with indisputable force; there is something grand in the fierce, outrageous man, who tortures and fascinates Mehalah, who loves and hates with indescribable fury, and whose mad soul overmasters both himself and her. The main fault of this story has been indicated above. But it remains to be said that 'Mehalah' is full of indication of more than ordinary talent, and that it is one of the most promising works of fiction that the present season has produced.

In the good old days, when officers were appointed direct to the army, without preliminary examinations or a year's residence at the Royal Military College, Mr. Jephson's novel would have attained a certain amount of popularity among subalterns. But it would be doing the youngest officer in Her Majesty's army an injustice to suppose that this very poor composition could interest him now. Yet it may be assumed that the book was written more to please soldiers than any other class of readers. The story is full of incidents connected with an officer's life. A town mayor is the bull which the "red rag" irritates into blind madness.

The tale is a contrast between soldier and civilian. It is full of improbable absurdities and stilted, ridiculous talk. Fortunately for the reader, the type is large and the margin broad; each page is quickly read. Here and there are traces of wit, humour, and study, but they are faint and not easily discernible.

C. F. Meyer, a young German novelist, has been acquiring some reputation for historical romances in his own country, where the taste for this form of writing still exists. 'Der Heilige' is a fancy account of the life of Thomas à Becket. The form of the story is clumsy, and the treatment laboured and heavy. The novel is scarcely likely to meet here with the favour it has found in the Fatherland.

OUR LIBRARY TABLE.

Messrs. ROUTLEDGE send us *The Works of Father Prout*, edited by Mr. Charles Kent, who has contributed an enthusiastic introduction and a series of enthusiastic prefatory notes. As regards the "works" themselves, it is to be noted that they do not include either the 'Facts and Fancies from Italy' or the clever little 'Sermon to the Irish Peasantry,' and solely consist, in fact, of Mahony's serial contributions to *Fraser*—the "Reliques of Father Prout," as they are called—and of a number of stray verses and translations, reprinted from the early numbers of *Bentley*, *Fraser*, and the *Cornhill*. They are pleasant reading in their way, and a certain number of idle hours may not unprofitably be spent on them. They are mere literary curiosities, it is true, but their interest is not small, and, rightly regarded and used, they are of some little value. Productions of a bygone time, they carry back the mind to a period when Charles Dickens was but *Box*, and when Victor Hugo was not an elderly god, but only a young and brilliant poet. While he turns them over, the reader's thoughts revert to the Bohemia of a generation or two ago, the Bohemia of George Warrington—"stunning George Warrington!"—and Capt. Shandon, of Greek and gin, of chops and toasted cheese and alashing articles; to an epoch when publisher Bungay was unduly at loggerheads with publisher Bacon; when Clarence Bulbul and Bodwin Sands were possible and renowned; when Rigby was and Jellaby Postlethwaite had not begun to be; and when 'Sam Hall' and 'The Red-Cross Knight' were popular ditties. Mahony, a scholar and a wit, was a neat hand at parody, had a turn for rough and somewhat petulant satire, was master of a certain gamesome and whimsical Latinity, and wrote three or four languages rather better than he did his own; and everyone approves of his pleasant 'Bells of Shandon,' his capital paraphrase of 'Malbrouck,' and his fancy for "upsetting" the songs of Moore and Lover and Horace and Gresset and Béranger into foreign tongues. But there admiration ends; so much of the fun seems forced and flat, so much of the wit seems laboured and pedantic and stale. Where is the sport, indeed, of turning Dean Burrows's dirge, "The night before Larry was stretched," into halting French verse and a monody on the death of a kind of Socrates? of making 'Nora Creina' read like a theft from some lilted odelet in monkish Latin? of producing polyglot versions of 'The Groves of Blarney,' and solemnly putting forth sham originals of Tom Hudson's 'Judy Callaghan,' and Wolfe's fine lines on the hero of Corunna, and Lover's pleasant rhymes in praise of Molly Carew—

Hec culpa sit tua
Mi, mollis Carua,
Sic mihi illudens,
Nec pudens,

and all the rest of it! Fifty years ago these elaborate waggeries were, doubtless, apt and pertinent enough. But in fifty years there is

room and to spare for times to alter, and "as the times change, men change too." Bohemia is of another fashion now; so is literature, so is the idea of humour, so are the proprietors, so are a hundred matters more. And to regard the "works" of Father Prout, not as the historical documents they really are, but as a weighty and serious contribution to English letters, is to claim for them far higher honour than they deserve. Mahony himself was a great deal more interesting than his books. A just and faithful portrait of him would be a welcome addition to our gallery of literary grotesques, and a useful note to students of our literary story.

We have received from Messrs. Longmans two editions of Goethe's *Faust*, the one in an English, the other in a German, dress. The latter, prepared by Dr. Albert M. Selms for the use of students, is a useful work, containing besides the German text an accurate exposition of all the different points of exegesis which occur throughout the poem. The former is yet another attempt to accomplish the impossible and render Goethe's great poem into English verse. One and only one of those who have attempted the feat has in a measure succeeded, and that is Shelley in his 'Fragments.' Then a master mind strove to render a master mind; and yet even Shelley, in a note to the literal version he has appended to his fine rendering of the Prologue in Heaven, complains that "it is impossible to represent in another language the melody of the versification." "No one but Coleridge," he says elsewhere, "is capable of this work." Mr. Birds has merely presented his readers with the capital motto spoken of by Shelley. Goethe's meaning is given with tolerable accuracy, but the spirit has evaporated. Nor is the rendering always even correct. The heroic remedy of a prose version has alone enabled Mr. Hayward to escape from the dangers of looseness of interpretation and redundancy of diction which beset almost all translations in verse. Nor has Mr. Birds avoided certain misapprehensions into which all English translators have persistently fallen. Dr. Selms, in his introduction, gives a list of choice specimens, and had he seen Mr. Birds's version he could have enlarged the number. On the one hand, Goethe's essentially German turn of thought and occasional obscurity of language perplex translators, while on the other his habit of dropping into colloquialisms has led them astray. They have given pompous and far-fetched translations to homely expressions. Thus in the Prologue Mr. Birds, like all his predecessors, renders

Und mit gewaltig wiederholtem Wehen

by "travail labours," conceiving the word to be the noun "Wehen," while it is in truth the dative plural of "Weh," we, and is here used to express the physical sufferings of a crowd of people struggling to get into the theatre. To translate "Werdende" by "Nature" is distinctly wrong, since Goethe uses it as an active, growing element in contradistinction to anything fixed and visible. It is evident from Mr. Birds's careful notes (which show much industry, though little originality, since they are mainly based upon German authorities) that he has a thorough appreciation of and love for Goethe's work. His own rendering, however, is scarcely likely to make the magic of the poem clear to readers not conversant with the original. In one word, his version is prosaic.

Messrs. BICKERS & SON send us a pleasant little volume by Mr. H. B. Wheatley, *Samuel Pepys and the World he Lived In*. It gives an interesting account of London life in Charles II.'s day, and of Pepys's share in it. It is to be hoped, however, that it may not have a result which Mr. Wheatley would be the first to deplore, that of keeping people from reading the immortal diary itself.

Good Thoughts in Bad Times, and other Papers, by Thomas Fuller, have been reprinted by Messrs.

Hodder & Stoughton. The type, the paper, and the size of the book are all equally to be well spoken of; as to the work itself, praise would be as superfluous as would be a recommendation of the contemporary 'Pilgrim's Progress.' Every one who likes to read good thoughts expressed in vigorous and plain English will welcome this reprint. We do not remember to have seen it anywhere remarked, but the style and method in which Fuller introduces his Thoughts not only remind us of the old 'Gesta Romanorum' and the 'Festival,' but make it almost certain that he was well read in those books.

Credulities Past and Present. By William Jones, F.R.S. (Chatto & Windus).—Mr. Jones has spared no pains in exploring several rich fields of superstition, and in bringing together a large mass of information for the benefit of the numerous readers to whom folk-lore is dear. The result is a book which is interesting and amusing, and which is all the more acceptable inasmuch as the writer has no particular theory to support. Mr. Jones is perfectly impartial, and chronicles with equal fairness the superstitions of all classes of mankind. No thread but that of human folly runs through and connects the fragments which he has collected from all parts of the earth in order to form a memorial to the credulity of mankind. Beginning with the sea and seamen, Mr. Jones gives a long list of such fancies as are still cherished by mariners. Then he dives into the bowels of the earth, and records the beliefs to which the imagination of miners has given rise. Thence he passes on to the subject of talismans, deals anew with the "finger-ring lore" to which he has already devoted a special volume, dwells for a time on "word and letter divination," and reveals some of the mysteries connected with numbers. One chapter is devoted to the "trials, exorcising, and blessing of animals," and another to the numerous stories and traditions associated with birds; a third deals with the subject of eggs, and a fourth with luck.

Dr. GIUSEPPE PITRÈ, of Palermo, has just published a new section, forming vols. viii.-xi., of his "Biblioteca delle Tradizioni Popolari Siciliane." The merits of the preceding sections of that collection, devoted to the popular songs and the popular tales of Sicily, are well known, those works having been universally received by scholars with an appreciation well deserved by the industry and judgment which they evince. His present instalment is devoted to the proverbs of Sicily, and bears the title of *Proverbi Siciliani* (Palermo, Lauriel). Some idea of the richness of the collection may be gathered from the fact that the proverbs, with their variants in the other dialects of Italy, occupy no less than 1,624 pages, classed under ninety headings. Prefixed is a long preface, in which Dr. Pitre gives an account of his labours in the field of Sicilian proverbial philosophy ever since the year 1868, when, at the age of seventeen, he was attracted by Giusti's 'Raccolta di Proverbi Toscani.' This is followed by a complete bibliography of Sicilian proverbs, a list of the principal works on the proverbs of the various dialects of Italy, and an interesting essay on proverbs in general and those of Italy in particular. The next volume of Dr. Pitre's excellent "Biblioteca" will be devoted to 'Spottacoli e Feste Popolari.'

Messrs. WARD & LOCK's *Universal Instructor* promises to be, like the *Popular Educator*, of much service to those who are forced to educate themselves. The publishers have been, generally speaking, fortunate in the contributors they have secured. For instance, M. Kunz, whose excellent grammar we noticed a few weeks back, writes the French lessons, Miss Toulmin Smith teaches English grammar, Mr. Noison discourses on astronomy, and Mr. Curwen on music. The only portion of the work that seems unsatisfactory is the German lessons, in which

space is wasted in explaining terms common to all grammars, such as "declension," telling what cases the German has not, and dealing with German handwriting—surely rather superfluous matters with which it was unwise to trouble the learner. On the whole, the work is excellent, and it is to be hoped it may meet with the popularity it deserves.

We have on our table *Speeches of Lord Erskine, with a Memoir of his Life*, by E. Walford (Reeves & Turner).—*The Laws of Health*, by W. H. Corfield (Longmans).—*The Atomic Theory*, by A. Wurtz, translated by E. Cleminshaw (Kegan Paul).—*The Deterioration of Oyster and Trout Fisheries of England*, by J. P. Hoare and E. Jax (Stock).—*Homes and Roads*, by Free-Lance (Longmans).—*History of Duelling*, by Sir L. O'Trigger (Newman).—*Popular Recreation: The Theatre as it is*, by the Rev. C. Bullock ('Hand and Heart' Office).—*The New Werther*, by Loki (Kegan Paul).—*The Camp of Refuge*, edited by S. H. Miller (Simpkin).—*A Thousand Thoughts from Various Authors*, selected by A. B. Davison (Longmans).—*Heroes of History and Legend*, by A. W. Grubbs (Griffith & Farras).—*Merrions, and other Stories*, by C. Black (Satchell & Co.).—*A Guiding Star*, by A. Clare (S.P.C.K.).—*Through the Rough Wind*, by C. Temple (S.P.C.K.).—*How They were Caught in a Trap*, by E. Stuart (Marcus Ward).—*Left to Starve, and No One wants the Blame*, by Mrs. E. A. Germania (Simpkin).—*Marie Antoinette* (Kegan Paul).—*Brooms of Song from Mount Pleasant*, by G. Johnson (Poole).—*Our Charity*, by F. McGeorge (Dean & Son).—*The New Truth and the Old Faith*, by a Scientific Layman (Kegan Paul).—*Haworth's New Testament Times: The Time of Jesus*, Vol. II., translated by C. T. Poynting and P. Quenser (Williams & Norgate).—*In Christo*, by J. B. Macduff (Nisbet).—*The Inspiration of the New Testament*, by W. B. Browne (Kegan Paul).—*Studies in Genesis*, by the Rev. S. Leathes (Stock).—*Ecco Veritas*, by the Rev. J. H. Hitchens (Houghton & Co.).—*Leo the Great*, by the Rev. C. Gore (S.P.O.K.).—*Geschichte des Modernen Geschmacks*, by J. von Falke (Leipzig, Weigel).—*Einführung in das Studium des Angelsächsischen*, by K. Körner (Heilbronn, Henninger).—*L'Idéalisme et la Littérature*, by N. Gallo (Rome, Formani & Co.).—*and Ueberwachte Politik*, by Hubbe-Schleiden (Hamburg, Friederichsen & Co.). Among New Editions we have *The Institutes of Law*, by J. Lorimer (Blackwood).—*and The Englishman's Brief on Behalf of his National Church* (S.P.O.K.). Also the following Pamphlets: *The Church Association: its Policy and Prospects*, by J. Bateman (Ridgway).—*The English Universities and John Bunyan*, and the 'Encyclopædia Britannica' and the *Gipsies*, by J. Simpson (Bailhère).—*and Suggestions for the Teaching of Reading, Writing, Arithmetic, Grammar, and Geography* (Lauriel).

LIST OF NEW BOOKS.

THEOLOGY.

Bodley's (S. W.) *Short Readings for the Christian Year*. Part I. Advent to Easter, or. 8vo. 4/6.
 Commentary on the Book of Proverbs attributed to Adamham the Kure, edited by R. E. Driver, or. 8vo. 2/6.
 Melancthon's (M.) *A Christmas Child*, 18mo. 4/6.
 Neville's (M.) *The Christ, Seven Lectures*, translated by Rev. T. J. Deane, or. 8vo. 4/6.
 Proctor's (Rev. T. E.) *How Readest Thou? a Series of Practical Expositions*, or. 8vo. 6/6.
 Revelation (The) of St. John the Divine Practically Considered, by G. B., or. 8vo. 3/6.
 Sacred Books of the East: The Qur'an, translated by R. H. Palmer, Parts I and 2, 8vo. 16/6 each.
 Sermons for Boys and Girls, or. 8vo. 3/6.

FINE ART AND ARCHAEOLOGY.

Flaxhead's (C. de) *Monograms of Three or More Letters*, Designed and Drawn on Stone, folio. 62/6.
 Goethe's *Faust*, translated by T. Martin, illustrated by Prof. A. von Krollig, folio. 3/6.
 Horton's (C. E.) *Historical Studies of Church Building in the Middle Ages*, 8vo. 15/6.

POETRY AND THE DRAMA.

Bell's (Rev. C. D.) *Songs in the Twilight*, 18mo. 2/6.
 Vaughan's (V.) *The New Era, a Dramatic Poem*, or. 8vo. 1/6.
 Venn's (J.) *Poems Grave and Gay*, or. 8vo. 2/6.

HISTORY AND BIOGRAPHY.

Parry (Wm.), by F. Brown, 18mo. 2/6.

Foreign Classics for English Readers: *Corvantes*, by Oliphant, 12mo, 3/6 cl.
 Hannay's (J.) *History of Acadia*, 8vo, 12/6 cl.
 O'Brien's (E. B.) *Parliamentary History of the Irish Land Question*, 1880-1886, cr. 8vo, 4/ cl.
 Warren's (H.) *Bayanarola, the Florentine Martyr*, cr. 8vo, 2/6 cl.
 Watson (J.), a Memoir, by W. J. Linton, cr. 8vo, 3/ cl.
 Wellington's (Duke of) *Despatches, Memoranda, and other Papers relating to India, a Selection from*, edited by S. J. Owen, 8vo, 24/ cl.
 Whentley's (H. E.) *Samuel Pepys and the World he Lived In*, cr. 8vo, 7/6 cl.

Geography and Travel.
Adventures round the World, cr. 4to, 5/ cl.

Philology.
Buddhist Birth Stories, or Jataka Tales, edited by V. Fausboll, translated by T. W. R. Davids, Vol. 1, 8vo, 18/ cl.
Hittopadesa, a New Literal Translation, from the Sanskrit text of Prof. P. Johnson, by F. Pincock, imp. 8vo, 4/ cl.
Lichtenberg's (P.) How to Teach and Learn Modern Languages Successfully, cr. 8vo, 2/6 cl.

Science.
Descriptive Atlas of Anatomy, roy. 4to, 25/ cl.
Health Lectures for the People, delivered in Manchester, 1878-79-80, cr. 8vo, 2/6 cl.
Meredith's (L. A.) Tasmanian Friends and Foes, Feathered, Furred, and Finned, sm. 4to, 21/ cl.
Toulson's (Dr. Giraud) Elementary Treatise on the Function of Vision, translated by L. Owen, cr. 8vo, 5/ cl.
Thompson's (H.) Clinical Lectures and Cases, with Commentaries, 8vo, 7/6 cl.
Withersall's (Prof. G. J.) Movable Atlas of the Male Organs of Generation and Reproduction, the Text translated by Dr. C. Black, folio, 7/6 bds.

General Literature.
Arnold's (C.) Index to Shakespearean Thought, 8vo, 7/6 cl.
Ballantyne's (R. M.) The Red Man's Revenge, cr. 8vo, 3/6 cl.
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Gibson's (A.) My Father's House, 16mo, 2/6 cl.
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Greene's (F. V.) Sketches of Army Life in Russia, cr. 8vo, 9/ cl.
Jones's (Major) The Emigrant's Friend, cr. 8vo, 3/6 cl., s.w.
Kingston's (W. H. G.) Roger Willoughby, or the Times of Benbow, cr. 8vo, 6/ cl.
Kingston's (W. H. G.) Voyages and Travels of Count Pononibos and Baron Sillkin, sm. 4to, 4/ cl.
Lemmer's (J. Van) The Count of Talavera, translated from the Dutch by A. Arnold, cr. 8vo, 2/6 cl.
Linton's (B. L.) The Rebel of the Family, 3 vols. 31/6 cl.
Marjory, a Study, by Author of 'James Gordon's Wife,' 3 vols. cr. 8vo, 31/6 cl.
Marshall's (E.) Heather and Harebell, cr. 8vo, 5/ cl.
Matur's (C. L.) Tim Trumble's Little Mother, fcap. 4to, 4/ cl.
Mead's (L. T.) Andrew Harvey's Wife, cr. 8vo, 2/6 cl.
Merry Nursery (The) Pictures, Poems, and Stories to Please the Little Ones, sm. 4to, 5/ cl.
Murray's (D. O.) A Life's Atonement, 3 vols. cr. 8vo, 31/6 cl.
Nursery Companion, 4to, 3/ cl.
Rassell's (W. C.) John Holdsworth, Chief Mate, cheap edition, 4to, 4/ cl.
Rassell's (W. C.) The Two Dreamers, 3 vols. cr. 8vo, 31/6 cl.
Smart's (H.) Social Sinners, 3 vols. cr. 8vo, 31/6 cl.
Spillhaug's (F.) Quisiana, or East at Last, translated from the German, cr. 8vo, 2/6 cl.
Stanton's (E. B.) Good Little Daughters, cr. 8vo, 2/6 cl.
Troilope's (Anthony) The Duke's Children, cr. 8vo, 3/6 cl.
Walker's (B.) Future of Palestine, cr. 8vo, 5/ cl.
Watson's (J. L.) Grey Craig, or Auld Lang Syne, cr. 8vo, 5/ cl.
Young Folks' Picture-Book, folio, 2/6 cl.
Zimmer's (H. and A.) Half-Hours with Foreign Novellists, 3 vols. cr. 8vo, 28/ cl.

FOREIGN.

Theology.

Asta Poetisum Romanorum Inedita, ed. J. v. Pflügel-Hartung, Vol. 1, Parts 1 and 2, 12m.

Kreyher (J.): Die Bruchstücke d. Seelensterns u. die biblischen Wunder, 8m.

Fine Art.

Fanhard (F.): Joseph de Longueil, Graveur du Roi (1720-1782), m. Vie—son Œuvre, 80fr.

History and Biography.

Fontane (M.): L'Histoire Universelle, Vol. 1, 26fr.

Montillet (A.): Wolowski, m. Vie et ses Travaux, 1fr. 50.

Geography and Travel.

Lesnerey (J.): Voyage aux Îles Fortunées, le Pic de Ténériffe et les Canaries, 3fr.

Philology.

Archimedes Opera Omnia, rec. J. L. Heiberg, Vol. 1, 6m.

Huchsch (E.): Die Neue Oskische Steinfel, 2m. 40.

Frym (H.) u. Eodm (A.): Der Neumarmatische Dialekt d. Tär Abdin, 16m.

Science.

Agard's (J. G.): Species, Genera, et Ordines Algaeum, Vol. 3, Part 2, 10m.

Caster (M.): Die Geschichte der Mathematik, Vol. 1, 30m.

Pflügel (C.): Hygienische Untersuchungs-methoden, 16m.

Pöckel (W. O.): Die Pflanzen-Mischlinge, 11m.

Müller (W. J. G.): Handbuch der Botanik, Vol. 3, Part 2, 26m.

Preyer (W.): Naturwissenschaftliche Tustschben u. Probleme, 9m.

Schroter (H.): Theorie der Oberflächen, 2. Ordnung u. der Raumkurven, 3. Ordnung als Erzeugnisse projektivischer Gebilde, 16m.

NOTES FROM OXFORD.

November, 1880.

The Commissioners are once more at work among us. In the course of the last week

Balliol, New College, and Exeter have all been before them, and it is believed that they mean to sit regularly for some time longer. The substitution of the Master of University for Lord Selborne will probably facilitate the complete abolition of clerical restrictions, but beyond this it is difficult to predict what the effects of the change will be. And desirable as it is that such of these restrictions as remain should disappear, no one but politicians pure and simple will deny that their removal is neither so important nor so difficult a question as many of those with which the Commissioners have to deal. The few restrictions that still linger cannot linger long, when every year makes them more absurd in theory and more inconvenient in practice. The great problem which the Commission has to solve is wholly different. It is expressly charged with the duty of determining what modifications are necessary in the relations at present existing between the University and the colleges, and it is by its legislation in this direction that it will be judged. Unfortunately, it is just here that the greatest uncertainty exists as to the Commissioners' intentions. Now, however, that so much progress has been made with the separate college schemes, we may fairly look for some light on the point, and possibly by the end of the year it will be known whether they intend seriously to establish a wide and effective system of university teaching, or to leave matters pretty much as they are. For, as I have said before, the creation of additional professorships and readerships will do little or nothing in this direction, so long as the present college educational system is left untouched. If the change is to work, professors and tutors must be brought into rational and, I may add, compulsory co-operation; otherwise the professoriate will probably be, so far as the educational activity of the place goes, simply the expensive luxury which its enemies predict that it must be. It cannot be too clearly understood that, without in the least undervaluing the good which the college system does by securing the effective personal supervision of the students, by stimulating competition, and by the discipline of collegiate life, it has already broken down so far as the interests of higher study or organized and adequate teaching are concerned. The voluntary system of co-operation at present partially in force is a confession of weakness, but little more, while anything in the shape of more advanced learning is as completely excluded from college routine as if it belonged to another world, and is thus implicitly condemned as unworthy the attention of the Oxford undergraduate.

As to the question of compulsory Greek, there is little or nothing new to report. There is no doubt a general feeling that something ought to be done, but there is also a considerable perplexity as to what precisely to do—a state of mind which appears to be almost equally prevalent at Cambridge.

The energies of those connected with Somerville Hall (ladies) are just now concentrated upon an effort to raise the money necessary for the purchase of the freehold of their present premises. The hall, like its sister institution, Lady Margaret's, gives every promise of success; but there can be no doubt that the fulfilment of this promise largely depends on its being securely established where it now is, and the Committee earnestly appeal for assistance to all who are interested in women's education. P.

NATHANIEL HAWTHORNE.

November 1, 1880.

It may interest some of your readers to know that there is no truth in the anecdotes about Nathaniel Hawthorne quoted in your "Literary Gossip" last week. An anecdote, however, though untrue in itself, may sometimes be so characteristic as to justify its invention. Had such been the case in the

present instance, I should not have troubled you with this note. But these anecdotes are inconsistent with any possibility of truth. Nathaniel Hawthorne had a healthy aversion to bores; but—as those who knew him need scarcely be told—no bore was ever able to make him forget his habitual courtesy; on the contrary, he treated such persons with even more than ordinary consideration. It is true that the presence of Mr. Bronson Alcott was attended with especial drawbacks for him, and that he never sought opportunities of converse with that gentleman; but, on the frequent occasions of Mr. Alcott's visits to his own house, he invariably met him with a composure and an affability which, under the circumstances, were little less than heroic. And when, in the course of human events, it became necessary for him to accept one of Mr. Alcott's invitations, he bore himself with an outward serenity and geniality that nothing could disconcert. Of such childish and petulant behaviour as is attributed to him in the quoted anecdotes he was incapable. I have never known a man less open to the charge of neglecting the minor social amenities. The only defence which he allowed himself against the attacks of undesirable persons was to keep out of their way.

JULIAN HAWTHORNE.

THE DIARY OF THOMAS CARTWRIGHT, BISHOP OF CHESTER.

Stratford, Manchester, Oct. 26, 1880.

THE diary of this favourite of the proceedings of James II. was edited for the Camden Society in 1843 by the Rev. Joseph Hunter (vol. xxii.). The original was a small octavo volume in black leather, containing the book-plate of "George Watkin, B.D., of Lincoln College, Oxford"; it came into Mr. Hunter's possession through the hands of "a bookseller at Northampton"; and it is now, I suppose, in the British Museum. The volume begins abruptly on August 11th, 1686, and it ends in the same way on October 25th, 1687, in the midst of an interesting historical episode. The date of the bishop's death was April 15th, 1689. A man who kept so complete an account of his doings for fifteen months would not suddenly cease the habit. Is anything known of the missing portions? One of my friends has a copy of the Camden edition, in which a former owner has thus written: "Charles Leslie, Answer to King, p. iii, quotes a passage from Cartwright's Diary alluding to March 14th, 1689; but the Diary as here published ends October 25th, 1687."

JOHN E. RILEY.

THE BIOGRAPHERS OF LOCKE.

PROF. FOWLER's note in the last number of the *Athenæum* renders it necessary for me to recur to the complaint which I made a fortnight ago, especially as he asserts that the use he has made of my 'Life of Locke' is "such a use as every author has a right to make of the works of his predecessors." That is an attempt to establish a precedent for the convenience of any one who wishes to write a book with least trouble to himself, which seems to render the question between us one of some general interest, apart from its importance to myself.

Mr. Fowler appears to be of opinion that in making that assertion he has sufficiently answered my complaint that his book is almost entirely an epitome of mine; but he has ventured on a few apologetic remarks which throw considerable light on the position he has taken up.

Mr. Fowler claims that "at least three-fourths" of his "biographical matter" "would have been written had Mr. Fox Bourne's work never been published"; and he justifies this assertion by saying that three recently published volumes, besides Le Clerc's 'Eloge,' Lord King's 'Life,' and Locke's pub-

lished correspondence, were "well known" to him before my book appeared. I am quite willing to believe that, had not my book been such a convenient one for him to compile from, he would have taken the trouble to use these "well-known" volumes, and, to adopt his phrase, to "reduce their material to chronological order" for himself. He found it much easier, however, to avail himself of the compilation I had already made therefrom, and from a great many other printed books, correcting their errors, supplying their deficiencies, and harmonizing their discrepancies as I went along. This already published material was comprised in very much less than "three-fourths" of my book, as I compressed it as far as I thought consistent with my plan of tracing Locke's whole career, in order to make room within the compass of two volumes for the altogether new material at my command. Mr. Fowler's assumption that I regard this already published material as my "private property" is too preposterous to need denial. It was, of course, quite as available to Mr. Fowler as to myself, and I suppose I must take it as a compliment that he preferred almost invariably to epitomize my epitome of it instead of using any notes that he had made, or should, could, or might have made, from it for himself. But he admits, by implication, that something like a remaining fourth of the "biographical matter" contained in his book would not have been written had mine never been published. If he is justified in now asserting that my book did not "bring to light any facts of capital importance either in the life or character of Locke which were not previously known," it is surely a pity that he should have culminated his book with about twenty-five per cent. of useless or unimportant matter merely because I had placed it within his reach. If, on the other hand, he considers that this new material, as well as the old material I had digested for him, was really valuable, I am unable to understand the sentence in which he says, "I am anxious.....not to disguise or disparage the debt which I really owe to his 'Life of Locke.'"

The formal courtesy of Mr. Fowler's letter appears to me only to aggravate the offences of "disguising and disparaging" with which I charge him. The "disguising" appears in the terms in which he makes such a "general acknowledgment" in his preface, and such special "acknowledgments" in the body of his book, as must lead his readers to suppose that he has put original work into a sketch of Locke's life which, except in a very few minor details, is a barefaced compilation from mine, and that it is a book which, both for cheapness and for excellence, ought to supersede mine. He is patronizing enough to say, "I was actuated.....by a desire to draw attention to a book which I thought had not obtained the circulation which was its due." But my book having, in Mr. Fowler's opinion, failed to obtain the proper amount of circulation or attention, he regards it as so much antiquarian lumber, of which it is only necessary that two or three copies should be shelved in the British Museum or the Bodleian, there to be used by any subsequent hack writers who have the effrontery to rival Mr. Fowler in his "perfectly honest" use of my researches.

The "disparagement" is illustrated in Mr. Fowler's penultimate paragraph in the *Athenæum*. "With respect to accuracy," he says, "I will ask any one acquainted with Oxford to compare Mr. Fox Bourne's notices of Locke's Oxford life with mine, or any one acquainted with Latin to compare our respective translations of any documents the original of which is in that language."

The second clause of that sentence contains a grave insinuation against me, which Mr. Fowler ought to substantiate if he can. In the extracts I made from Locke's Latin correspondence throughout my book I followed a rule thus expressed on p. 27 of my second volume: "I

have endeavoured, while retaining the sense of the originals, to avoid as far as possible the pedantic tone inevitable in a very literal translation of letters written in Latin." I believe that is a perfectly legitimate plan to adopt, and one more just to the author translated from, and more convenient to the reader, than any rigid observance of verbal accuracy, which is more likely to veil than to exhibit the writer's thought; and, though I have not taken the trouble to go through my translations since Mr. Fowler made his charge against me, I do not think he can convict me of departing from it through ignorance or carelessness. Without taking up more space on this question, I will ask "any one acquainted with Latin" to compare Mr. Fowler's translation and mine of the first Latin passage quoted by him, which I select merely because it is the first. Writing to Lamborch in 1685, Locke said: "Si omnia que in sacris libris continentur pro theopneustis pariter habenda sine omni discretionis, magna sane prebatur philosophus de fide et sinceritate nostra dubitandi ansa. Si è contrario quædam pro scriptis purè humanis habenda, ubi constabit scripturarum divina autoritas? sine quâ correat religio christiana; quodnam erit criterium? quis modus?" This I had thus rendered: "If everything in the sacred books is to be indiscriminately adopted by us as divinely inspired, great opportunity will be given to philosophers for doubting our faith and sincerity. If, on the other hand, any part is to be regarded as of merely human composition, what becomes of the divine authority of the Scriptures, without which the Christian religion falls to the ground? What is to be the criterion? what the rule?" For which Mr. Fowler substitutes: "If all things which are contained in the sacred books are equally to be regarded as inspired, without any distinctions, then we give philosophers a great handle for doubting of our faith and sincerity. If, on the contrary, some things are to be regarded as purely human, how shall we establish the divine authority of the Scriptures, without which the Christian religion will fall to the ground? What shall be our criterion? Where shall we draw the line?" Is Mr. Fowler's rendering any better than mine?

Again, Mr. Fowler challenges my "notice of Locke's Oxford life." I have carefully compared the portions of his book touching on this subject with mine. On p. 7 he sneers at me for "attempting to supply a detailed account of the lectures which Locke attended, and the course of studies he pursued, during his undergraduate and bachelor days." That is an unfair description of my "attempt." I certainly devoted a few pages of my book to an account of the studies prescribed at the time, and of some of the teachers then in office, with a view of showing what university work Locke would have had to do if the rules had been strictly observed, and perhaps I was not sufficiently careful to warn the reader, in that connexion, that in the rough times of the Commonwealth the rules were not likely to be at all closely observed; but the tenor of my whole chapter implied as much. It would be a grievous misfortune to me to "betray" on any subject "an innocent belief" that Mr. Fowler "cannot share"; but this particular "innocent belief" is one that Mr. Fowler has invented for me; and I am glad to find that, with one exception, all my other "innocent beliefs" about Locke's life at Oxford are faithfully repeated and hardly at all added to by Mr. Fowler. The only exception I can trace is on p. 26 of his book, where he says that Locke took his M.B. degree on February 6, 1674-5. I had quoted two dates (February 6, 1673-4, and June 27, 1674) from two contradictory authorities, which were all I had access to, and between which I was not competent to decide. I have no doubt that as soon as I have an opportunity of verifying Mr. Fowler's unavowed assertion, I shall find the date given by him to

be the true one, and I am grateful to him for this correction; but, standing alone as it does, it seems hardly enough to warrant his insinuation that my "notions of Locke's Oxford life" are untrustworthy.

I must, however, give Mr. Fowler credit for one other discovery. On p. 41 he prints a letter, written in 1684 by order of Charles II., to the Dean and Chapter of Christchurch, pressing for Locke's expulsion from the college; and he prefaces his quotation with the words, "As I have never seen an exact transcript of it, I here subjoin one." The "exact transcript" is from the original in Christ Church Library, and is interesting; but as my book contains an "exact transcript" from a draft in the Record Office, except that the words "in the six and thirtieth year of our Reigne," after the date, are wanting, this almost solitary instance of any attempt at original research does not, perhaps, amount to very much.

In other parts of his book Mr. Fowler's occasional affectations of original research are apt to mislead. When he says, as on p. 17, "we find," &c., and on p. 44, "we are not able to trace," &c., it must not be supposed that the discoveries or the failures to discover are the results of any labour of his own; he only speaks on behalf of those previous collectors of out-of-the-way information who, according to his startling theory, "must be content and should be glad that it should be used by subsequent writers."

Mr. Fowler insinuates in the last paragraph of his letter that I have anticipated him in borrowing from other authors. He is evidently familiar enough with my 'Life of Locke' to know that I have there followed what I with me an invariable rule, in specifying in a footnote every such debt as it occurs. Perhaps he will consider me very foolish and very extravagant in the use of note-paper and postage stamps when I tell him that I also make it a rule never to use the published material of any living author or editor, especially where there is the smallest risk of my interfering with any literary plans he may have, without first obtaining his sanction. Of course, there is no place for such rules in the new Oxford code of "honesty," but they work well among the vulgar herd of authors, and are not found, as Prof. Fowler "observes" in his last sentence, to reduce literature "within a very narrow compass indeed." H. R. FOX BOURNE.

98, Rutherford Gardens, W., Oct. 30, 1880.

I SHOULD like with your permission to say something in reference to the charges of injustice and discourtesy brought against Prof. Fowler by Mr. Fox Bourne, which will let your readers behind the scenes while Mr. Fox Bourne was rehearsing the newest parts in his 'Life of Locke' before he presented himself to the public in the character of the author.

Early in the year 1875 Mr. Fox Bourne called upon me, and at this our first interview told me that Mr. Alex. Burrell had handed over to him some valuable materials for a new life of Locke, which he had been long collecting, and that Mr. Burrell had told him I also had been collecting original materials for a similar purpose. I then told Mr. Fox Bourne that it was my ambition to write a life of Locke, but that as it was very doubtful when I should be able to complete such a task, in consequence of my official duties, he should have the benefit of all my private notes and memoranda. At the same time I told Mr. Fox Bourne that in my official capacity I had completed a catalogue of the valuable collection of "The Shaftesbury Papers," which had been presented by the present Earl to the Public Record Office, and was printed in the Deputy-Keeper's Thirty-third Report, and which had not then been consulted by any one; and I drew Mr. Fox Bourne's particular attention to some treatises and other pamphlets by Locke and in his own handwriting in Section VIII. of that

collection, which until then were unknown or had never been published—a collection so rich that no new biographer of Locke need despair even now of finding fresh matter of interest.

The first public use which Mr. Fox Bourne made of these documents was to deliver a lecture at St. George's Hall for the Sunday Lecture Society, 'Locke on Religious Liberty,' in which he gave an account of "some unpublished treatises by the great philosopher which he had discovered" (see report in *Daily News*, March 16th, 1875). I thought at the time it would have been more correct to have said "which had been brought to light among the Shaftesbury Papers in a Report of the Deputy-Keeper of the Public Records," but I concluded that when his 'Life of Locke' was published Mr. Fox Bourne would acknowledge whence and from whom he had derived all his new materials, for he had very frequently consulted me, as Mr. Burrell had done before him, as to different episodes in Locke's life; and Mr. Fox Bourne will remember that when giving him my private notes, which I had been collecting for years, I requested, and he agreed, that he would refer only in a cursory manner to Locke's connexion with English colonization, as that was a chapter in Locke's life which I had studied, and hoped one day to lay before the public.

Those who consult Mr. Fox Bourne's preface to his 'Life of Locke' will scarcely think that author should complain of Prof. Fowler, who has most courteously acknowledged Mr. Fox Bourne's labours in the same field as his own. Why, in a 'Life of Rubens' by Mr. C. W. Kett, M.A., lately published by Sampson Low & Co., one of the series of "Illustrated Biographies of Great Artists," there is no other acknowledgment of previous authors in the same field than a simple list of the works upon which that 'Life' has been founded, which list is printed at the end of the book.

Though Mr. Fox Bourne may suffer from the publication of a cheaper and more popular edition of Locke's life than his own, I submit that his patriotic flourish at the end of his plaint against Prof. Fowler, that his "main object is devoting much time and energy, which could ill be spared from more remunerative occupations, to the study of Locke's life and writings was to stir up in the minds of nineteenth century Englishmen some interest in one of the greatest and most neglected teachers of the seventeenth century," is open to discussion; for why should not Mr. Fox Bourne, while stating the grounds of his complaint against Prof. Fowler, take so excellent an opportunity to welcome the professor's efforts to assist his own in his "main object," "to stir up in the minds of nineteenth century Englishmen some interest in one of the greatest and most neglected teachers of the seventeenth century"? (This sentence is worth repeating.)

W. NORR SAINSBURY.

Literary Gossip.

A new volume of ballads and other rhymed poems by Mr. Tennyson will be published by Messrs. C. Kegan Paul & Co. during the present month. It will, we believe, contain various "English Idylls" and poems in the northern dialect, after the manner of 'The Northern Farmer.'

In the *Fortnightly Review* of next month will appear an art essay by Mr. Swinburne, in which Chaucer, Spenser, and Milton are discussed.

Mr. R. B. Knowles, having concluded his final report to the Historical MSS. Commissioners on Lord Denbigh's family papers, has been actively occupied during the year with a preliminary survey of Lord Ashburnham's MSS., the results of which will, it is hoped, shortly be made public.

DR. ALEXANDER BAIN, late of Aberdeen University, is about to take up his residence in London, and will shortly be engaged in editing a series of manuals connected with mental philosophy.

THE second volume of the records of the English Catholics under the penal laws will be published with the title of 'The Letters and Memorials of Cardinal Allen' (1532-1594). It will contain all the letters of Cardinal Allen which are obtainable, as well as letters addressed to him, and other documents calculated to illustrate his life and actions. They will amount in all to about 213, of which 172 will be printed for the first time. Some of these letters and documents are in English, many in Latin, and a few in Spanish and Italian. They are principally derived from the archives of the Vatican, of the English College at Rome, of Stonyhurst College, and of Simancas, as well as from the Public Record Office. There will be an introduction by Father Knox and a complete index.

THE issues of the Early English Text Society for next year will include Mr. Herrtage's largely annotated edition of the 'Catholicon Anglicum,' an English-Latin dictionary dated 1483, well known from the extensive use made of it by the late Mr. Way in his edition of the 'Promptorium Parvulorum' for the Camden Society. Two MSS. only of the 'Catholicon' are known to exist, one belonging to Lord Monson, who has kindly lent it for the purposes of this edition, and the other (imperfect) in the Addit. MS. 15,562. Mr. Herrtage has adopted Lord Monson's MS. as the basis of his text, and has collated it throughout with the Addit. MS. In order to make the work as useful as possible, while at the same time avoiding needless repetitions of notes, Mr. Herrtage has carried out his work on the plan of a supplement to the 'Promptorium,' confining his annotations almost exclusively to words which are not found or are not annotated in the latter work. The 'Catholicon' is written in a northern dialect, and contains a large number of new and interesting words and forms. The sheets down to B have already passed the press.

MR. ALFRED J. BUTLER, Fellow of Brasenose College, Oxford, will shortly publish a volume of English poems rendered from the Greek Anthology. Mr. Butler is also engaged in preparing a work upon the old Coptic churches of Cairo.

THE Chaucer Society has just sent out its books and autotypes for this year, consisting of 'Supplementary Parallel Texts of Chaucer's Minor Poems,' part ii. (which reprints part i.); 'Odd Texts of Chaucer's Minor Poems,' part ii. (those which could not be got into the 'Parallel Texts'); 'A One-Text Print of Chaucer's Minor Poems,' part ii., being a separate issue of the best text of each poem in the 'Parallel Text' edition (these complete the Society's edition of the minor poems); two autotypes of the Campeall MS. of Chaucer's 'Troilus,' the MS. belonging to Henry V. when Prince of Wales and now to Mr. Bacon Frank, of Campsall Hall, near Doncaster; one autotype of the Sion College MS. of Chaucer's 'A B C,' in the hand of his contemporary Shirley, who has written Chaucer's name in the margin.

MR. W. G. MARSHALL'S new work, 'Through America,' will, we understand, contain a full account of Mormon life as witnessed by him during his visits to Salt Lake City in 1878 and 1879. The work will be embellished by nearly one hundred woodcuts illustrative of scenes in the Utah country and in the famous Yosemite Valley, the Giant Trees, &c.

THE latest issue of the Spenser Society consists of a reprint of George Wither's 'Britain's Remembrancer,' London, 1678. This is one of the least rare of Wither's volumes, but has, of course, to be included in the collection of his works. It forms the twenty-eighth and twenty-ninth issues of the Society, and occupies close upon three hundred pages.

THE Quarto fac-simile of 'Love's Labour's Lost,' 1598, with "Forewords" by Mr. Furnivall, will be ready next week. It is the fifth of the series of "Shakespeare Quarto Fac-similes" prepared by Mr. Griggs, of Peckham, under the superintendence of Mr. Furnivall. The Roberts Quarto of the 'Merchant of Venice,' 1600, and the 'Merry Wives' Quarto of 1602, are both on the stone, and the "Forewords" to them, by Mr. Furnivall and Mr. Daniel respectively, are printed. Twenty-two more quartos have been fac-similed from the originals belonging to the Duke of Devonshire, Mr. Alfred H. Huth, and the British Museum, and will be produced in due course.

MR. GARDNER's continuation of the late Mr. Brewer's Calendar of Papers relating to Henry VII.'s Reign is in the binder's hands; it includes the years 1531 and 1532.

THE fifth and concluding volume of the 'Calendar of Irish State Papers of the Reign of James I.,' edited by the late Dr. C. W. Russell and Mr. J. P. Prendergast, of Dublin, will very shortly be issued. Its appearance has been much delayed by the long and fatal illness of the lamented President of Maynooth. The volume will contain abstracts of papers in the Record Office, the Bodleian, and elsewhere, relating to public affairs in Ireland between 1615 and 1625.

THE *Times of India* takes occasion, on the retirement of Dr. Buhler from the Bombay Educational Department, to sketch the progress made in the advancement of the study of Sanscrit during his seventeen years' service. When Dr. Buhler arrived in India in 1863, as Professor of Oriental Languages at the Elphinstone College, the scientific study of Sanscrit was still in its infancy. He first turned his attention to supplying a want much felt at the time by the preparation of authoritative editions of standard Sanscrit works. He next rendered valuable assistance to Government in collecting and preserving the records of ancient Sanscrit literature, not only in the Bombay Presidency, but throughout the native states of Guzerat and Rajputana. In his researches in the latter states he collected, moreover, for Government some 5,000 MSS., most of them very rare, relating to the Jain and Brahmanical religions. Dr. Buhler, it is said, brings with him to Europe a large and valuable private collection of MSS.

MESSRS. WELLS GARDNER, DARTON & Co. have in the press a 'Dictionary of the

English Church, Ancient and Modern'; a 'Life of Dr. Tyrrell,' thirty-one years Bishop of Newcastle, New South Wales, by Mr. R. G. Boodle, M.A.; 'Soldiers and Subjects of the Great King,' with introduction by Dr. Waleham How; and 'Great Britain for Little Britons,' by Mrs. Bulley, a book for children to read to themselves. Messrs. Sonnenschein & Allen announce a volume by Mr. J. M. Darton.

Miss E. M. HARRIS, author of 'Four Messengers' and various books for young people, has in the press a volume of verse, which will be published by Messrs. Bell. Miss Harris is also the author of a novel which was received with favour two years ago, viz., 'Estelle,' a tale of Jewish domestic life in England.

Our Naples Correspondent writes:—

"Two years ago, it may be remembered by the readers of the *Athenæum*, the widow of Carlo Troya presented to the National Library of Naples printed copies of the works of her deceased husband, as also other volumes in manuscript, containing studies, observations, and notes for the printed works. Included in the donation were all the letters which had been written to him by many learned and distinguished men of the time. Signora Troya has now presented to the same library the academic diplomas of Troya; a gold medal which bears his name, and which was presented to him by the King and Queen of France in 1830, in acknowledgment of the first volumes of the 'History of Italy'; and an entire copy of the *Giornale Ufficiale* of the Kingdom of the Two Sicilies for 1800."

An influential committee has been formed in London for the purpose of promoting a memorial from non-resident members of the Senate of the University of Cambridge in favour of granting the B.A. degree to women. The memorial is addressed to a Syndicate appointed by the University to consider certain memorials relating to the encouragement to be given to the higher education of women. The committee includes the Rev. J. Llewelyn Davies, Mr. W. Forsyth, Q.C., Viscount Harberton, Mr. Francis Galton, F.R.S., Mr. J. W. Mellor, Q.C., M.P., and Mr. John Westlake, Q.C.; and among the signatures already received are those of Earl Spencer, Canon Barry, Mr. J. E. Gorst, M.P., &c. Members of the Senate who may desire to add their names are requested to communicate with the Hon. Sec., Mr. R. Swan, 7, New Square, Lincoln's Inn.

M. Tissot, French Ambassador at Constantinople, was elected last week a member of the Académie des Inscriptions et Belles Lettres.

M. GENNADIUS, late Greek Chargé d'Affaires in London, is engaged in translating into English a Greek novel, entitled 'Louki Laras; or, Reminiscences of a Sciote Merchant during the Greek War of Independence.' M. Gennadius has undertaken the translation at the request of the author, whose story has already been published in French, German, Danish, and Italian. The French translation is the work of the Marquis de Queux de Saint-Hilaire, the German that of Dr. Wagner. The Greek Society for the Promotion of Hellenic Studies has now republished 'Louki Laras' for the second time as a book for use in Greek schools of the higher class. M. Gennadius's introduction will include a brief account of the author and some remarks on Greek

works of fiction. The tale was reviewed in the *Athenæum* last January.

MESSRS. CHAPMAN & HALL have in the press a new novel by Mrs. Leith Adams, entitled 'Aunt Hepsy's Foundling,' the scene of which is laid in New Brunswick.

SOME time ago we announced a change in the old-established publishing house of Wm. Oliphant & Co., of Edinburgh, occasioned by the retirement of Mr. Robertson, since which time Mr. Robert Anderson has been the sole member of the firm. He has just taken as a partner Mr. J. S. Ferrier, till lately a bookseller in Elgin. In future the firm will be known as Oliphant, Anderson & Ferrier.

MESSRS. SAMPSON LOW & Co. are about to republish for this Christmas the first and most successful of the works of "E. V. B." (the Hon. Mrs. R. Boyle), entitled 'Child's Play,' in a form better adapted to the hands of children. To this will be added the series of drawings more recently published as 'A New Child's Play,' and many new designs from "E. V. B.'s" sketch-book. In all there will be fifty-six illustrations, and about two hundred of the best of the old nursery songs, in a small and handy volume at a low price.

SCIENCE

Island Life; or, the Phenomena and Causes of Insular Faunas and Floras, including a Revision and Attempted Solution of the Problem of Geological Climates. By Alfred Russel Wallace. (Macmillan & Co.)

THE new science of zoological geography almost owes its existence to Mr. Wallace, and this his latest volume is a fresh and valuable contribution to the study for which he has already effected so much. Its title, indeed, like that of its predecessor, 'Tropical Nature,' is somewhat too unambitious and unassuming in the case of a work which covers so large a field, for only a little more than one-half the volume is devoted to the restricted question of insular Faunas and Floras, while the first two hundred pages are occupied with the discussion of the great problems of zoological and botanical distribution in their more general aspects. But it is easy to pardon so pleasant and genial a writer for giving a little more than he holds forth on his title-page, and the present volume, though in some respects intended as a popularization of Mr. Wallace's previous works on the distribution of animals, yet contains an immense amount of new and important matter for the man of science, as well as much delightful reading for the less instructed public. It is, in fact, the final outcome of its author's most mature thought and research on the special subject which he has made most peculiarly his own.

Mr. Wallace begins by pointing out a few of the most striking problems of distribution, which call for a solution even on the most casual survey. Why should the Fauna of remote Japan be so strikingly like that of Britain, while the Fauna of New Zealand is so totally unlike that of neighbouring Australia? Why should two islands of the Malay Archipelago, separated by a strait only fifteen miles wide, differ more from one another in their forms of life

than England and Yezo? Why should the animals of sunny Florida resemble those of frozen Canada more closely than they resemble those of neighbouring and tropical Cuba? Why should tapirs be found in Brazil and in Sumatra, while they occur in no intermediate country? To answer these questions requires a wide knowledge of physical conditions, as well as of local Faunas and Floras over the whole world, and perhaps the case of islands offers the best field for their solution and illustration within easy limits. After thus stating the scope of his inquiry, Mr. Wallace goes on to define the six great zoological regions with which his previous works have already made us familiar—the Palearctic region, including northern and eastern Asia, the whole of Europe, and northern Africa; the Ethiopian, lying in Africa south of the Sahara; the Oriental, in India and the Malay Archipelago; the Australian, whose name at once describes its limits; and the Nearctic and Neo-tropical, in North and South America respectively. Taking evolution as the key to distribution, he points out that discontinuity is a proof of antiquity. Hence we find few if any discontinuous species, because if sufficient time has elapsed to get rid of intermediate individuals the species will probably have varied at either end from diversity of circumstances and want of mutual intercourse. Discontinuous genera are more common, and discontinuous families frequently occur.

In dealing with the geographical and geological changes which have affected distribution, Mr. Wallace introduces much fresh matter. Arguing in favour of his old thesis, the relative permanence of continents throughout geological time, he points out, from the dredgings of the Challenger, that shore deposits, containing material denuded from the land and deposited as sediment, are almost always confined to a distance of fifty or a hundred miles from the coast. Beyond these limits the only deposits are organic, consisting of small calcareous or siliceous shells. Accordingly all stratified rocks which include sand or pebbles must have been formed in the neighbourhood of existing continents, and often in the beds of shallow inland seas. Now the stratified rocks in the very centre of the great continents are all of this class, being either sandstones, limestones, conglomerates, or shales. As Prof. Geikie maintains, the stratified rocks of the earth comprise no formations which can be legitimately regarded as deep-sea deposits. Thus, instead of believing, with the older geologists, that every now and then the basin of an ocean like the Pacific is lifted up to form a plateau like that of Central Asia, we must suppose that each part of each continent has at various times formed part of a sea or of the ocean, but at the same time has been not far from land. The present state of the Baltic, the Mediterranean, and the Caspian will best illustrate these conditions. As to the chalk, so long claimed as a deep-sea formation, Mr. Wallace shows with much care that it resembles rather shoal-water deposits of Globigerina than the similar oozes found at great depths,—an opinion corroborated by Mr. J. Murray from the results of dredgings, and by Dr. Gwyn Jeffreys from the character of the chalk fossils, which he

declares to be shallow, not deep, sea forms. Hence Mr. Wallace concludes that during the Cretaceous period the site of Europe was not occupied by the bed of a profound ocean, but that, on the contrary, only those portions of the continent were slightly submerged by local depression in which we now find Cretaceous deposits. Instead of being a vast expanse of water with a few scattered islands, it was just as much a part of the great northern continent as it is at the present day. The immense number of freshwater and shore deposits in all stratified formations, with remains of land animals and plants, he holds to be in like manner proofs of the comparative permanence of continents. On the other hand, the permanence of the great oceans is similarly vouched for by the absence of Palæozoic and Secondary formations, even in the merest fragments, on oceanic islands; while the want of terrestrial mammals on such islands clearly shows that they cannot be, as is often supposed by the ill-informed, small remaining portions of submerged continents. Mr. Darwin's facts and arguments with regard to the Fauna of the Azores have long since demolished the theory of "the lost Atlantis," while Mr. Wallace's reasoning in the present volume disposes of the hypothetical Lemuria in an equally satisfactory manner. Upon this question of the permanence of continents and oceans hangs the whole theory of zoological distribution.

With regard to glacial epochs, Mr. Wallace has a great deal to say that is new and interesting. Agreeing in the main with Dr. Croll's convincing astronomical explanation, that glacial periods depend upon the precession of the equinoxes and the motion of the aphelion, and tend specially to recur at the epochs of greatest eccentricity, he suggests that they are also largely influenced by the particular distribution of land and water which happens to prevail in either hemisphere at such exact moments of cosmical time. Without high land there can be no permanent snow and ice. Even in polar regions ice is found at sea level throughout the year only where glaciers descend to the water's edge from neighbouring mountains or elevated table-lands. Accordingly the alternate phases of precession could not produce a complete change of climate except in the case of a country which was partially snow-clad, while a totally glaciated area might continue its perpetual cold even with winter in perihelion. Mr. Wallace also argues *a priori* against the frequent existence of glacial conditions in earlier geological periods; but he does not refer at all to Prof. Ramsay's positive arguments on this subject in his Swansea address, which was probably not delivered till the present volume was ready for publication. This portion of his reasoning will doubtless meet with considerable criticism, but we think his general contention against the necessary recurrence of glacial phenomena with every recurrence of Dr. Croll's period is quite conclusive. The warm Arctic climates, which we know to have prevailed during the greater part of the Secondary and Tertiary periods, are similarly accounted for by the numerous currents of warm tropical water which are shown to have then penetrated the land of the northern hemisphere, and reached the polar sea by several channels.

Mr. Wallace thus reverses the parts ordinarily assigned to geographical and astronomical factors in the problem of geological climates, and his arguments seem for the most part satisfactory and convincing. More doubtful, we think, is his treatment of geological time, which he reduces within very slender limits. His modest estimate for the whole period covered by the fossiliferous formations, from the Cambrian upward, is no more than 28,000,000 years.

The second and larger portion of the work, dealing with insular Faunas and Floras, contains less that is at once novel and important, though it is worked out with the author's accustomed insight and wide grasp of facts. The oceanic islands are first passed in review, and it is shown that their zoology and botany depend wholly upon their relative position towards continents and the means of transport afforded by prevalent winds, hurricanes, or currents. None of them possesses any indigenous mammals. The Azores and Bermuda show the importance of a stormy position; for, though situated 900 and 700 miles from Europe and America respectively, the Fauna of each is essentially European or American in type, and constant new arrivals, blown by tempests, keep up the connexion with the parent species. Nevertheless, even here a few birds, beetles, and land-snails have varied specifically, and even in one case generically. The Galapagos Islands, though less distant from South America, are yet practically more inaccessible through their position in the stormless equatorial belt, and accordingly their Fauna, though still unmistakably South American in origin, displays far greater speciality of type. St. Helena and the Sandwich Islands, isolated in the midst of great oceans, show no such resemblance in Fauna and Flora to any one continent, but are peopled by waifs and strays from all quarters, some of which cannot be traced to their original habitat. The infrequency of fresh arrivals and the great antiquity of their first population have rendered their inhabitants generically distinct in a very high degree. Passing to continental islands, Mr. Wallace deals first with Britain, as an instance of a land recently isolated, and shows by a wide collection of instances that, though its species still remain for the most part identical with those of neighbouring Europe, a few peculiar species and several peculiar varieties have already begun to show themselves. This tendency to local differentiation is strongest in Ireland, and in the smaller islands—Wight, Man, Shetland, and Lundy. Borneo and Java, though not, perhaps, more anciently separated from their mainland than Britain, yet exhibit a higher degree of organic speciality, owing to their larger area, richer Fauna and Flora, and greater distance from the continent. The explanation now given of the peculiarities of Java in this respect is an advance and improvement upon that suggested by Mr. Wallace in his previous work. Japan and Formosa, again, are decidedly a little older islands, and show a corresponding peculiarity of organic forms; while Madagascar serves as an illustration of the very ancient continental islands, with a peculiar Fauna of an antiquated type, the relic of one which has long since died out in almost all other parts of the world, under the pres-

sure of competition from more advanced and successful forms originated in the great continents. As to the hypothetical Lemuria, Mr. Wallace urges against it that the outlying islands, such as Bourbon, Mauritius, and Rodriguez, are purely oceanic in their Fauna, and therefore not parts of a wider submerged land; while the existence among them of the wingless dodos and solitaires proves the antiquity of their present condition. Finally, New Zealand and Celebes are classed as anomalous islands, and various ingenious explanations are suggested of their peculiarities. The chapters on New Zealand in particular are full of clever theories, which certainly account admirably for the existing zoological and botanical features of that very puzzling country; but though the intricate series of changes which Mr. Wallace supposes to have taken place would amply and satisfactorily account for the actual anomalies, they are, perhaps, too hypothetical to be unreservedly accepted in the present state of our knowledge.

The work throughout abounds with interest, and even the facts themselves with which it is richly stored would be of high value without the theories which they enforce and illustrate. But, taken as a whole, 'Island Life' represents the very fullest outcome of its author's researches, and it cannot fail to add to his recognised position as the greatest living authority on the questions with which it deals. It may be read with equal pleasure by those who are already acquainted with the general principles of distribution and by those who wish for the first time to learn something about modern biological geography.

INDO-CHINESE JOURNALS

COL. PREJEVALSKY'S recent journey is not surpassed in interest by any of his previous achievements. He has traversed the western Gobi desert from the frontier station of Zaimo to Su-chau, he has examined the eastern Thunshan and the mountains south of Su-chau, and, crossing the fertile plain of Tsaidam, has ascended the stupendous Tibetan highlands and surveyed the bleak and rugged northern caravan route to Lhasa as far as Nak-chu village. Portions of this exploration lie in tracts of which we knew nothing positively beyond the scanty and somewhat grotesque topography derived from the Jesuit fathers' and the Lamas' surveys. The most interesting passages of his last letters refer to his attempt to ascend the Hoang-ho river to its sources in the famous Sung-shai, or Shary Sea of the Chinese geographers. The country traversed by the head waters of the Hoang-ho appears to be characterized by huge precipitous ravines, which made further progress an impossibility; while to the west towers the mighty Burhan-Buddha range, marking the eastern escarpment of the plateau of Tibet, in which the Hoang-ho, like its mightier rival the Yangtze-kang, takes its rise. Prejevalsky's numerous observations and collections are a most gratifying feature in his travels, which will connect in most interesting fashion his previous work in 1872 with the late journeys of Count Bob Szechenyi. The general effect of all these travels when combined will be to furnish us with an enormous addition to our knowledge of High Asia.

We regret to announce the death of M. Erhard, which occurred at Paris on the 23rd of October. The deceased was a native of Freiburg in Baden, but came to Paris when a lad, and attained there a well-deserved reputation as a cartographer.

The experiment of growing French grapes in Cashmere has been highly successful. M. Ermens, who was chosen by the Société Horticole for the purpose, selected the land for the planting of the vine-cuttings. Under his direction regular terraces were cut on the side of a hill, and a canal was made to run along the top of the vineyards so as to keep up a supply of water. In January, 1877, he imported two kinds of white grapes for Sauterne and four kinds of black grapes for Bordeaux wine. The wine produced is said to be excellent, and in a few years M. Ermens hopes to be able to send table grapes to all the principal towns in India.

JAMES JORDAN'S glycerine barometer, a description of which was read before the Royal Society on the 22nd of January, has been erected in the Times office, and that journal commenced on the 25th of October to publish the readings of this gigantic barometer for intervals of two hours. The rapidity with which the changes take place in this instrument and the facility with which these changes are observed show the glycerine barometer to be peculiarly adapted for meteorological stations, at seaports, in the main shafts of collieries, and other situations where the observations of even small atmospheric changes are of great importance. These are scarcely indicated by the mercurial barometer, but they are at once rendered evident by this instrument. Four of these instruments are now in use—one in the Kew Observatory, one in the Museum of Practical Geology, one at South Kensington, and one in the Times office.

THE new part of the *Philosophical Transactions* contains a number of very philosophical papers, which philosophers only will be able to appreciate. A paper by Mr. G. F. Fitzgerald, 'On the Electro-magnetic Theory of the Reflection and Refraction of Light,' embodies results which confirm the beautiful experiments on the reflection of light from the pole of a magnet by Mr. Kerr, of Glasgow. Mr. R. T. Glazebrook contributes 'Double Refraction and Dispersion in Iceland Spar,' an experimental investigation with a comparison with Huyghens's construction for the extraordinary wave. Other papers are by Mr. W. M. Hicks, 'On the Motion of Two Spheres in a Fluid'; Mr. W. Ellis, of Greenwich Observatory, 'On the Relation between the Diurnal Range of Magnetic Declination and Horizontal Force, as Observed at Greenwich, 1841 to 1877, and the Period of Solar Spot Frequency,' illustrated by diagrams which represent the phenomena admirably; Mr. Spottiswoode, Pres. R.S., and Mr. J. F. Moulton, 'On the Sensitive State of Vacuum Discharges,' part ii.; Capt. Abney, 'On the Photographic Method of Mapping the least Refrangible End of the Solar Spectrum,' with a map of the spectrum from 7,000 to 10,750; Mr. Huggins, 'On the Photographic Spectra of Stars,' also with a large map; Mr. G. H. Darwin, 'On the Secular Changes in the Elements of the Orbit of a Satellite revolving about a Tidally Distorted Planet'; Prof. W. C. Williamson, 'On the Organization of the Fossil Plants of the Coal-Measures,' part x.; and Prof. Schorlemmer's third part of his researches 'On the Normal Paraffins.'

M. GAUDRY brought before the Academy of Sciences on October 18th a notice of a very perfect reptile found in the Permian rocks of Igornay by M. Roche, and presented by that gentleman to the Paris Museum. M. Gaudry proposes to call it *Stereocrachus dominans*. It appears to be a large carnivore, and possesses affinities with the Ganocephali and Labyrinthodonts, being closely allied with Mr. Cope's group of Pelycosaurians in North America.

M. KOZAN calls attention in the *Journal für Praktische Chemie*, No. 12, for 1880, to the fact that salicylic acid employed to keep water free from taint loses its power if the casks in which the water is kept are open to the air. This is an important fact.

FINE ARTS

THE SIXTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS IS NOW OPEN AT THOMAS M'LEAN'S Gallery, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

DON'S GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 25 by 23 feet, with 'Dream of Pilate's Wife,' 'Soldiers at the Cross,' 'Night of the Crucifixion,' 'House of Caliph,' at the DORE GALLERY, 24, New Bond Street. Daily, 11am to 5pm.—1s.

Jahrbuch der königlich Preussischen Kunstsammlungen. Erster Band. Hefte I.—III. (Berlin.)

THE *Jahrbuch der königlich Preussischen Kunstsammlungen*, which the Prussian Ministry of Public Instruction has this year begun to issue quarterly, contains not only lists of all the acquisitions made for the various national museums and galleries, but is also a vehicle for the publication of special studies on artistic subjects written by leading archaeologists. Three parts are now before us, the issue of the second having been delayed by the editor, Dr. Dohme, in order that it should be accompanied by at least a preliminary account of the results of the recent excavations undertaken by the Prussian Government at Pergamus.

This "preliminary account" forms the most important section of the contributions to the *Jahrbuch* up to the present date, and comprises special notices of the architectural construction of the Great Altar building, of the Temple of the Cæsars, and of the Gymnasium, by Bohn, Stiller, and Raschdorff; a paper on the sculptures and inscriptions of the Altar by Prof. Conze, and on the inscriptions of the Gymnasium by Herr Lolling, accompanied by a history of the whole undertaking by Herr Humann, which is introduced by a general preface, in which Prof. Conze sums up the leading points of interest. It is not possible to exaggerate the value of the treasures which the exertions of fifteen months have brought into the Museum of Berlin. Not only is the world enriched by the possession of splendid works of art, rescued from oblivion and destruction, but the classical student obtains complete materials, hitherto wanting, for the examination of that art which, flourishing under the rule of the successors of Alexander, formed the bridge between the glories of Athens and the achievements of Rome. As Prof. Conze proudly remarks, we now have, in the remains of the magnificently decorated buildings with which the dynasty of Attalus enriched the Acropolis of Pergamus, a monument which gives as firm a standpoint for the history of art in the second century before the Christian era as does the Parthenon for the history of art in 400 B.C.

The honour of having brought about the undertaking, of which he gives a graphic description, belongs to Herr Humann, whose curiosity had been intensely excited by a visit paid to Pergamus in 1861, when travelling in Asia Minor for the sake of his health. At a later period, having been engaged in the work of road-making between Constantinople and Smyrna, and having finally selected his head-quarters at Pergamus, Herr Humann did what he could in the way of protecting and collecting antiquities, which now and again by some accident were brought to light. In this way he obtained, amongst other things, fragments and reliefs which attracted much notice, but it was not until 1877—when, after

various negotiations, Herr Humann was put into communication by Curtius with Prof. Conze, the newly appointed Director of the Sculpture Gallery at Berlin—that he succeeded in arousing the attention of the Prussian authorities. From this moment the matter was not allowed to drop; the Crown Prince was eager, the Foreign Office bestirred itself, and a firman for a year was obtained from the Porte. A special object of search was also indicated, for Prof. Conze conjectured that a relief already despatched to Berlin by Herr Humann might possibly have formed part of the sculptures of the enormous marble altar mentioned by Ampelius in his 'Liber Memorialis,' "ara marmorea maxima alta pedes quadraginta, cum maximis sculptura. Continet autem gigantomachiam"; the site of this altar once determined, Conze hoped to complete the work of which the relief already in his hands must have been a part.

On the 9th of September, 1879, excavations were begun at a point most fortunately selected, for within three days such results had been obtained as made it evident that the right place had been struck. In the April following, when Prof. Conze arrived, accompanied by Herr Wilberg—to whom we owe the excellent plans and sketches which explain the narrative—no less than sixty-six slabs of the Gigantomachia, and twenty-three of the series depicting the story of Telephus, had been secured, besides statues, busts, horses, and innumerable fragments of architecture and sculpture. Enormous additions were afterwards made to this list; an *ædæa* built by Attalus II. was discovered and removed entire, together with the bronze statues with which it was originally adorned, and the number of inscriptions alone was carried up to 130; every day continued to bring fresh discoveries, and a systematic effort was made by the directors of the expedition to ensure a complete record of all the results obtained. As the excavations proceeded, the site not only of the Great Altar with its accompanying buildings, but that also of the Gymnasium, and of a splendid Corinthian temple to the Cæsars, was laid bare, and the three architects despatched to Pergamus—Bohn, Stiller, and Raschdorff—were specially devoted to the work of clearing and examining architectural indications, and of reconstructing for us the destroyed buildings.

The greatest difficulties in this respect had to be encountered in dealing with the altar, for, although there is scarcely a trace of the south front of the temple of the Cæsars, yet on the east and west a mass of details remained, such as the bases and capitals of columns, portions of the shafts, architrave, frieze, and cornice, whilst on the north side—where the site and confusion of the ruins presented great difficulties to the enterprise of the lime-burners, who have long been carrying on their industry on the spot—so much was found that Stiller and Raschdorff have arrived at a fairly certain reconstruction of the entire building and its contents. The temple, which was of the Corinthian order, had been richly decorated, and contained many colossal statues—the heads of those of Trajan and Hadrian were found amongst the fragments which filled the vaults beneath the *cellæ*, the flooring of which had

been broken through—but the most curious pieces of sculpture which turned up were a series of Medusa heads accompanied by ornament simulating serpentine contortions. These had formed part of the frieze, which, decorated with a double band of ornament, must have presented the most original feature of the entire edifice. As to the reconstruction of the Great Altar, the remains showed that it had been surrounded by an outer wall of irregular shape and workmanship, and that the altar itself had been a rectangular building raised from the ground on a base of three stages, each of which was about 23 centimetres in height and 40 in projection. These points clearly established, the whole of the after labour of reconstruction has had to be based entirely on the measurement and comparison of the scattered and broken remains of the marbles with which the whole of the building was veneered. By these arduous means Bohn has arrived at a plan, of which the perspective elevation is given in the accompanying plates. This shows the altar raised on a base of vast extent, which is decorated with the Gigantomachia, the sculptured band turning in in front, and clothing the two sides of the flight of steps by which access is obtained to the platform above. This platform appears to have been completely surrounded on three sides by a Doric colonnade, the interior of which seems to have been coated by the smaller series of reliefs which represented the story of Telephus. Time and further examination may, of course, tend to largely modify the details of this conjectural scheme; nor can we, indeed, at present pretend to say in what direction, nor to what discoveries, the study of the reliefs and other monuments now at Berlin may eventually lead us. The activity and energy displayed on this occasion by the Prussian Government make it probable that the wish with which the leaders of the expedition parted from their workmen on the 3rd of March—"Auf wiedersehen hier zu neuer Arbeit"—will soon be fulfilled, and that they will return to Pergamus to glean their harvest. Another firman from the Porte will be readily obtained, and the Turks will be glad, as on the present occasion, to abandon all their rights in the find for a trifling sum in cash. We may expect that, in no distant future, not Pergamus only, but all the other buried cities of Asia Minor, will be reclaimed to the glory of Berlin, unless, indeed, the Greek inhabitants of Turkey's Asiatic provinces succeed in making their dissatisfaction felt; for Herr Humann tells us that the Greeks, and specially the Greeks of Smyrna, looked on the Prussian operations with a jealousy which we cannot blame, and grieved that the earth no longer covered the monuments of Pergamus, and reserved all discovery for the days when they should once more be lords of the land. And when one couples this ardent regret with the disinterested statement of the Prussian explorer that the Greek population at Pergamus, as elsewhere, has been doubling, whilst the Turks have been dwindling to less than half their original proportions, there is something piteous in his remark that, in his motley gang of Turks, Armenians, fugitive Bulgarians, and Greeks, the Greeks distinguished themselves by their skill, and to the Greeks alone was

allotted the front rank in the field of labour and the delicate work of actual contact with the marbles in their removal from the soil.

The importance of the great discoveries made at Pergamus casts the other matter of the *Jahrbuch*, interesting as it is, into the shade. Something, however, must be said of the remaining papers: of Friedländer's 'Italienische Schaumünze'; of Bode's 'Adam Elsheimer'; of Hermann Grimm's brilliant article in support of an ingenious, if not very sound, conjecture respecting Michelangelo's original intentions as to the tombs of the Medici. Something must be said, too, of the excellent article by Herr Lippmann, the Director of the Berlin Print Room, on a unique Italian print, the work probably of a goldsmith, c. 1440-50, in which he sees a partial justification of Vasari's statement as to Finiguerra's discovery. Herr Lippmann writes also on three specimens of Dürer MSS. now preserved in the Print Room: two of these, a letter to Kress and a leaf from his diary, which is given in fac-simile, were published, without reference, by Campe in 1828, and Herr Lippmann now comes forward to tell us where the originals may be found. Dr. Max Jordan, the Director of the National Gallery, has also an important fact to communicate, for he has actually ascertained the existence of the lost treatise by Piero della Francesca on the proportions of the human body, and his examination of the MS., now in the Vatican, places beyond doubt the truth of the accusation of plagiarism and theft brought by Vasari and Egnatio Danti against Piero's pupil Luca Pacioli. Even the minor articles—such as Leasing on the stamped stuffs of the Middle Ages; Schults on a list of paintings once existent in a monastery at Brandenburg, which shows that as early as the middle of the fifteenth century theology, philosophy, poetry, and law were considered the correct subjects for the decoration of a library; and Dobbert on the early history of the crucifix—afford matter for serious consideration.

Space, however, forbids us to dwell on the points raised by the various contents of the *Jahrbuch*, although it is impossible to close our notice without some comment on the remarkable number and beauty of the reproductions of the medals of Pisano which accompany Friedländer's articles, and without calling special attention to the fact that Dr. Bode, under the modest title of 'Adam Elsheimer,' has produced a new biography, in which the diligent sifting of the facts of Elsheimer's life is accompanied by a no less diligent examination of his works. Elsheimer was certainly the most distinguished of that small group of German painters who, born in the later years of the sixteenth century, fell upon evil times, and worked on, like Poussin, in Rome under the disadvantages which denationalization always seems to entail on an artist. He is a representative of a curious epoch in the history of modern art, and Dr. Bode's labours are the more needed as, through the superficial negligence of previous writers, our knowledge of Adam Elsheimer and his works was both inaccurate and defective. The illustrations to this article also are excellent, and the liberality shown in this respect is, it must be confessed, maintained in respect of paper and style of printing. The Prus-

sian *Jahrbuch*, in short, with its dry catalogues and strictly technical treatises, comes to us in the guise of an *outrage de luxe*.

EXHIBITION OF PICTURES BY BRITISH AND FOREIGN ARTISTS, FRENCH GALLERY, PALL MALL.

In this gallery there are a few paintings of note, and there are, too, a greater number than usual of meritorious works which have not hitherto attracted much attention. Foremost in the former class is the fine life-size figure of an acolyte seated on the floor of a sacristy, and polishing a silver crucifix which lies on his knees. It is by Madame H. Browne, and was, we believe, originally shown at the *Salon*, and afterwards in Pall Mall, where it now reappears. Preparations for the *Festival* (24)—such is the name it bears—is a masterly, broad, and solidly painted study in red and its allies and contrasts, deep brown, and warm, silvery grey. The flesh is excellent, the draughtsmanship first-rate. The absence of anything like an attractive subject is no novel shortcoming in the art of Madame Browne, although this example is unusually deficient in that respect. Artists, however, delight in technical qualities without caring for the absence of a subject.—*Les Énergetes de Jumièges* (66) is the picture by M. Luminais which we described in criticisms on the last *Salon*. We need repeat no more of this description than is involved in saying that the subject of the painting, M. Luminais's best work, is the crippled sons of Clovis II. descending the Seine. This work is a capital example of spectacular art, bold and superficial, showing good and powerful colour in parts, as in the pillows behind the heads, and remarkable for the force and spirit of the drapery painting. The horror of the subject is the condemnation of the picture.

Among the minor works may be mentioned two small examples by M. Sell, called respectively *Prussian Skirmishers* (3), troops on horseback, and "*Va Victis*" (4), French cuirassiers returning over a winter landscape after a lost battle. Both these little pictures are good in their way, and contrast favourably with Mr. E. Crofts's *An Outpost* (7), a man in English military costume of the seventeenth century sitting on a short-legged horse. Mr. Crofts paints military subjects cleverly, but he lacks the Frenchman's spirit and his brilliant execution.—*Who Killed Cain?* (12) is by Mr. J. Morgan, and represents one of Her Majesty's Inspectors of Schools in the act of examining a "clam." The design is not without spirit of a commonplace sort. The general treatment reminds us, at a distance, of the art of M. E. Frère. The execution is flimsy, and the painting is thin and poor.—No. 13, *The Lover and His Love*, a middle-aged gentleman practising a serenade, is by M. A. Reinberg. It is marked by deft handling and taste in grouping tints of olive and grey, while the expression is good.—*A Reverie* (55), by M. Seiler, is of the same class. The figure of a gentleman, in the costume of the seventeenth century, seated by a table, is well foreshortened, and the piece of tapestry behind him is cleverly painted. This little picture belongs to the school of M. Meissonier, and though not otherwise important, proves the value of a training which is rarely attempted in England; the firmness, precision, and neatness of the draughtsmanship, to say nothing of the keeping of the entire picture, and its effective tones and colours, are interesting on this account.

A Flitting Glean before the Storm (59), by Herr Heffner, depicts a low coast of pale sands, with sloping cliffs, dark verdure, shining pools of seawater, a steel-like and level sea, all overborne by gathering clouds, through a rift in which a brilliant light descends to creep along the vista. The sharp definition of the nearer objects, the clearness of the distance, are characteristic of nature in this effect of light. The effect is very

solid, attractive, and truthful; much good drawing appears throughout, but the workmanship is thin. The same painter has sent the capital in the *Gloaming* (76), comprising a well studied sky and perspective of calm water shining still in the light which fades; it is a first-rate sketch of clear evening after sundown.—*Market-Day, Hungary* (63), *Leaving the Homestead* (192), and *Scheveningen* (194), all by Herr G. Von Bochmann, are to be admired because of the abundance of incidents, a good, broad, and bold system of painting, much action, and an energetic conception of the subjects.—Mr. J. Pettie has a clever but unpleasant sketch for a picture of two marauding commanders seated and studying a map; as one of these truculent fellows has been badly wounded, his head is bandaged, much to the injury of his looks. The work is flimsy and pretentious, coarsely spirited, and repulsive.—No. 106, *Straduarus*, by Herr Zimmermann, shows an ugly, sordid old Franciscan friar with a fiddle. Gross as it is, the face is very spirited.—*A Lady of the Seventeenth Century* (107), by Herr F. A. Kaulbach, comprises a head in a white coil of the sixteenth (not seventeenth) century, neatly and smoothly painted. The expression of the features is over sweet.

We recommend to the visitor M. Munthe's *Ice-Bound* (125), a wintry landscape; M. A. Vally's *In Maiden Meditation* (139), the popular engraved picture; Herr Blommers's *Fisherman's Family, Scheveningen* (164). It is impossible to praise the big picture called *A Satyr Family* (162), by M. L. Priou, or Mr. F. Goodall's tame *Rebekah at the Well* (147).

THE FINE-ART SOCIETY, NEW BOND STREET.

THE collection of works of art which will be opened on Monday next in the gallery of the Fine-Art Society is of more than usual interest. It comprises about one hundred and twenty-five water-colour drawings and woodcuts by John Bewick. The originals of the famous illustrations to the 'British Birds' have been lent by the Misses Bewick, and the extreme delicacy, beautiful elaboration, and fidelity of not a few of them will surprise those persons who know the Newcastle artist as a wood engraver only. These drawings are generally, but not invariably, superior to the cuts for which they were made, and their colour is often charming. Henceforth every one must give a high place to the author as a master in small, especially in regard to style, an important quality which few would look for in studies such as these.

Nothing can exceed the pathos and mardonic humour which are to be found in some of the vignettes and tail-pieces. Among the most attractive of them is the drawing for the *Poachers or Men Shooting* (No. 9), which was made for the cut on p. 147, vol. 1. of 'British Birds.' Here is a charming snowy landscape; a hare flies all amazed across a meadow, and is followed by a man with a gun and dog. The man has put the long skirt of his coat over the lock of the gun, to keep the priming dry, or keep the chilly metal from his freezing fingers. This is one of Bewick's most "natural touches." The background of the vignette, where the geese go up a path after drinking from a brook, and announce the fact by quacking vociferously, is delightful for truth and delicate draughtsmanship. A cut of a farmyard, where a woman winnows grain with a sieve, and a crowd of poultry eagerly pick up food, while disinterested quadrupeds, who do not eat corn, look calmly on, is well known to the student of Bewick's art. The projection of the shadow of a ladder in differing angles on the sloping roof and the upright wall of a barn against which the ladder leans is proof of Bewick's subtle knowledge of nature. Wealth of character is expressed by the birds in this drawing, each differing in expression and attitude from its neighbours. In this respect, too, the geese, mentioned above, are perfect studies

of character; although they are all doing the same thing, each bird does it in its own way. In short, the visitor may spend hour after hour most pleasantly in looking at these vignettes.

Among the famous "Birds" proper, no one should overlook the drawing for the famous 'Kitty Wren' ('Birds,' i. 227), a gem-like piece of sober lustre in colour, and a masterpiece of solidity; the *White Owl* (8) is immeasurably finer than the woodcut; *The Royalton Crew* (30) is a noble study of colour; *The Nutcracker* (71), *The Red-Legged Crow* (83), *The Snipe* (109), *The Wryneck* (117), *The Stormy Petrel* (118), are all first rate. The drawings for the famous *Feathers of the Water-Crake* (1) and *Feathers* (55) are much better than the cuts which reproduced them, yet even these have been ranked with Hollar's superb 'Shells' and 'Muffs.' With the above are to be seen the very famous *Chillingham Bull*, and T. S. Good's portrait of T. Bewick.

The above-named drawings are portions of the collection of the works of Thomas and John Bewick which, as the best monument to the memory of their father and uncle, the Misses Bewick have by will bequeathed to the nation, so that the whole may be preserved in the British Museum. Besides these examples, this noble bequest includes two large volumes of impressions from the blocks engraved by the artists, more, we believe, than a thousand in number, all duly arranged so as to supply standards of reference for testing the genuineness of works which may be attributed to the two draughtsmen.

In the same gallery may be seen a large number of etchings, being a complete collection of the works of Mr. S. Palmer, including a new plate, with some examples we have already described at length. There are also collections of etchings by Mr. J. C. Hook and Mr. J. Whistler, and a considerable number of specimens of the skill and learning of Mr. F. Seymour Haden; these are most interesting as marking the progress of the draughtsman from careful and elaborate studies to the more recent and courageous works. The visitor should especially notice *Brentford Ferry, Greenwich, The Three Sisters, Battersea, and Erith Marshes*.

The catalogue of this exhibition has been enlarged beyond the common practice, so that it may have permanent value. It includes a terse and readable memoir of T. Bewick, an analysis of his artistic achievements and powers, and special notes on examples from the drawings and cuts by this artist, selected to show some of their more noteworthy qualities and characteristics.

NOTES FROM NAPLES.

Oct. 26, 1880.

PROF. NOVI, the discoverer of the site of the extinct *Casilino*, is now reported by the *Gazzetta di Napoli* to have made yet richer contributions to archaeology. On the Via Gabunia he has discovered the necropolis of the Pago di Diana, containing many tombs with inscriptions—remains of Ionic columns, Corinthian cornices, hemicycles for funeral rites, objects in terra cotta, statues and fragments of various kinds. Traversing the sides of Mount Tifata, Novi found, at two and a half metres under ground, vestiges of a very ancient race which seems to have some analogy with that which was established in *Suessola*. In fact, the vases, of rough unpolished clay or with black enamel, have designs not formed by the brush, but with a pointed instrument made for scratching. The tombs are formed of two strata of large calcareous stones, and ornaments of coral, of Greek glass, fibulae, and copper rings adorn the remains. Under the mountains of *Gerusalemme* and *Palombara* Novi has laid open the ancient *Via di Diana*. It was buried under a stratum of compact argillaceous earth nearly three metres in depth. On the mountains which rise above

this antea via once rose *Sicopoli*, a city founded by the Lombards in 827 A.D. The only remaining vestige of this city is an inscription, referred to in the critical-diplomatic annals of the kingdom of Naples. The vertical section now executed by Novi shows the probability of gathering fuller and more certain information about *Sicopoli*. At the depth of three metres there have been found broken tiles, plaster with frescoes, columns, broken arms, fragments of glass cups, of "dolia," of cinerary vases, and a large quantity of human bones as well as those of horses, as if they were the relics of a great battle fought on the heights above. The section where these discoveries were made was on the old road of *Bellona-Cajazzo*, in the province of *Caserta*. These studies of Prof. Novi, at the same time that they offer a new contribution to epigraphy, clear up many controverted points of the ancient geography of *Campania*, and it is to be hoped that he will continue investigations which may lead to important discoveries.

H. W.

MINIATURE PATRIMONIAL.

West Dulwich, Nov. 2, 1880.

IN your last week's issue Mr. Edward Scott publishes a document which he describes as "the original contract made by the Dean and Chapter of Cologne with the Burggrave of *Drachenfels*.....to quarry stones out of Mount *Drachenfels* to be employed in the building of the church." This statement does not tally with the account given by the late Dr. L. Ennen, Archivar and Librarian of Cologne, in a very interesting essay on the cathedral now appearing in the popular *Gartenlaube*.

Dr. Ennen says:—"Zur Gewinnung der nöthigen Quadersteine hatte das Dom-capital einen eignen Steinbruch am *Drachenfels* angekauft und in Betrieb gesetzt, und mittelst Vertrages vom 28 August, 1267, erwarb es von dem Burggrafen von *Drachenfels* einen von diesem Bruche in gerader Richtung zum Rheine führenden Weg. Im Jahre 1274 ward mit dem Burggrafen ein Abkommen getroffen, wonach sechs Arbeiter, von denen drei Steinbrecher und drei Vorschläger sein sollten, fortwährend beschäftigt sein müssten. Wiederholt wird dieser Vortrag erneuert und 1294 die Zahl der Steinbrecher auf vier erhöht; ebenso tritt 1306 eine Vermehrung der Arbeitskräfte ein, nachdem das Capital den Dombau durch Ankauf eines Weinberges erweitert hat."

According to Dr. Ennen, it would appear that the Chapter in 1267 acquired from the Burggraf a road leading from their quarry to the Rhine, and that in 1274 he promised to supply them with six workmen, which number was in 1294 raised to seven.

J. LORAINÉ HEHL.

'JACOB'S DREAM.'

Villa Novello, Genoa, Oct. 26, 1880.

PERMIT me to offer corroboration of the just protest made by your correspondent "Septuagenarian" in the *Athenæum* for October 23rd, 1880, on behalf of the poetical picture by Rembrandt in the Dulwich Gallery. William Hamlin, himself an accomplished amateur painter and an acknowledged fine judge of painting, writes thus in his volume entitled 'The Picture Galleries of England,' published in 1824, when discussing the gems in the Dulwich Gallery:—"This room is rich in masterpieces. Here is the 'Jacob's Dream,' by Rembrandt, with that sleeping figure, thrown like a bundle of clothes in one corner of the picture, by the side of some stunted bushes, and with those winged shapes, not human, nor angelical, but bird-like, treading on clouds, ascending, descending through the realms of endless light, that lose itself in infinite space! No one else could ever grapple with this subject, or stamp it on the willing canvas in its gorgeous obscurity but Rembrandt!"

MARY COWDEN CLARKE.

Five-Fri Society.

CONSIDERABLE works have lately been in progress in the interior of the National Gallery. The floor of the Wynn Ellis Room has been relaid with oak; the pictures have been temporarily placed in an adjacent gallery. The students practising in water colours now work in the Rembrandt Room. Many of the English pictures have been advantageously rearranged.

THE private view of selected pictures in Messrs. Agnew's "Old Bond Street Galleries, Piccadilly," is appointed for to-day (Saturday); the collection will be opened to the public on Monday next.

A picture of Constable's has found its way into "the custody" of a churchwarden. The following announcement, signed by the vicar and churchwarden, appeared on the doors of the parish church at Nayland a few days ago: "The altarpiece of this church (having been pronounced by a competent authority to be suffering rapid deterioration from the damp) has been removed, and is at present in the custody of the churchwarden. Steps will shortly be taken with a view to its complete restoration." The picture, says the *East Anglian Daily Times*, is highly prized, and very valuable. It is one of the only two portraits painted by Constable; the subject is our Lord at the Last Supper. The picture was painted by this celebrated artist whilst staying with a friend at Nayland, in the year 1801. He presented it to the church, and it was placed over the communion table. A recardo of Caen stone was placed in the chancel in 1869, and the painting was refixed in this. The picture is to be put in the hands of Mr. Grace, of London, to whom the task of restoring it has been entrusted. Constable's other example of portrait painting is in Bentham parish church.

THE last fragment of the wooden shed which has so long disfigured the façade of the British Museum is being removed.

OUR learned contributor Dr. Wilhelm Bode has been appointed Director of the Gallery of Medieval and Renaissance Sculpture at the Berlin Museum.

ON the recent occasion of the fiftieth anniversary of the establishment of the Berlin Museum a 'Führer durch die Königl. Museen' was published. It gives a short and comprehensive account of the various galleries of painting, sculpture, prints, drawings, casts, &c., pointing out the most important works. To the student of art visiting Berlin it will be invaluable. It also indicates the admirable and scientific system of arrangement and classification which prevails there.

WE regret to hear that General di Cesnola, the celebrated Cypriot excavator and Superintendent of the Metropolitan Museum of New York, is seriously ill.

THE fine statue of the elder Dumas by M. H. M. Chapu has been erected in the Place Mahebarbe, Paris, near which he lived.

A SPECIAL gallery is to be appropriated in the building in the Champs Élysées to a temporary exhibition of works by M. Puvis de Chavannes, reduced cartoons of the painter's works in the Panthéon, studies for the decoration of the Musée d'Amiens and the Musée de Marseille, and other works at Poitiers and elsewhere.

IT is proposed to erect statues of Théodore Rousseau and Millet in the Forest of Fontainebleau. A committee of amateurs of art and artists has been appointed to promote the execution of this idea.

THE French artistic journals add an interesting note to our knowledge of the late M. Jules Jacquemart. It appears that this artist was an indomitable collector of shoes and foot coverings in general, and that he possessed one of the richest museums of these articles which has been formed, including sandals, a cothurnus, productions of mediæval sons of St. Crispin, and of

their successors of the sixteenth and seventeenth centuries. Ladies' boots were fully represented.

GENERAL SIR F. ROBERTS's march from Cabul to Candahar has been the means of bringing us some recent information respecting the famous tomb of Mahmud of Ghuzni, who lies buried amid the ruins of the old city, three miles north-east of the present city of Ghuzni. This great conqueror, who is said to have invaded India eleven times, now reposes in a rude and humble structure surmounted by a mud cupola, and formerly closed by the famous carved sandal-wood gates which Mahmud removed from the temple of Somnath in Gujarat in 1024. As is well known, these gates (or rather, it should be said, those that occupied the place and were traditionally reported to be the original gates) were carried back to India after General Nott's dismantling of Ghuzni in 1842. Those which now occupy their place are of a wood closely resembling sandal-wood, and are richly carved, while hundreds of horseshoes and other tokens nailed on to the lintel of the door attest the superstitious veneration of the numerous worshippers.

M. RAJON has in hand an important etching from the portrait painted in 1776 by Sir Joshua Reynolds, exhibited in that year, and well known as 'Master Crewe as Henry VIII,' being a whole-length figure in a masquerade costume after a work attributed to Holbein, and representing King Henry in the characteristic attitude of that monarch. The picture belongs to Lord Crewe, and remains at Crewe Hall. It was engraved by J. R. Smith.

THE Académie des Beaux-Arts has elected M. Chaps, sculptor, to the chair vacant by the death of M. Lemaire.

AN important sale of antique and mediæval ivories was advertised for the 29th ult., at 3 p.m., in the auction rooms, 10, Corso V. Emanuele, Florence. It has been postponed until the 2nd of December next. These ivories are part of the public collection of works of art belonging to the city of Volterra, and are to be sold in order to procure funds for the establishment of the museum of that place. Among them is a rectangular coffer with a flat top, of the fifth or sixth century, and comprising a series of heads in profile, seemingly copies of Roman coins, alternating with rosettes; the front is enriched with figures of a Roman warrior armed with a buckler and falchion, a woman fighting a bear with a lance, Hercules bearing his mace, a young warrior, Eurytheus with a lance, a bearded soldier and his enemy, Ganymede, Hercules with Hippolyta, Nessus with Dejanira, and a third warrior. In the middle of the top is a long plaque representing a combat at the gate of a city, including charioteers and horsemen. A second coffer is similar in form and of somewhat later date, and enriched with panels representing, in somewhat high relief, monsters, lions, stags, dogs, a huntsman, &c. The sculptured head of an abbot's crook, painted and gilt, formerly belonging to the Abbey of St. Just, is of florid thirteenth century work, and contains in the volute figures of the baptism of Christ. In the radially disposed fleurons of the head are busts of God the Father and the Prophets; a fleuron is lost. The head issues from the throat of a grotesque dragon; figures of SS. Paul and Peter and the Evangelists occupy niches of tabernacle work on the bottom of the staff proper. The head of a Gothic crook, which belonged to Benoit Aldobrandini, Bishop of Gubbio, 1331, is a fine specimen of Italian art of its time and of great interest. In the volute the Adoration of the Magi is represented. With this relic is an *étui*, or case, of cuir bouilli, impressed with the arms of the bishop. There is likewise a leaf of a diptych of Lombard sculpture, dating from the beginning of the ninth century, and representing incidents in the life of David. Three marriage coffrets of Italian origin, dating from the fourteenth century, complete the list.

THE Louvre has recently obtained two very interesting additions, being a fresco by Fra Angelico, brought from a convent near Fiesole, and a work by Ghirlandajo, representing an old man and a child.

ARCHÆOLOGISTS will rejoice to learn that M. Clermont Ganneau has received the appointment of French Vice-Consul at Jaffa. He will arrive in Palestine at the beginning of the year, and will at once renew those researches which have already given the world, among other things, the stone from Herod's Temple, the boundary inscriptions, the Head of Hadrian, the vase of Bezetha, and the ancient cemetery north of Jerusalem, any one of which is enough to make the reputation of an archaeologist. His appointment appears in the *Journal Officiel* of November 3rd.

THE death of the able French landscape painter M. Léon Herpin is recorded as having occurred last week. After beginning his career as a land-measurer, he practised painting with such success that he devoted himself thereafter to art and attained considerable distinction. M. Herpin was a pupil of MM. C. F. Daubigny and Bunsen. He received a medal of the second class.

THE recent conflagration at the Pavillon de Flore and consequent danger to the Louvre has roused the attention of French writers—and, it is to be hoped, the Government of their country—to another peril to which the picture galleries of the great Musée itself are exposed with an official fatuity which would be incredible if the fact were unique. The National Gallery was exposed to equal risks while the curator's apartments, including nurseries and rooms for servants, were below the galleries which held the greatest treasury of art in England. The new danger to the Louvre, the French journals say, is owing to the "installation" of the officials of the fine-arts department in the rooms which extend under the galleries occupied by Flemish and French paintings. The risks attending such an "installation," as this is truly terrible. Papers accumulate in the bureaux, lamps are used, open fires are burning, and officials cannot be kept from smoking. There are dozens of open fireplaces in the British Museum, but nobody lives under the galleries there, and as for danger, there is nothing more threatening in the neighbourhood of the Elgin marbles than a gigantic series of furnaces employed for warming the building.

M. LOUIS NOTT's statue of David d'Angers was uncovered with the usual ceremonies and many speeches in the Place de Lorraine, Angers, on Saturday week.

MUSIC

THE WEEK.

HER MAJESTY'S THEATRE.—'Rigoletto,'
CRYSTAL PALACE.—Fourth Saturday Concert.
ST. JAMES'S HALL.—Mr. Walter Jacobs's Recital.

THE most noteworthy feature of the performance of 'Rigoletto' at Her Majesty's on Saturday last was the unlooked-for excellence of Signor Aldighieri in the title rôle. This artist made no great impression on his first visit to this theatre twenty-three years ago; but he has since developed his powers, and is now entitled to rank as one of the best baritones of the day. Except for a slight tendency towards the *trémolo*, his vocalization on Saturday was all that could be desired, and the demands made on the dramatic capacity of a representative of the unfortunate jester were fully met. On the other hand, Miss Rosina Isidor disappointed those who had heard her on the previous Saturday in 'Lucia.' The character of Gilda is one of the most sympathetic in the operatic repertoire, but Miss Isidor failed to

realize either its vocal or its dramatic possibilities. Her shortcomings were, it is true, negative rather than positive; but they were none the less apparent. The rest of the performance need not be dealt with, and for obvious reasons the promised *début* of Madame Giovannoni Zacchi in 'Les Huguenots' on Thursday must be reserved for consideration next week. Now that the chorus and the conductor have established a mutual understanding, the improvement in the voices is more noticeable than it was at the beginning of the season.

Three novelties were produced at the Crystal Palace Concert of Saturday last. These were Mr. Thomas Wingham's new festival overture, entitled 'Mors Janua Vitæ,' which was recently produced at the Leeds Festival, a Pianoforte Concerto, composed and played by Herr Bonawitz, and two orchestral movements from M. Massenet's 'La Vierge.' None of the new works, however, was fortunate enough to obtain more than a *succès d'estime*. Mr. Wingham's overture, like everything else which has proceeded from his pen, is a thoroughly musicianly and carefully written work; but it labours under the great disadvantage of an almost entire want of contrast, both in the subjects and in the orchestral colouring. The themes are elegant and pleasing in themselves, but their treatment becomes monotonous before the end of the piece. This is especially the case as regards the instrumentation. Nearly every important melody is given to the strings, the wind being employed in a very subordinate capacity, excepting in the introduction. The result is that the impression produced upon the ear is somewhat analogous to that made upon the eye by a well-executed but sombre drawing in sepia or neutral tint. Herr Bonawitz's pianoforte concerto cannot be considered in any respect a remarkable work. It is correctly written, showy for the solo instrument, and the orchestration, though in no way striking, is effective enough; but the ideas are of little individuality and of even less interest. The word "commonplace" will best describe the music, and, it may be added, the player also. Herr Bonawitz is a sound pianist, and evidently a good musician; but we do not consider him a great virtuoso, and it would be easy to name at least a dozen pianists resident in London who would be quite as well worth hearing at the Crystal Palace. Herr Bonawitz gave a specimen of good average playing, and nothing more. The two movements by M. Massenet are entitled respectively "Dernier Souffle de la Vierge" and "Danse Galiléenne." The former is a dreamy and mystical *andante* for muted strings with a solo violoncello, pleasing in its melody; but the device of dividing the violins and using the mutes is one which modern composers have so frequently employed that it is almost worn out. The "Danse Galiléenne" is a very original movement, in which great use is made of the percussion instruments; its principal theme is quaint, almost grotesque, and it is at least open to question whether M. Massenet has not secured originality at the expense of beauty. The remaining orchestral pieces of the afternoon were Schumann's Overture to 'The Bride of Messina' and Beethoven's c minor Symphony. Middle.

Louise Pyk, the vocalist at this concert, fully confirmed, on her second appearance, the favourable impression produced a fortnight previously.

A few lines will suffice in speaking of Mr. Walter Bache's pianoforte recital, which was given at St. James's Hall last Monday afternoon. There is no more genuine artist now before the public than Mr. Bache; but we venture to question whether the severe, almost ascetic, devotion to his art which he shows is not occasionally carried to an excess. We refer in this to the selection of his programmes. For example, on Monday Mr. Bache performed Bach's fifth 'Suite Anglaise,' Liszt's 'Bénédiction de Dieu dans la Solitude,' Chopin's Sonata in a flat minor, Op. 35, two short pieces by Tchaikowsky, and a transcription by Liszt from Handel's opera 'Almira.' Now in the whole of this programme there is not one item which can fairly be termed "popular"; and while we should be the last to advise Mr. Bache to lower in any degree the character of his performances, we think it worthy of his consideration whether he could not on another occasion include some piece or pieces more likely to attract the general public, without in the least pandering to a depraved taste. Of course Chopin's Funeral March, which is the slow movement of his sonata, is a favourite piece enough; but this is only one short fragment; and there was nothing else in the programme likely to interest any but musicians. The same remark may be made of the vocal music given by Miss Anna Williams. The 'Christmas Songs' by the late Peter Cornelius are charming little pieces; but they are entirely unknown, and the announcement of them would certainly not "draw"; while the same may be said of Dr. von Bulow's two romances. We make these remarks not in an unfriendly spirit, but because we feel that Mr. Bache so thoroughly deserves public support that it is a pity he should not use all means in his power to secure it. Of his excellent playing it is superfluous to speak; it will suffice to say that he has probably never played better than last Monday.

Musical Gossip.

FROM a musical point of view very little is to be said concerning the new productions at the Globe and Imperial Theatres last Saturday. 'Les Mousquetaires au Couvent' was produced at the Bouffes Parisiens in March of the present year. The librettists, Messrs. Prevel and Fevrier, found their materials in a vaudeville of 1835, 'L'Habit ne fait pas le Moine,' and the music was the joint work of Messrs. Louis Varney and Mansour. For the Globe the piece has been remodelled, and now consists of two acts only. The escapades of military officers among the inmates of conventual and scholastic institutions have formed a fruitful theme for playwrights, and the present treatment shows some humour, though occasionally it approaches dangerous ground. M. Varney's music is not without promise. It is his first important effort, and the want of freshness is thus easily explained. But the composer is happily at his best when he avoids the *bouffe* element, and his part-writing and orchestration are tasteful and musicianly.

MESSRS. H. P. STEPHENS AND EDWARD SOLOMON's so-called comic opera, 'Billee Taylor,' at the Imperial, is an obvious imitation, both in its dramatic and musical features, of the style invented by Messrs. Gilbert and Sullivan. Some slight success has been achieved in the charac-

terization, but the music is, on the whole, disappointing. Mr. Solomon evinces no skill in development, and his orchestration is of the baldest description. This is probably due to insufficient study, and he should seek to remedy this defect, as his melodies are graceful and have a thoroughly English flavour.

THE prospectus of the Sacred Harmonic Society for the coming season at St. James's Hall has been issued. From it we gather that nine concerts will be given, on the following dates: December 3rd, Beethoven's Mass in c, Mendelssohn's 'Lauda Sion' and 'Christus'; 17th, 'The Messiah'; January 21st, Handel's 'The king shall rejoice,' Cherubini's 'Requiem,' and Mendelssohn's 'Athalie'; February 11th, the 'Lobgesang,' and Mr. Sullivan's 'The Martyr of Antioch'; March 4th, Costa's 'Naaman'; 25th, Benedict's 'St. Cecilia,' and Rossini's 'Stabat Mater'; April 8th, 'Samson'; 29th, 'Elijah'; May 20th, 'Moses in Egypt.' Judged by itself it cannot be said that this scheme is extraordinarily rich in novelty or interest, but as compared with those of recent years an improvement is noticeable. It is a pity that the directors should have waited until forced by circumstances to adopt a more vigorous policy; but if a sincere desire to move with the times is now manifested, previous shortcomings will be readily overlooked. The statement that "while the committee regret the reduction in the number of the members of the orchestra which their removal from Exeter Hall will involve, they believe this will be more than compensated by the new conditions under which the work of the Society will now be carried on," may therefore be received as evidence of a determination to face the inevitable with due courage and enterprise. Sir Michael Costa remains at his post as conductor, and Mr. Willing is again the organist.

THE first of Mr. F. H. Cowen's four orchestral concerts at St. James's Hall is to be given next Saturday evening, the 13th. A special feature of these concerts will be the production of at least one important work by an English composer on each evening. The prospectus announces as the novelties of the season Mr. Cowen's Third Symphony, a Violin Concerto by Mr. Arthur H. Jackson, a "tone-poem," entitled 'The Ebbing Tide,' by Mr. J. F. Barnett, and overtures by Messrs. W. Shakespeare, Julian Edwards, and H. C. Nixon. Such a scheme deserves, and we hope will obtain, warm support from the public.

MISS THERESA BENEY, a pupil of the National Training School for Music, will give an organ recital at Lancaster Hall, Notting Hill, on Wednesday, the 17th inst. Among other interesting items of the programme is an Adagio by Merkel, for violin and organ—a somewhat unusual combination.

AT Mr. Stratton's second chamber concert, given at the Masonic Hall, Birmingham, last Tuesday evening, the programme included Mr. Villiers Stanford's Piano Quartet in e, Saint-Saëns's Piano Trio in the same key, Haydn's 'Emperor' Quartet, Max Bruch's Romance in a minor for violin, and piano solos by Henrich and Schumann.

THE Glasgow Choral Union has issued its prospectus for the coming season. The committee has been fortunate enough to secure for the second time the services of Mr. Manns as conductor. Ten concerts—six orchestral and four choral—will be given in St. Andrew's Hall during the months of December and January. At the choral concerts the works to be performed are 'The Creation,' 'The Messiah,' Rossini's 'Moses in Egypt,' and Schumann's 'Paradise and the Peri.' Among the more important features of the orchestral concerts are Berlioz's 'Harold' Symphony, Mendelssohn's 'Reformation' Symphony, and Schubert's No. 9 in c, besides a Wagner selection, and a programme consisting entirely of Beethoven's works. Novelties by

Dvorák, Mozart, Massenet, Saint-Saëns, Brahms, Schumann, and Mackenzie are also announced.

Rossini's opera 'Le Comte Ory,' which was originally produced at Paris in 1828, and which had not been heard since 1863, was revived on the 29th ult. at the Paris Opéra with great success. The principal parts were sustained by Mdlles. Daram and Janvier, and M.M. Dersims, Melchisedec, and Boudouresque.

One of the most extensive and valuable musical libraries which has for some years come under the hammer is to be sold at Berlin at the end of this month. It is the property of Dr. F. Gehring, and comprises nearly 1,700 lots, including a number of extremely scarce theoretical and historical works. The library is also particularly rich in dramatic music.

M. MASSENET is engaged upon an opera in four acts, 'Werther,' which is destined for the Opéra Comique, and which it is expected will be produced in the winter of 1881-82.

M. SYLVAIN SAINT-ÉTIENNE, well known in France as a librettist and musical critic, died at Paris on the 23rd ult., from injuries received by falling in the dark into an open sewer, which the workmen engaged had left imperfectly guarded. M. Saint-Étienne was seventy-three years of age.

HERR VON DINGELSTEDT, the director of the Vienna Opera, having from ill health resigned his post, Herr Jahn, of Wiesbaden, has been appointed his successor.

THE prospectus of the Philharmonic Society of Vienna, of which Hans Richter is the conductor, announces the following interesting scheme for performance: Beethoven's Third, Fifth, and Eighth Symphonies, and Overture to 'Fidelio,' Berlioz's Overture to 'Les Francs Juges,' Brahms's two new overtures, Gade's Symphony in a flat, Goldmark's Overture to 'Pentecôte,' Liszt's 'Festklänge,' Mendelssohn's Symphony in A, Schubert's Symphony in C, Schumann's Symphony in C and Overture to 'Julius Caesar,' Volkmann's Symphony in D minor, and Wagner's Introduction to 'Tristan und Isolde.'

THE Governor of Bombay was present lately at an entertainment given by a native musical society at Poona. After the performance he spoke in high terms in praise of the efforts made by the society for the preservation and study of national music.

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THE WEEK.

PRINCE OF WALES'S.—'Anne-Mie,' an English Version of a Drama in Four Acts of Rosier Faassen.

MATTHEWST.—Revival of 'The Rivals' and 'The Toodles.'

THE first direct and incontestable proof of the influence exercised over the English stage by the visit of the Dutch comedians is afforded in the production at the Prince of Wales's Theatre of Mr. Rosier Faassen's drama of 'Anne-Mie.' To the rivalry inspired by those admirable artists the character of the performance at the St. James's is in part attributable. What, however, in that case was emulation is in the present instance direct imitation. In the performance of 'Anne-Mie' now given, the apparent aim of the management has been to reproduce with minute fidelity every feature in the original entertainment. Where a work is, like the Dutch performance of 'Anne-Mie,' all but perfect, and where its special

features are such as cannot be equally well realized elsewhere, "the sincerest form of flattery" is the most conscientious and artistic method of work. Adherence to precedent seems, however, slavish when the obvious defects of an original are copied, and when slight manifestations of carelessness or perfunctoriness are treasured up as though they were supreme efforts in art. The English version is easy and natural, and one or two trifling alterations in the conduct of the story seem justifiable and even judicious.

It is, then, as a copy of a picture the performance of 'Anne-Mie' has to be judged. Regarded in this light, it has singular interest. Like all copies, it is necessarily, inasmuch as it is a copy, inferior to the original. Apart from this, however, it cannot be pronounced sustainedly equal to the well-remembered representations at the Imperial. To that level it occasionally rises, but for a brief time only. One performance alone may claim to be as good as that previously seen. The miser Dirksen of Mr. James Fernandez is a singularly fine piece of acting, which may stand comparison with the original exposition of the character. It is even more powerful, if perhaps less delicately shaded. In merit the two representations are about equal. Mr. Flockton as Jan Schuif, the villain, acts with grim power. A totally different type of wickedness is, however, shown. In place of a man whose badness is almost pathetic, so "down on his luck" does he seem, we have a stage villain of a conventional type, with one or two good instincts which lead to nothing, and showing a tendency to complain of fortune with very little cause. Mr. Flockton's is nevertheless a good performance, though the character is made up to look eight or ten years too old. Mr. Robertson's Koenrad Deel, the young boer, is gallant and earnest. That it should be less typically Dutch than that of Mr. van Zuylen can scarcely be imputed as a shortcoming. The Englishman, Herbert Russell, played with much care by Mr. Edgar Bruce, has undergone such alteration that comparison is not possible. Mrs. Leigh Murray as Neeltje, afterwards the wife of the innkeeper Kwak, was the most thoroughly Dutch figure in the representation, the innkeeper himself being praiseworthy played by M. de Lange, an actor whose only fault was that he drank off successive glasses of "schnapps" so rapidly as to take away the breath of the spectator instead of his own. The veriest drunkard that ever lived would not drink quite so quickly and joylessly as does Kwak, who is not a drunkard at all. The young girl Lise, one of the most attractive characters in the piece, was played by Miss C. Grahame with much tenderness and pathos.

There remains the central character of Anne-Mie. In this Miss Genevieve Ward plays with singular force and breadth of style. Her performance is artistic and powerful, and is such as no other English actress probably could give. It has not, however, the melting and overflowing tenderness of Miss Beeremans, a quality in which that actress stands, so far as our experience extends, pre-eminent. To their unutterable tenderness and tearfulness the scenes between mother and daughter owed their

almost magical influence over those to whom the words spoken were incomprehensible. In the absence of these qualities explanation of the fact that a small portion of the audience was moved to annoyance or derision may be found. The Dutch songs and dances were admirably given, and so much of the spirit of the original was caught, that the mind was constantly carried back to that notable performance. In the manner in which the interest of the spectacle was kept alive, and the action generally was informed with life, a complete triumph was obtained.

'The Rivals' has been revived at the Haymarket. In the representation that is given of the play there is much that from the standpoint of modern possibilities is admirable. That a young actor of to-day should show to perfection the beau of the last century would argue a power almost divinator, seeing that no opportunity of studying the part is ever afforded. Mr. Conway must be credited, however, with much gallantry and some distinction as Capt. Absolute. Mr. Kemble presents a good picture of Sir Lucius. The merits of Mr. Clarke's Bob Acres have received full acknowledgment. This character in Mr. Clarke's hands is a masterpiece of drollery. Mr. Howes's Sir Anthony is now a ripe and eminently satisfactory performance, and the Mrs. Malaprop of Mrs. Stirling is perfect. So far as regards the two characters last named proof is afforded how constantly actors ripen into excellence. So far back as the days of the elder Farren modern experience may be held to extend. During that period a dozen actors, commencing with Farren himself, have begun to display ripe powers at a period when in another profession decline of intellectual or physical capacity might be anticipated. Against these not more than three or four men who have sprung into consideration while still young can be shown. In some cases, at least, it is true that the loss of energy which comes with ripening years is responsible for improvement. A man has more than once been known to overdo his art as long as he was able, and time has made an actor of him in his own despite. In 'The Toodles,' which has also been given at the Haymarket, Mr. Clarke repeats his very laughable performance of Toodles.

Dramatic Gossip.

THE reopening of the Princess's Theatre, postponed from last Saturday in consequence of the restoration of the house not being then complete, is fixed for to-night. Mr. Edmund Leathe will play Horatio instead of Mr. Harcourt, whose unfortunate death occurred in consequence of falling through a trap while rehearsing at the Haymarket for the opening performance at the Princess's.

A BURLESQUE of Lord Byron's poem of 'Don Juan' has been produced at the Royalty Theatre, with the title of 'Don Juan, jun.' It is wholly without literary pretensions, but obtains a success on the strength of bustling action and one or two clever performances.

THE revival of 'Le Bourgeois Gentilhomme' of Molière has brought to a conclusion the interesting performances at the Comédie Française in honour of the bicentenary of that institution. M. Thiron was M. Jourdain, and M. Delaunay Cléonte. MM. Got and Coquelin cadet, and Mdlles. Crozette, Reichenberg, and Samary, also took part in the representation.

The drama of 'Delilah,' founded by Mr. James Willing upon Ouida's novel of 'Held in Bondage,' and first produced at the Park Theatre, has now, with a slightly changed cast, been given at the Olympic.

It is rumoured that Miss Harriet Jay, the novelist, is about to make her *début* as an actress in the Olympic version of her own novel, 'The Queen of Connaught.' She will appear for the first time in London at the Crystal Palace Matinée, on November 17th, and will play the part originally sustained by Miss Ada Cavendish.

To CORRESPONDENTS.—F. D. F.—C. P. S.—H. V. B.—T. E. C.—F. O. E.—received.
J. B.—Too late.
No notice can be taken of anonymous communications.

Erratum.—P. 465, col. 3, line 10 from bottom, for "Court-house" read *Short-house*.

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CONTENTS.

LADY EASTLAKE'S MEMOIR OF MRS. GROTE	633
D'ALMEIDA'S TRAVELS IN NEW GUINEA	634
CHARLES TENNYSON'S SONNETS	635
JEVONS'S STUDIES IN LOGIC	636
MRS. OLIPHANT'S CERVANTES	636
WISDOM OF THE WISE	636
CHRISTMAS BOOKS	639
THEOLOGICAL BOOKS	640
LIBRARY TABLE—LIST OF NEW BOOKS	640
THE BIOGRAPHIES OF LOCKE; THE DARTON PAMPHLET, THE PERSONALITIES OF CRITICISM	641-642
LITERARY Gossip	643
SCIENCE—GORDON ON ELECTRICITY AND MAGNETISM; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS; Gossip	644-645
FIVE ARTS—GIFT BOOKS; THE VOLTEIRA CAMEL; Gossip	645-647
MEMO—THE WEEK; Gossip	647-648
DRAMA—THE WEEK; Gossip	648-649

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makes little or no reference, is the only one likely to be remembered. That is certainly a very singular book. It is a life by a most admiring wife, written with an absence of tact and taste, and with a frank egotism, almost without a parallel in biography. In some aspects it might, perhaps, be compared with the old Duchess of Newcastle's life of her husband, but the great Margaret is constantly forgetting herself in the contemplation of her husband's perfections, whereas Mrs. Grote never forgets herself at all. "The Historian of Greece," as she is always calling him, scarcely appears without the wife of "the Historian" by his side. In short, it is hardly unfair to say that the book is as much autobiography as biography, and, if we could suppose that all Lady Eastlake's readers are conversant with it, it would be the best excuse for the meagreness of the present sketch.

The most interesting part of this book is the second chapter, which really does contain some new facts of Mrs. Grote's early life, drawn up from notes of her own. Lady Eastlake begins by telling us that

"Mrs. Grote was an aristocrat in mind and also in lineage, especially on her mother's side, and she prided herself on coming of a good stock, on the principle that *noblesse oblige*," and she does not at all approve of M. Guizot having spoken of her heroine as belonging to the *bourgeoisie*. This is particularly delightful, considering Mrs. Grote's intensely democratic opinions, but it is most undoubtedly true, and her case is by no means uncommon. She was always fond of great people, and in the life of George Grote she mentions with a charming *naïveté* how their old Radical friends fell out of favour with them, and how she and her husband "even went so far as to accept friendly overtures from Lord and Lady Holland," and she adds a list of the guests she met there at dinner. But that Miss Lewin (Mrs. Grote's maiden name) should have prided herself on being "an aristocrat in lineage" is extremely droll. Her father, Mr. Thomas Lewin, had been in the Madras Civil Service, and her mother was a daughter of a General Hale, the "younger son of an ancient and opulent family in Hertfordshire, connected with several families of our nobility." Her parents were in fact well-to-do people of the upper middle class, and that was all. Mr. Lewin seems to have been a little wild in his youth, and one of his friends was Madame Grand, afterwards Madame Talleyrand, whom he met when on her way back to Paris after her love passages with Sir Philip Francis. Mrs. Grote used to speak of her father as "a true specimen of the fine gentleman of the day," while her mother had a "totally undeveloped and uninteresting character."

Harriet Lewin was born in 1792 near Southampton. She was a strong and high-spirited girl, and she was called "the empress." She seems to have led her governesses a sad life, and they tried in vain to stop her as she "rode horses bare-backed," or went out alone with a sister in a fisherman's boat. In London it was almost worse:—

"We used to 'dazzle' with looking-glasses the inmates of the upper stories of the Duke of Grafton's house (opposite to ours) in Clarges Street, or we flew a sort of light paper kite

across into their open windows, till the Ladies Fitzroy lodged a complaint against us."

"After these confessions," says Lady Eastlake,

"we can better understand the high-spirited woman, who hated all precocious proprieties, warmly encouraged active sports for girls as well as boys, and especially for both together, and herself dared do all that might become a strong, healthy, artless human creature; turning her fine hands to everything; even seizing, as she was once known to do, the handles of a certain agricultural implement [why cannot Lady Eastlake call it a plough at once?] and herself tracing a furrow."

Certainly there never was a child more completely the mother of the woman.

In 1820 Miss Lewin, who had been engaged to Mr. Grote for two years, grew tired of waiting for her father's consent, and one March morning she slipped away to a neighbouring church, got married without any one knowing, and came back to breakfast as if nothing had happened. It was a sort of runaway match, in which it is difficult not to believe that it was the husband who was run away with. In fact, the ordinary position of husband and wife often seemed inverted in their case; but it is clear that they were warmly attached, and she was always a true, good wife to him. We will again quote from Lady Eastlake:—

"They differed as to society, for he was both reserved and shy—she, as we have observed, neither, though awfully 'stately' while little known. But her character in this respect overbore his.....Each gave and took an education. He endowed her mind with a more solid basis, she fashioned, mounted, framed, and gilded him."

Harriet Martineau has described them as

"tall at all times of capital conversation; she with all imaginable freedom; and he with a curious, formal, old-fashioned, deliberate courtesy, with which he strove to cover his constitutional timidity and shyness."

But the best of all descriptions was one Sydney Smith once gave, "I do like them both so much, for he is so ladylike, and she is such a perfect gentleman."

No sooner was Mrs. Grote married than she set to work industriously to improve her mind. She tells us herself in the 'Life' of her husband:—

"Mrs. G. Grote was habitually studious, after her fashion, under the direction of her husband, who laid great stress upon her cultivating the ratiocinative vein of instruction—above all, logic, metaphysics, and politics; and she accordingly strove to master these subjects, out of deference to his wish, and in order to qualify herself to be associated with his intellectual tastes and labours as time wore on."

There is an old story of Lord Monboddo expressing deep regret to Mrs. Garrick that Hannah More had refused to marry him, "for I should have so liked to teach that nice girl Greek." Mr. Grote had a better fortune, and no doubt proved an excellent preceptor. It is certain that it was at his wife's suggestion that, later on, he undertook the 'History of Greece.' She one day said to him:—

"You are always studying the ancient authors whenever you have a moment's leisure. Now here would be a fine subject for you to treat. Suppose you try your hand?"

But neither this nor other characteristic anecdotes are to be found in Lady Eastlake's sketch, which, after the description of Mrs.

Grote's early life, is little more than a panegyric, in which there is scarcely any shade to tone down the strong lights of admiration. Still the reader can see for himself pretty much what Mrs. Grote was like. She was a very practical woman, knowing "how everything should be done, from the darning of a sock to the building of a house"; and Lady Eastlake tells how, when any one wished to borrow a book from her, she would reply, "I'll trouble you for a sovereign," and the sovereign was kept till the book was returned. Then she was a masterful woman, who knew her own mind, and what she liked, and how to get it. Without being by any means "a perfect woman," she was no doubt

nobly planned

To warn, to comfort and command,

though the capacity for warning and commanding would be more apparent on the surface than that of comforting. Still she was a true friend and made true friends. Was there a flavour of patronising in her treatment of some people,—it might well be forgiven for the sake of the good and honest purpose which lay beneath it. She was Jenny Lind's earliest friend, and she never tired of being of service to those who interested her. On the other hand, she was not particularly tolerant of uninteresting people, and they had some excuse for looking upon her as an ungraceful and masculine woman. Lady Eastlake tells us that "Mrs. Grote prided herself once to Sydney Smith on her patience in enduring bore. 'That may be, dear 'Greta' (a name by which he always called her), 'but you do not conceal your sufferings.'" Sydney Smith seems to have been fond of a joke at her expense. On one occasion when Mrs. Grote appeared at an evening party in a turban, he whispered to a friend, as he pointed out the headdress, "There you see the origin of the word 'grotesque.'"

If the reader wishes to form an estimate of Mrs. Grote's intellectual powers, Lady Eastlake will not help him very much. She compares Mrs. Grote both to Madame de Sévigné and Madame de Staël, but she acknowledges that she cannot make much of either comparison, and, in fact, the attempt to compare them is a little absurd. Mrs. Grote's letters were very shrewd and sensible, but certainly not brilliant, and her only important book, 'The Life of George Grote,' is (as has been said) singular and eccentric rather than well written.

Mrs. Grote's reputation really rests on her conversation, and that in the very nature of things is the least enduring foundation for any reputation. She was a bright, clever woman of the world, with few prejudices, somewhat audacious, extremely well read, and gifted with a perfect memory. She was excellent in the give and take of conversation, and if she said few memorable things, she said much that threw a strong or humorous colour on the matter which at the moment was discussed. But conversation will not bear repeating, and such conversation as Mrs. Grote's was especially dependent on the tone, the gesture, and the readiness of retort. As years passed on her qualities became more widely recognized, and it was a privilege to be numbered among her friends. De Tocqueville was one of those

who thought most highly of her, and his death and that of Mendelssohn were the two great sorrows of her life, till a still deeper and more enduring sorrow fell upon her at the death of him whom she had truly loved and honoured for more than fifty years.

New Guinea: What I Did and What I Saw.

By L. M. D'Albertis. 2 vols. Map and Illustrations. (Sampson Low & Co.)

THE publication of Signor D'Albertis's work on New Guinea has been looked for with much interest, and, although the geographical results of his explorations have already been published, it was expected that he would give a graphic and instructive account of the island, and more especially of its natural history. The author has spent altogether nearly three years in New Guinea and its immediate neighbourhood; he has penetrated into the very heart of the island, and throughout his various explorations he has been indefatigable in forming his valuable collections and gathering information about the native population. His labours have been amply rewarded. Mainly owing to him, the interior of New Guinea no longer figures as an almost complete blank upon our maps, whilst ornithology has been enriched by him with sixty-one new species belonging to forty-two distinct genera. Two of these genera are new. The *Harpyopsis Nova Guinea*, a handsome hawk, akin to the *Thrasetus kerpis* of South America, and *Drepanornis Albertisii*, a bird with plumage inferior in brilliancy only to that of the true birds of paradise, were discovered by him.

The author left Genoa on the 25th of November, 1871, and first set foot upon New Guinea on the 9th of April, 1872, when he shot his first bird, saw kangaroos hopping along, and was able to enjoy the beauties of a tropical forest:—

"I was so pleased at finding myself in a primeval forest that I wanted to run about everywhere. But I suffered for my inexperienced impulse; now a thorn pierced my clothes and tore my skin; now a liane, stretched across my path, would throw me down, gun in hand, damaging my hand and knees, and putting me in peril of my life from the gun; again, a spider's web, which had widely spread its insidious snares, would cling to my face and beard, while the spiders fell on my hands, neck, and face, producing a singularly unpleasant sensation. After a ramble of several hours, I had to acknowledge that, after all my dreams, a primeval forest is not the earthly paradise. It was long, nevertheless, before I made up my mind to return on board with the birds I had killed, and which, being the first shot by me in New Guinea, are among my most cherished treasures."

At Masinam and Dorey, places well known from the descriptions of older explorers, D'Albertis found two Dutch missionaries at work, their schools being filled with puny, sickly, and deformed children, who would probably have died of neglect had they been left with their parents. The attendance at church was small, and the congregation inattentive, notwithstanding that all who stayed to the end of the service were rewarded with a little sago. The author is clearly no great advocate of Christian missions. He thinks that greater things might be achieved by agricultural and in-

dustrial missions. He admits, however, that the Dutch missionaries have almost "tamed" these savages.

There can hardly be a doubt that the savageness exhibited by the natives of North-eastern New Guinea is largely due to the incursions of Malay slave dealers. The author remarks on this subject:—

"Although the traffic in slaves has not assumed here the proportions which it has attained in other parts of Africa [sic], it is sufficiently active to call for the attention of European governments, as it numbers many victims every year. The Dutch, who claim to be the masters of this territory, ought surely, for the honour of civilization, to be foremost in putting down the slave trade here—unless, indeed, they tolerate it from policy, as a means of keeping in subjection the chiefs who carry on that infamous traffic. If the inhabitants along the coast of New Guinea, from Sorong to the Straits of Doura, have such an aversion to strangers, it may fairly, I think, be accounted for by the fact that for centuries past they have been exposed to the incursions and rapine of the rajahs, who are dependent on the Sultan of Tiler and the Dutch. Who does not know that there are slave markets in Ternate, in Macao, in Timor, in Ke, and Arru? If the negroes of Africa inspire so much interest, why should those of New Guinea be forgotten? The Dutch Government and the officers of the Dutch navy, who officially visit Arru, Goram, Ceram, Ke, and many of the islands which form archipelagos in the west of New Guinea, ought not to ignore what every one who visits these islands soon clearly."

On his return from North-eastern New Guinea Signor D'Albertis fell in with a Dutch man-of-war, which had been commissioned to visit every point along the coast where he and his friend Beccari had been, and to distribute Dutch flags in the villages. More welcome to the Italian explorer was the unexpected appearance of the Vettor Pisani, as it enabled him, through the kindness of the captain, Count Lovera, to pay flying visits to Ke, Arru, and Orangerie Bay, near the eastern extremity of New Guinea, before he returned to Europe.

Thus ended the first expedition. Far more extensive, and in their results more important, were the expeditions made between 1875 and 1878. Nearly seven months were devoted to Yule Island and its vicinity; and the Fly river was ascended thrice: first in the company of the Rev. Mr. Macfarlane, in December, 1876, and subsequently in the steam launch Neva, which had been furnished through the liberality of the Government of New South Wales.

His long residence in the country not only enabled the author to add greatly to his natural history collections, but it also afforded numerous opportunities for studying the customs of the natives. A large number of skulls was gathered in various parts of the island, but more especially amongst tribes who are "head hunters," and are willing to part with their trophies for a consideration. The author likewise succeeded in obtaining two complete skeletons from a deserted house on the Upper Fly river, and this sacrilegious act may in part account for the hostility exhibited by the natives. Similar conduct in civilized countries would certainly lead to very serious consequences, and in the interest of science itself it is useful to discourage such "irregularities" on the part of explorers.

The author fails in bringing order into

the chaos of New Guinea tribes, and vaguely talks of "Arab," "Malay," "Negro," and other types. But this much may be gathered from his measurements of skulls (many of which figure amongst the illustrations), that the type in the west and throughout the interior is clearly "Papuan." The crania are dolichocephalic, the facial index prognathous, the noses flattened, the hair woolly, and the complexion black. Numerous varieties occur, however, but in two instances only do we hear of brachycephalous and orthognathous crania. The most remarkable case is that of the natives of Amberkaki (west of Dorey), whom the author speaks of as "real Africans." These people are described as tall and black, with round faces and curly hair. Their physiognomy "was characterized by the absence of prognathism." Far fuller information is afforded on the inhabitants of Yule Island, who are clearly Polynesian (Maori), brachycephalous and "distinctly not prognathous," with long glossy hair, and chestnut and in some cases almost grey eyes. The author thus confirms the observations of his predecessors. The true Papuans occupy the centre of the island and many parts of the coast; Malays have intruded in the west, Polynesians or Maori in the east, and from an intermixture of these elements has resulted the great variety of types, which has not yet been satisfactorily unravelled.

The Italian explorer discovered no traces of cannibalism, nor did he find any idols amongst the mainland tribes. He feels justified in stating that there exists a belief in a future state and in evil spirits, and his description of an Arfak chief rising in the stillness of the night, and taking aim at an invisible "settan" hovering round the camp, is one of the most graphic sketches in his book. Superstition is rife. The people believe in witchcraft and the evil eye, and divination is practised with a pebble attached to a string, as in Italy. The author did not hesitate to act upon the superstitious fears of the natives in order to inspire them with dread of his person, and "if there is an art," he says, "my ignorance of which I regretted more than another in New Guinea, it was that of sleight of hand." Let intending travellers make a note of this.

At Epa, where a chief inimical to him was practising divination through a tame serpent, he struck terror into the hearts of the natives, and proved himself the better sorcerer, by secretly setting fire to a little gunpowder which he had strewn over the ground. After this exhibition a reconciliation was quickly effected, and sealed, *more italico*, with a kiss, which must have astonished a people who are accustomed to rub their noses together as a sign of affection:—

"To show that I really meant to be friendly with Aira and his people, I embraced and kissed him in the open place in the village, and afterwards, amidst general laughter, I proceeded to kiss all the women. The scene was certainly a very comical one; some of the most timid wanted to repel my embrace, but were urged by the others to submit. Although it was incumbent on me, in order to prove my impartiality and to give a ceremonial appearance to the performance, to kiss all the old and ugly women, in reality I kissed the youngest and prettiest only. The men also wished to seal their friendship by a kiss, but I explained to

them that only the chief and the women had a right to this observance."

But lest the reader should fancy that this ceremony may have proved in any way repulsive to the author, it is right to add that in many parts of his work he speaks of the comeliness, attractiveness, and even beauty of the women. One of them, whom he calls a Papuan Venus, he describes as follows:—

"I shall not soon forget her beautiful eyes, which were a marvel of beauty and vivacity, nor her good manners, nor the air of intelligence in all her gestures and words. She burst out laughing when she saw herself in my looking-glass, and then put on a necklace I had given her."

It is to be presumed that this girl, who "need not have been afraid to compete with many a fair European in beauty," was amongst the crowd whom Signor D'Albertis treated so impartially.

Of information strictly geographical these volumes contain little that is new. The natural history portion is, however, abundant, but it is scattered, and, as there is no index, difficult of reference. The narrative is frequently full of interest, and there are passages in it which arrest the attention; but, owing to the introduction of many details and matters of no interest, it is in the end fatiguing. The author admits this when he says:—

"To write the history of a day which has got no history is neither pleasant nor easy, and it is especially difficult to begin. When the first step is taken we can go on to the end of the page, and if the reader find what has been written is neither useful nor amusing, it has nevertheless served to amuse and interest the writer."

The illustrations are a charming feature of the book, the coloured plates of birds, from the designs by Gould and Hart, being more especially deserving of admiration. The map, however, is defective, and the author's route is inaccurately laid down upon it.

As a whole, the work can scarcely be called entertaining. Signor D'Albertis might easily have compressed the two volumes into one, without omitting a single fact of scientific interest, and made his narrative far more readable.

Collected Sonnets. By Charles Tennyson Turner. (C. Kegan Paul & Co.)

THE sonnet is distinctly what may be called the amateur's form of poetry. Many great poets have, of course, written sonnets, but, with the one exception of Petrarch, no great poet depends upon his sonnets for his reputation. For a man otherwise occupied, however, who has at the same time a share of the poetical faculty, there is no doubt that the sonnet offers by far the most convenient mode of expression. It is easily portable; that is to say, a man can make a sonnet in his head, on his way to or from his business—the country person, let us say, can put into this form any thought which strikes him on his road to an outlying cottage—and carry it in his head until he is again within reach of pen and ink. He can correct and polish it at odd intervals. If it does not wholly please him, he can suppress it without the feeling of labour lost. On this principle, Mr. Charles Tennyson—his adscititious name of Turner may be, and probably

will be, dropped in this connexion—is the master sonneteer of the present century, as in point of number he is, by virtue of his 341 sonnets against Petrarch's 317, the most copious since sonnets were.

It must, of course, be allowed that Mr. Tennyson's sonnets are only to be included in that class of poetry by the help of a very comprehensive definition; in fact, so far as outward form goes, they possess only that one of the properties of the sonnet which was originally the least essential, namely, the restriction to fourteen lines. The arrangement of the rhymes is quite arbitrary, and the rhyming couplet at the end, which of all departures from the type is that most contrary to the true sonnet nature, is frequently found, sometimes with the additional aggravation of a terminal alexandrine. We cannot deny that this, *per se* Mr. Spedding, to some extent diminishes the pleasure with which we read many of these otherwise charming pieces. The sonnet thought is so markedly present that the ear instinctively demands the sonnet form. Mr. Tennyson is at his best when his inspiration comes directly from external impressions, though he also deals felicitously at times with "states of feeling." Of the former class the following, in which he seems to occupy a position somewhat between Wordsworth and his own illustrious brother, is a good specimen:—

REBUCKING OF PANOT.

The edge of thought was blunted by the stream
Of the hard world; my fancy had wax'd dull,
All nature seem'd less nobly beautiful,
Hobbl'd of her grandeur and her loveliness;
Methought the Muse within my heart had died,
Till, late, awakened at the break of day,
Just as the East took fire, and doff'd its grey,
The rich preparatives of light I spied;
But one sole star—none other anywhere;
A wild-rose odour from the fields was borne:
The lark's mysterious joy fill'd earth and air,
And from the wind's top met the hunter's horn;
The aspen trembled wildly, and the morn
Breathed up in rosy clouds, divinely fair!

The picture here is very Tennysonian, and except, perhaps, for the "hunter's horn," which is not apt to be heard when "wild-rose odours" are about, true to nature.

Of the more "subjective" sonnets No. xiii. is a fair average example:—

No trace is left upon the vulgar mind
By shapes which form upon the poet's thought
In instant symmetry: all eyes are blind
Save his, for ends of lower vision wrought;
Think't thou, if Nature were to every gaze
Her noble beauty and commanding power,
Could harsh and ugly Doubt withstand the blaze
Or front her Sinai presence for an hour?
The seal of Truth is beauty—when the eye
Sees not the token, can the mission move?
The brow is veiled that should attack the lie
And lend the magic to the voice of Love.
What wonder then that Doubt is ever nigh,
Urging such spirits on to mock and deny?

This is pure Shakspeare as to form; the thought and mode of expressing it rather recall Michael Angelo. The sonnet belongs to that earlier series published before the author had completed his twenty-third year. They enjoyed the high privilege of being read with critical attention by Coleridge, whose estimation of them, as may be seen from his marginalia printed in this edition, was decidedly favourable. Mr. Spedding, in the "Introductory Essay" prefixed to this volume, points out with much truth that "professional critics, whose business it is to

pronounce judgment without delay upon all volumes that are brought before them," are not the best people to direct public taste in regard to a collection of sonnets, which "should be read one by one, with intervals between long enough to let the impression of each get out of the other's way." It is, of course, manifestly unfair to the writer to treat these sonnets—embodying as they do the fancies and meditations of a long life, during which a thought will often recur in a varied form, and perhaps be not less often contradicted—as if they formed one connected "cycle." The reader who does this will in all probability lay the book down with a confused impression of sunsets, nightingales, and other "common objects of the country," entangled with a little theology to bewilder his brain. But if he will do as Mr. Spedding advises, and turn over the pages, reading a sonnet here and there, where a line or a word attracts his attention, he will not have to make many trials before lighting on something which will go near to justify both the opinion formed by Coleridge as to Charles Tennyson's early promise and that expressed by a no less competent judge than the present Laureate in regard to his more mature work.

It should be added that the volume contains by way of preface a little poem and a brief memoir, signed respectively "A. Tennyson" and "Hallam Tennyson." Of the second it will suffice to say that it is gracefully and affectionately written; the first, consisting of seven short stanzas, will be welcomed by all those—and they are the great mass of cultivated Englishmen between early youth and old age—who can say to their author:—

Tu primo m' inviasti
Verso Parnaso a ber nelle sue grotte.

These will rejoice to find that the Tennysonian lyre of forty years ago is yet not wholly mute.

MIDNIGHT, JUNE 21, 1871.

Midnight—in no midsummer tune
The breakers lash the shores
The cuckoo of a joyless June
Is calling out of doors:
And thou hast vanished from thine own
To that which looks like rest,
True brother, only to be known
By those who love thee best.

Midnight—and joyless June gone by,
And from the deluged park
The cuckoo of a worse July
Is calling through the dark:
But thou art silent underground
And o'er thee streams the rain,
True poet, surely to be found
When Truth is found again.

And now to these unsummer'd skies
The summer bird is still,
Far off a phantom cuckoo cries
From out a phantom hill;
And thro' this midnight breaks the sun
Of sixty years away,
The light of days when life began,
The days that seem to-day,
When all my griefs were shared with thee,
And all my hopes were thine—
As all thou wert was one with me,
May all thou art be mine!

Studies in Deductive Logic. By W. S. Jevons.
(Macmillan & Co.)

Or all the so-called "moral sciences," logic alone admits of definite answers for examination purposes. A question in metaphysics or ethics, or frequently even in psychology,

may be answered, and answered correctly, in two or three different ways according to the standpoint of the examinee. But most questions in logic admit of only one answer, and the subject thus becomes capable of definite "marking"—an important quality for any study in these days of competitive examinations. It is, therefore, natural that Prof. Jevons, who has had the courage to defend "cram," should prepare a series of questions on the subject in which he has won his greatest triumphs. In the book before us he has done this with complete success; he has compiled nearly six hundred and fifty questions ranging over almost all the topics of deductive logic, and, as many of the questions have a number of applications, another four hundred and fifty must be added before we have exhausted the extent of Prof. Jevons's perseverance.

But this is not all; the professor offers to students 220 models of answers to questions, and rightly claims some credit for having thought of this method of explaining difficulties. In this expedient he is not altogether without predecessors; the 'Shorter Catechism' and 'Mangnall's Questions' are very popular experiments on somewhat the same lines. But the Socratic method has hitherto been neglected in scientific manuals, and the innovation has the merit of giving the self-taught student models upon which to frame his own answers. We doubt if the professor would obtain full marks for all his answers—question 6 of chap. xiv. is not fully answered; but as a rule they are clear, concise, and to the point, and in every way worthy of their author's reputation. This method has enabled Prof. Jevons to answer the criticisms that have been made by his fellow specialists on his most important logical work, the 'Principles of Science.' Thus he still remains in the opinion that proper names are connotative, assuming that logic can take cognizance of knowledge or ignorance in individual minds. He would have to grant that "Augustus de Morgan," to use his own example, would not be connotative to the mind of a great number of people, and if so, how far can we term it connotative? Again, exception has been taken to Prof. Jevons's claim that the conclusion "potassium metal—potassium floating on water" is logically superior to the Aristotelian form, "some metal floats on water." His answer here (p. 90) does not meet the point raised: logic, as the science of *discursive* reasoning, aims at discarding the middle term. Even with regard to his most flagrant heresy, that two negative premises may give a valid conclusion, the professor shows that, if convinced, he has been convinced against his will.

The professor likewise takes the opportunity afforded by these answers to refer to and criticize the views of his predecessors. At times these references are somewhat superfluous: Levi Hedge and Wesley, *s.g.*, are scarcely accessible authorities, though it is pleasant to see a reference to Bowen's excellent manual. It is to be regretted that Prof. Jevons has thought fit to disparage Sir William Hamilton's labours, to which most of the interest now taken in logic can be traced. Criticism cannot be objected to, but it might have been more generous in its tone. There can be no doubt that Hamilton's doctrine of the quantification

of the predicate was the first step towards the foundation of equational logic, in which Prof. Jevons has made his fame as a logician. And if it be objected that Hamilton was anticipated by G. Bentham, the objection comes with an ill grace from one who confesses that his system is based on that of Boole, and who is thought by many to have marred it in the transference. While Prof. Jevons's system is more adapted for ordinary minds, it has adapted itself too readily to their inaccuracy; the ambiguous use of the disjunctive is decidedly a falling off from the original.

Besides these answers to questions, which greatly increase the value of the book and make it almost an independent manual of the subject, Prof. Jevons has taken occasion to supplement his previous works in various directions. He gives a full account of Mr. Cunyaghame's logical cards, an invention quite after the professor's own heart. By their means the working of a syllogism can be performed mechanically. Prof. Jevons had been led by Mr. A. J. Ellis's views to obtain a further theoretical aid in equational logic, which he terms the "criterion of consistency." Connected with this is a new view of the professor's with regard to the measure of logical force which has not yet been developed to maturity. Finally, a logical index is given, by which the inverse process may be performed with any result involving only three terms; the logical index for four terms would fill a volume of 1,024 pages.

It will thus be seen that the book is something more than a mere collection of problems, analogous to Mr. Wolstenholme's classical volume of mathematical "nuts to crack." It will be indispensable to the many students of the higher logic who have been brought into existence by Prof. Jevons's other excellent books; and it may be hoped that it will aid them in rendering more popular a subject which vies with mathematics for training in accuracy and definiteness, and is superior to them in the universality of its application. A word of praise should be added on the aptness of many of the examples, which are drawn from a very wide range of knowledge. Some signs of professorial humour appear, for which the author's previous works had not prepared us, and the subject has rarely given occasion. It may not be amiss to quote one question which displays this quality and, at the same time, conveys an interesting piece of information with regard to the author of a familiar quotation:—"vii. 5. Criticize the following definition:—A gentleman is a man having no visible means of subsistence (Orton)."

Foreign Classics for English Readers.—Cervantes. By Mrs. Oliphant. (Blackwood & Sons.)

Mrs. OLIPHANT has written for English readers the best life of the author of the 'Don Quixote' that has appeared up till now. It is not so full as the life prefixed to Jarvis's version, written by Señor Mayans y Siscar, and translated by Ozell, but it is better, because written in a finer spirit and with a deeper sympathy. It surpasses for the same reason the dull and laboured accounts of Smollett and Lockhart, Tiekner and

Roscoe, and yet the writer's knowledge of the language of Cervantes is less than that possessed by the least of these. The reason of her success is not far to seek. During the past quarter of a century "the learned and the curious" have been looking deeper than ever into the works of the great Spaniard, into the stirring times when he lived and fought and suffered and wrote, into the influence which his writings have had over English literature as well as French; whilst discoveries have been made that have stimulated inquiry and provoked controversies, not yet concluded, which have resulted in greater light being thrown upon the life of a man of whom it may be said that he is now far less known in his own country than among ourselves. Many of these discoveries have been published from time to time in literary journals, reviews, and magazines—some of them in our own columns; and Mrs. Oliphant has made abundant, perhaps unconscious, use of them all. We mention this because she feels scant gratitude to "the few but devoted students" without whom she could not have written this new life nor have gained for it the attention which it unquestionably deserves. Mrs. Oliphant has caught a glimpse of the real Cervantes; and her conception of his character is rendered with a clearness, a vigour, and an accuracy that will make the hero of Lepanto, the captive of Algiers, and the author of the 'Don Quixote' as well known as any one of the heroes of her own novels. This is the best part of the book, and the only part that can call forth hearty praise. "What Dante was to Italy," she says, "and Shakespeare to England, Cervantes was to Spain. Shakespeare has a more splendid breadth and grasp, but it is in the nature of Shakespeare that Cervantes was made." "He was a man to whom it was a delight to stand for others—to answer for them," and "he does this out of pure nobility and daring of nature, with positive pleasure in the risk he runs." This is in allusion to his attempt at escape from captivity in Algiers. In company of some sixty of his fellows, Cervantes hoped to gain his liberty by a daring flight, but he was betrayed by a wretched renegade, once a Dominican friar. All such attempts at escape were visited, as is well known, with satanic cruelties. Some noble Spaniards were impaled, and those that were not hanged were beaten in the most shocking way; while many a faint-hearted grandee of Castile to save his body from stripes made over his soul to Mohammed and perdition. It was this which moved Cervantes to take upon himself the whole blame and responsibility of the plan of escape, because his courage alone was equal to bearing the penalty attached to it. "The strange thing is that he was always permitted to do so, and that no other generous soul, touched by his example, ever stood up by his side and claimed a share"; "but," as Mrs. Oliphant remarks, with the keenness of vision we have pointed out, "he knew the character of the people for whom he was so willing to stand substitute." Another part of the book, which tells how Cervantes erected his own tribunal of justice in order to vindicate his personal character and put a stop to any possible

paradventures about himself in the future, is rendered in the very spirit of romance. The wearisome details of the petitions to the king for some office, if only that of a stipendiary magistrate in Peru; the stupid imprisonments; the household embarrassments and constant disappointments, are relieved by reflections which are as full of sympathy as of truth:—

"How much better it was for us and Spain that great Philip paid no attention to his petitions... Far better!—if he had not gone roving about through those farms and villages, dusty and weary, and lodged in these poor little inns, and lived on that hard fare, not knowing, perhaps, from week to week, how the poor women were managing to get bread to eat at home, we should never have had our Sancho Panza, nor known that old Spain—that big piece of Christendom, with all the good and evil in it..... No man in all the round of genius has borne this fate [of one man suffering for the people] with the same good humour and dauntless laughing courage as Cervantes. Most of them grumble, it must be allowed; he never. He made a fight now and then for his rights; but not getting them, never sat down to complain, but laughed and trudged on. 'A merry heart goes all the way; the sad times in a mile.'"

This is excellent, but Mrs. Oliphant too often challenges us to notice the little title she has to indulge in original criticism on the life and labours of Cervantes. She speaks of his poverty in a way that cannot fail to leave an impression on the reader who is not "learned and curious" that it was a poverty both disgraceful and repulsive—disgraceful because he lived on the manual labours of his wife and daughter, and repulsive for the meanness of the house in which he lived and the straits to which he was reduced, writing his stories by the same poor candle that lighted the women to stitch for his daily bread. There is as much truth in this as in the notion that "the torn bits of printed paper in the streets," which he was fond of picking up and reading, were like to the tattered newspapers and other worthless trash which litter our own green lanes and country sides of to-day. The stray leaves that were to be picked up now and again in the streets of Toledo or Salamanca, Seville or Saragossa, in the times of Cervantes would be leaves of some book that had just been cursed by the Pope, or, may be, rescued by a favouring wind from the fire of the unholy Inquisition—delightful rarities perhaps. At any rate, printed books were not yet common; and if Mrs. Oliphant had known more of those times she would have taken care to guard her readers from falling into any errors with regard to local colouring, and especially such an error as suggests that the poverty of Cervantes was at all like to the miserable complaining poverty of the literary hack of our own time. But if you do not know the language which a man spoke nor the land in which he lived, you have no claim to write of, much less attempt to describe, his domestic circumstances. This is one of the grave defects of the book. Cervantes was poor, there is no doubt, but it was not the poverty which our own poor authors regard with so much horror, and which it is impossible for a man to acknowledge to his friends and survive in their esteem; he was, from his earlier to his later years, the companion of high-born gentlemen who loved and honoured him,

and whatever his poverty, it must have been of a peculiar kind, as it most certainly was borne with nobleness of mind and heart of grace.

Mrs. Oliphant has ventured to give her own view of the 'Don Quixote' and the motive which led to its being written. It is not the right one. 'The Ingenious Knight of La Mancha' was the first novel with a purpose ever written, and the only one of that class that has enjoyed a long life. That purpose is abundantly set forth by its author, and how it was achieved history tells without the slightest uncertainty. Mrs. Oliphant's view of the matter cannot, therefore, be accepted. Another mistake is that she has included the 'Tia Fingida' among the works of Cervantes, and writes such apologies for it as "that it is a sketch...not outwardly indecent or licentious, and might be gone through by an innocent reader without any clear understanding as to what" certain references are made. Had Mrs. Oliphant read the original of this questionable little novel for herself, she would have been the last thus to speak of it; had she been better acquainted with the history of the Spanish tongue, she would have known that this pretended work by Cervantes is an impudent forgery. But she sines in fashionable company: Ticknor has no hesitation in accepting it as the genuine work of the noble soldier poet, who in his

novels opened as a test

A way whereby the language of Castile
May season fiction with becoming rest;

Gallardo also, in his 'Criticon,' thinks that to doubt 'The Feigned Aunt' to be the work of Cervantes is to doubt the existence of common sense; and other critics of more or less note make no question that he who declares of himself that he never wrote a line that was not thoroughly Catholic and wholesome wrote this disgusting tale. One of the saddest incidents in modern Spanish history is the eager delight with which the degenerate Spaniard of to-day recognizes in the lofty, pure-minded Cervantes the author of a book that might have been written by the imitators of 'La Celestina,' the 'Coloquios de las Damas,' or the Arch-priest de Hita. The 'Tia Fingida' comes to us from a highly tainted source; it was first made known to the world by the same famous literary society of Berlin that "discovered" two missing chapters of the 'Don Quixote,' chapters which set forth the loves of the Don with the ladies of Don Antonio's house during his brief and fatal stay in Barcelona. Happily the writer had not at all mastered the Spanish idioms peculiar to the literature of the sixteenth century, and the critics of Madrid had no difficulty in detecting him. But five years later the same hand had acquired more cunning, and we were then favoured with the 'Tia Fingida.' It is much better written than any of the other forgeries; it is even more skilful in the marshalling of Cervantine phrases than the very successful imposture of the 'Buscapie'—or the 'Cracker,' as we should call it—which appeared, of course, very much later. But there is one palpable blunder which is fatal to it. Spanish readers are familiar with the forms of politeness practised in Ollendorff and the grammars of to-day, "¿Tiene Usted mi cuchilla?" In the time of Cervantes,

and for half a century after his death, quite another form than this was in use; "Usted" is never found in the 'Don Quixote,' or any of the writings of its author, but only "Vuestra merced"; the latter is never used in the 'Tia Fingida,' while the other form is the only one that the forger knows how to use. All the metaphors are also painfully overdone; there is no "example" in the story of which Cervantes could boast, and he never makes the least allusion to it in any of his works. There is nothing to show that he was ever ashamed of anything that he wrote, and whilst he invariably made known the children of his brain to his friends, not the slightest mention is made of it by any of them. It obviously belongs to the period when the "Indexes" of our own Bowle made the Spaniards for the first time acquainted with the work of their renowned countrymen, and, being the greatest forgers in the world, they straightway set to work to produce that which would bring the highest price to the most successful cheat. It is true that some unnamed friend pointed out something of this to Mrs. Oliphant, and a saving clause is therefore hastily inserted in the introduction to her book. The mention of Bowle reminds us of the absence of his name and all notice of his great and singular work from Mrs. Oliphant's pages, an omission which is as inexcusable as any fault of commission that we have named; but being one of the "learned and curious" to whom she is, though she knew it not, indebted for authentic knowledge of her subject, the Rev. John Bowle remains secure from any grateful notice from her. Had Mrs. Oliphant known more of her subject she might have written a book as long, as interesting, and as enduring as any of the creations of her own fancy; and had she known less she might have fallen into fewer errors than she has in producing this the latest fruit of her prolific pen.

NOVELS OF THE WEEK.

The Two Dreamers. By John Saunders. 3 vols. (Chapman & Hall.)

From the Wings. By B. H. Buxton. 3 vols. (Tinsley Brothers.)

Social Sinners. By Hawley Smart. 3 vols. (Chapman & Hall.)

Mildred Forrester. By Adma. (S. Tinsley & Co.)

Mother Molly. By F. M. Peard. (Bell & Sons.)

The Crookit Mag: a Story of the Year One. By J. Skelton. (Longmans & Co.)

MR. SAUNDERS'S new story is written with much of the power which characterized his earlier novels, but in some respects, such as probability of plot and character, it is unlike, and perhaps unequal to, them. It is of course possible that a young girl should have contracted a passing fancy for a "detrimental" lover so strong as to involve her in a clandestine marriage, and that that passion should so pass away as to leave her anxious to get rid of her trammels as soon as possible. The mixture of remorse, ambition, and fear of her father's anger might be too strong for her fidelity; but that before the birth of her first child she should neglect her husband so far as to hasten his end, and then absent herself from his deathbed, is difficult to imagine in one who long after

shows herself by no means without natural affection, and a devoted wife to a man who has no qualities to attract passionate attachment. Senguin, the speculative merchant and Liberal M.P., is a dreamer of a different calibre from the gentle artist and poet to whom Caroline's first vows were given. The transactions, commercial and political, which build up the edifice of his fortunes to a height the fall from which is as terrific as it is inevitable, are described with a good deal of skill; and the strategy employed at the election and the discomfiture of the venal six who hail from the Fox and Grapes are told with much humour. A little more of that quality might have relieved the portrait of the sentimental Hamilton, Caroline Senguin's ill-used son, who, coming from his adopted father in Australia with a large fortune at his back, asserts the legitimacy of his claim to his grandfather's property, and, what is more important to him, brings his mother to tenderness and repentance. If the process by which this last change is brought about appears a little too fine-drawn and unnecessarily deliberate, the results are complete, and the *dénouement* natural and pathetic. In real life Hamilton's attachment to Effie would have brought things to a more rapid climax.

'From the Wings' is gracefully dedicated to the gentleman "who was the first to help and encourage" the author. No doubt he was quite right in his encouragement, for it is undoubtedly true that the writer of 'Jennie of the Prince's' showed considerable promise. But encouragement often has the unfortunate effect of making an author over-estimate his powers and become too confident of success to take the pains which alone make success deserved. 'From the Wings' is one more book to add to the list of the author's unsatisfactory works. Its object is to show, what nobody surely can want to learn, that there may be perfectly virtuous and simple-minded girls playing quite subordinate parts in even second-class theatres. To render a story with such an object interesting the most obvious device would certainly be to show forcibly the difficulties and temptations to which a girl is exposed, and to some extent the author of 'From the Wings' has tried to do this; but there is a marked want of power or of work in the carrying out of the task. Though the dangers are stated with more or less distinctness, they are not made essential to the story; the reader is not forced to tremble for the heroine, nor even to feel his sympathy strongly drawn out for her, and the impression left upon his mind is that her troubles were very slight indeed. That may be perfectly true, but, if so, the story was hardly worth telling. Besides the weakness of the main part of the story, there are faults in the episodes. An episode when once introduced should be carried out to the end, and not be left incomplete, to be hastily patched up on the last page. Nor is 'From the Wings' by any means free from faults of detail. A little thought or pains would have saved the author from saying that women are "kittle kattle," and writing "*cum otium dignitate*," and from making an advertisement in the *Times* of a marriage begin thus: "Hetheringham—Lee." Perhaps if the author meets with a little less encouragement after showing on

so many occasions that it is not deserved, it may seem worth her while to write with more care, to bestow more labour upon the construction of a plot, and more thought upon delineating something better than the very commonplace characters exhibited in 'From the Wings' and its immediate predecessors.

A very sinful set are Mr. Hawley Smart's social puppets. We cannot think the author so successful in his new experiment of unearthing the skeletons and garbage below the social surface as he usually is in disporting himself on the outside of that glittering field. Despite the attraction of the tide, there is nothing exciting or suggestive in the doings of the hardened gambler Riverley and the unhappy woman who believes herself for a time his wife. The murder of the captain by his creature and accomplice Solano, a dull villain of a lower social type, throws a lurid light over the end of the book. The best characters are of the lighter order, and have a strong family likeness to the *sabres* and sportsmen we have been accustomed to in the author's earlier books. Ralph Tealie, the Indian colonel, is of a higher type, and well deserves success with his heroine, who on her side is clearly in need of his fatherly advice and example. Ethel's plot against Hainton is certainly unworthy of her character. The style is lively enough, but shows great marks of hurry. "Miss Clothole and her *Poide de camp*," "he had come to the determination to what our French neighbours term *rangé* himself," are specimens of this fault.

'Mildred Forrester' is a work of the slenderest possible texture. It relates the troubles of a young lady whose father introduces an obnoxious "companion" to her, and makes the lady by marriage his own companion after she has ousted the daughter, taken possession of the keys, and dismissed the old servants. Moreover, the young lady's brother adds to her troubles by marrying a gamekeeper's granddaughter, while her father peremptorily refuses her hand to the charming Hugh Trevor, and commands her to accept in place of him an odious lord. Of course, the father dies shortly after consummating his iniquitous marriage, the gamekeeper's granddaughter turns out a paragon of refinement, the gardener is reinstated, and Hugh returns from the battle of Ulundi to find his Mildred unmarried and unchanged. It is impossible to cowl at such satisfactory results, though there is nothing striking in the method of their achievement.

Miss Peard is probably wise in coming to her own country for the scene of her new story. The little domestic drama of French provincial life, tinged with a tender melancholy, which has had such attractions for her, and which she could so delicately set forth, is nearly "played out"; and, indeed, it was perhaps hardly sufficiently robust for healthy, growing English girls. It is with satisfaction, therefore, that we observe that Miss Peard has left the rose gardens of Bayonne and the orchards of Normandy for the more invigorating air of Plymouth and Dartmoor in the stirring times of 1779. There is little room for the employment of sub-dued tints (of which one may have enough in

all branches of art) when a French spy or a British man-of-war is to be described, and Dartmoor scrambles do not encourage "self-analysis," which is apt to result in self-consciousness. Instead of being engaged or married to some French Robin Gray, the "Mother Molly" of the story has a good, straightforward English sweetheart on board her own father's ship, and need have no shame in talking to her younger sister, in whose mouth the story is put, about their plans for the future, when the French shall have been safely beaten off. Altogether this is a pretty picture of a quiet Devonshire household, not without those excitements which must have fallen to the lot of most families whose fortune it was to live within sight of French ships at the end of the last century.

Mr. Skelton deals with a somewhat later part of the same stirring period, and takes us to a very different portion of the island. Whether it be that broad Scotch is less melodious to southern ears than broad Devonshire, or that he deals with less attractive developments of human nature, it is certain that his story, though no less well written, is less pleasant reading than Miss Peard's. It contains one really effective scene—a somewhat sad one perhaps, for a reader is apt to feel sympathy for a pretty heroine, even when he is constrained to admit that she has got no more than her deserts. Unluckily, however, her punishment comes upon her just as she is within reach of reformation, and this, though dramatically justifiable, seems a little cruel. Probably, however, her lover, distressed as he is at the moment, would not have gained by a more fortunate conjunction of circumstances. Mr. Skelton might have spared his reader a long note, quite irrelevant to the story, relating to the character of a friend of his who fell in some of the recent fighting at the Cape. A tribute of this kind is out of place in a novel.

CHRISTMAS BOOKS.

- Stories of the East from Herodotus.* By the Rev. A. J. Church. (Sealey & Co.)
My Lovely Lane. By Editha Lyster. (Society for Promoting Christian Knowledge.)
Bernard Hamilton. By Mary A. Shipley. (Same publishers.)
The Necklace of Princess Fiorimonde, and other Stories. By Mary de Morgan. With Illustrations by Walter Crane. (Macmillan & Co.)
Mudge and her Chick. By a Brother and Sister. (Griffith & Farran.)

THE many friends whom Mr. Church made by his stories from Homer and Virgil will be glad to welcome him this year under his new title of professor. He provides for this Christmas a collection of anecdotes and descriptions translated or paraphrased from the earlier books of Herodotus. He begins with the history of Croesus, which is followed by that of Cyrus and the incidental account of Babylon. We then have some portion of the famous description of Egypt, with tales of Psammetichus and other Egyptian kings, and the history of the conquest of that country by the Persians under Cambyses. The scene now changes to Persia, and the story is given of the usurpation of Smerdis the Magus and the accession of Darius the son of Hystaspes. The expedition of Darius against the Scythians introduces the latter people, and the book concludes with an account of their manners and customs, the cruelties of the Persians, and similar marvels. It is probable that this volume will be the most popular with grown-up persons

of Prof. Church's productions in this kind, for Herodotus has hitherto been far less accessible than the ancient poets to ordinary English readers, and Prof. Church's extracts comprise, besides the most charming old-world tales of the historian, the chief of his many contributions to ethnology and archaeology. The simple and antiquated style of the paraphrase, moreover, is much more nearly representative of Herodotus than it was of the artifices and complexities of Virgil or the Greek tragedians. To young people, who perhaps care little for these matters, the book is a storehouse of strange and fanciful scenes, pretty or amusing tales, and exciting histories. The illustrations, taken mostly from frescoes or bas-reliefs in the British Museum, are not the less interesting because they are not specially appropriate to the incidents of the text.

The "lovely lassie" is an admirable young governess, who turns out to be an earl's granddaughter in disguise. She is, of course, exemplary in all relations of life, and her successful struggles with an unamiable and ill-bred set of youngsters are not badly described. There is more human nature in her character than in many of the heroines of the schoolroom, and nothing morbid, if nothing very edifying, in her story.

The same class of youthful readers who are strongly attracted by the virtues of governesses will, it may be supposed, be deeply interested in the trials of oracles. Mr. Hamilton's woes are rather of the crumpled rose-leaf kind. He is much hurt by the scandalous tongues of two old ladies whom he is impelled by duty to visit, and not being, we suppose, a deep student of his mother-tongue, is greatly puzzled and disgusted by the provincial dialect of his parishioners. The existence of a parish clerk is also a grievance to him. He manages, however, to survive his misfortunes, become a rector, and marry an amiable girl.

Mrs. de Morgan's stories are of a different type. They are slightly didactic, but the moral is highly gilded with allegory, and set off by æsthetic illustrations, in which low-browed and wide-mouthed princesses, intense-looking swans, and bearded magicians play the leading parts. The woes of Aramoon and Chryseas will be too high-flown for little readers, but some of the fairy stories deserve popularity in the nursery.

The title is, perhaps, the silliest part of the story of 'Mudge and her Chick.' The said chicks are far from exemplary; their conduct and language with regard to two poor old maiden ladies next door would have earned them a scourging in the consulship of Plancus. But their "home doings" are natural enough, if not very remarkable, though it does not seem desirable that children should consciously model themselves, even at play, upon literary examples.

BIBLIOGRAPHICAL BOOKS.

The Congregationalism of the Last Three Hundred Years, as seen in its Literature. In Twelve Lectures. With a Bibliographical Appendix. By H. M. Dexter. (Hodder & Stoughton.)—The author of this bulky volume prints twelve lectures on Congregationalism, prepared in the first instance for the students of an American theological seminary, and repeated in various places of the United States. He goes to the sources of the history which he gives with much minuteness of detail; he has consulted libraries, deciphered MSS., and sought the aid of all who could in any measure further his object. The rise and early fortunes of the Independent churches are faithfully described. The reader will find the story of Robert Browne, the Martin Mar-Prelate controversy, the martyrs of Congregationalism, the exodus to Amsterdam, with the fortunes and misfortunes experienced there, John Robinson and his doings in Leyden, the early and later Congregationalism of New England—all painted in distinct colours.

Congregationalism in England is more briefly treated. The volume is enriched with a large appendix of 266 pages, containing "collections towards a bibliography of Congregationalism." The whole work furnishes sufficient evidence of industry, labour, and research. Mr. Dexter writes as an intelligent advocate of Congregationalism who believes in its Scriptural authority and final success. He has added to our knowledge of this system's origin and early advances various particulars hitherto unknown, and has corrected some mistakes made by previous writers. The best lecture is that on Robert Browne, whom he judges charitably and kindly, though we cannot agree with his general estimate of the man. To assign him a "natural primacy among the great thinkers of Liberalism and of modern Congregationalism" is extravagant praise. The lecture on councils, a part of American Congregationalism which the author commends, might have been omitted without loss to the volume. It reveals the weakness of the system in the frequent "dissension" of ministers from their congregations, and their repeated removals from one position to another. The causes of dissension are many—some curious, such as that of the Rev. H. P. Strong in 1816, whom a council dismissed chiefly on the ground that "he appeared to be much more interested in having the best animals of the male gender, of all the domestic kinds, 'han in advancing the interests of his Master in the vineyard of the Lord.'" Mr. Dexter fails to see the devotion implied in these councils from Independency proper. Are they not a feature borrowed from Presbyterianism? When they refuse to ordain an elected pastor, as happened not long since in New Hampshire, on the ground of defective theology, is such arbitrary ruling consistent with the boasted freedom of Congregational churches? The literature of Congregationalism as displayed in this volume is of little value or excellence. It might have made a better show had it embraced the writings of men belonging to the denomination, though even then it would have been poor beside that of the Anglican Church. The author meant to give nothing more than books or pamphlets distinctly advocating sectarian opinions held by men belonging to his own communion. Mr. Dexter is sanguine about the future of Congregationalism. He extols its all-embracing character, and its peculiar adaptability to a regenerated age of Christian culture. His enthusiasm carries him far towards a Congregationalist millennium, when episcopacy and presbytery shall have disappeared. It is not easy to share his expectations, just as it is difficult to concur in his glorification of the denomination at the present day. The author attaches paramount importance to a theme of comparatively little significance. Ecclesiastical politics, not to speak of ecclesiastical creeds, change and disappear; nor do we suppose that any existing system has perpetual vitality. We can smile at the bright picture floating before the mind of this American lecturer when he speaks of Congregationalism as the millennial polity, "all childish things, bishops, presbyteries, liturgies, which had their use once as crutches for the lame, as tonics for the feeble," being abolished. The volume contains numerous specimens of this inflated sort of writing, and its general style cannot be commended. It suffers from its consisting of lectures prepared for audiences more or less popular. It proceeds from an earnest-minded man, who is fully impressed with the conviction that Congregationalism as a polity, with its evangelical creed, is destined to be the salt of the earth. But his range of vision is limited; neither has he any claim to be considered a philosophical thinker, a liberal theologian, or a good writer. He is the ardent partisan of a sect.

M. Halévy's article on *Cyrus et le Retour de l'Exil, Étude sur deux Inscriptions Ounifformes relatives au Règne de Nabonide et à la Prise de Babylone par Cyrus*, read before the Académie

des Inscriptions et Belles-Lettres on the 26th of June last, will appear, as already mentioned in the *Athenæum*, in the forthcoming first number of the *Revue des Études Juives*. After having given a revised translation of the two inscriptions, and having spoken of Cyrus as not being of Persian, but of Suman or Elamite origin—a conclusion arrived at recently and independently by Prof. Sayce—M. Halévy gives a full account of the prophecies and the psalms written on the occasion of the conquest of Babylon by Cyrus. First of all he says that since Nabonidus was the last king of Babylon, who died, according to the inscription, eight days after the conquest of Babylon, the reign of Belshazzar cannot be historical unless we admit that Nabonidus and Belshazzar are identical; and even in that case, we may add, the words in Daniel v. 30, "In that night was Belshazzar the king of the Chaldeans slain," do not agree with the death of Nabonidus as reported in the inscription. He then rejects the supposition of Sir H. Rawlinson that Belshazzar, a son of Nabonidus (a name which may be identified with that of Belshazzar), was killed at the head of the Kuten rebels when they organised a resistance in the Temple of Bel-Kitti, on the ground that from a more accurate translation of the text of the inscription it results that Cyrus found Babylon pacified, and that no siege was necessary, as related by Herodotus. That Isaiah xiii.-xiv. (which M. Halévy calls Isaiah iii.), xlv. to xlviii. (which he calls Isaiah ii.), refer to the conquest of Babylon by Cyrus, is beyond doubt; the passage in Isaiah xiii. 17, "Behold, I will stir up the Medes against them," &c., alludes certainly to the Median army under the command of Cyrus. The same is the case with Jeremiah i. and ii., where the conquerors are again "the nations of the kings of the Medes," and with Psalm cxxxvii. Not so certain is it that Psalms xlii. to xlv. refer also to the same epoch, although we confess that neither the language nor the contents of them are opposed to that idea. M. Halévy thinks that these are not the only psalms written during the captivity of Babylon, but he chooses to analyze these only because the modern critics have assigned them to the time of the Maccabees, written on the occasion of the persecution of Antiochus Epiphanes. We disagree, however, with his conclusion about the date of the composition of the Pentateuch. After having shown, probably against some French critics, that the point of departure of monotheism cannot be seen in the rise of the empire of Cyrus, but that the origin of this dogma must be much older, he says: "Partout et en tout temps, les religions ne devaient vraiment vivaces que lorsqu'elles s'appuient sur un code inspiré dont elles cherchent à réaliser l'idéal. Comment donc imaginer que la plus originale et la plus profonde évolution de l'idée religieuse, le monothéisme des prophètes, se fût développée sans un livre de fond qui en sanctionnait le principe? Cela me paraît impossible. Il y a des soi-disant critiques qui attribuent à Moïse la rédaction du Pentateuque, ce serait peut-être possible si l'avènement des Achéménides avait donné la première impulsion au monothéisme. La haute antiquité de ce dogme entraîne naturellement une antiquité encore plus haute pour le code, du moins pour les parties essentielles. Et cela avec d'autant plus de probabilité que l'idée religieuse est loin d'y avoir l'épanouissement et la largeur qu'elle a chez les prophètes."

Herr Salomon Buber has just published an interesting part of Midrashic literature, viz., the Midrash *Leqah Tob* on Genesis and Exodus by R. Tobiah ben Eliezer, of Castoria in Macedonia, composed at the beginning of the twelfth century. It seems that, just as the compilations of the Talmud were made by the Geonim down to Maimonides (ninth century to the twelfth) for the convenience of persons and congregations who could not easily obtain copies of the voluminous Talmud, so the Midrashim have

been amplified in various countries, with this difference, however, that whilst the Halakha of the Talmud was in a certain sense limited by tradition, the homily of the Midrashim received additions from the compilers. In many cases they excerpted Midrashim which are at present either lost or hidden in some remote private libraries in the East. In editions of later Midrashim it is, therefore, absolutely necessary to give references to older Midrashim of which the compiler made use, to indicate the variations of the passages in question, and, when the opportunity presents itself, to mention the differences in the application of them to the Bible by the original Midrash and by the compiler. This, we are glad to say, is fully done by Herr Buber for this inedited part of the 'Leqah Tob,' on the same plan as in his excellent edition of the 'Pesiqtha' of R. Kahna some years ago. For the text the editor has made use of three MSS.: (1) of the National Library of Florence, discovered by Dr. Neubauer some years ago; (2) of the Imperial Library of St. Petersburg, discovered by R. N. Rabinowicz, the editor of the *serie lectiones* of the Babylonian Talmud; (3) of a library in Jerusalem, procured by Herr S. J. Halberstam. It is a pity that Herr Buber did not consult the Bodleian MS. containing this Midrash on Exodus, which seems to be the oldest of all, and most probably contains better readings than the other MSS. Anyhow, the text of the 'Leqah Tob' which we have before us is fairly correct, and scholars will thank an indefatigable worker for the new addition which he has made to the Midrashic literature. His commentary, which also contains the references to the original sources, will help much towards the understanding of Tobiah's Midrash, although he has not always been happy in his interpretations. The foreign words, which naturally are mostly Greek since the author lived in a Greek-speaking country, are also explained. In the literary and bibliographical introduction in Hebrew nothing is omitted. We understand that the parts of this Midrash on Leviticus, Numbers, and Deuteronomy have been reprinted from the Venice edition in the same shape and with a similar commentary; this edition has not yet reached us.—We take the opportunity of mentioning the critical edition of the *Pesiqtha Rabbati*, the great *Pesiqtha*, another Midrashic book, by Herr Friedmann, of Vienna. The editor had unfortunately no MSS. at his disposal, and had, therefore, to rely on previous editions of this Midrash; but his commentary is so complete that his edition will be considered the standard one of this Midrash, unless sooner or later some MSS. turn up.

OUR LIBRARY TABLE.

Messrs. Cassell & Co. have sent us a very pretty little volume, *The Praise of Books as Said and Sung by English Authors*, selected by Dr. John Alfred Langford. It is preceded by a preliminary essay, or rhapsody, in praise of books, from which the reader proceeds to a series of fine and, as a rule, unacknowledged passages from the greater authors. We are glad to find included the noble eulogy on the Muse from Ben Jonson's 'Epistle to Elizabeth, Countess of Rutland.' The author specially deprecates the supposition that these selections are the only ones that occurred to him or seemed appropriate, and of course every reader who has any familiarity with literature will be able to suggest other passages. Only on one occasion will he be inclined to quarrel with what Dr. Langford has given; surely the obscure and lengthy quotation from Devenant's 'Gondibert' is a little out of place in so small a book, although it is redeemed by one magnificent line, which describes the truth of heaven as

The garment seamless as the firmament.

This tasteful little volume will prove particularly

appropriate as a gift for thoughtful children who are beginning to show an independent taste for reading. It is a pleasant collection of pieces of classic English in prose and verse.

Mr. BENTLEY sends us *A Lady's Tour in Corsica*, by Miss G. Forde. The writer possesses many of the qualities of a successful traveller, activity, good humour, sympathy, and a genuine love of nature, but she has not sufficient literary skill to make her account of an uneventful tour interesting. However, her two volumes will supply some useful hints to intending travellers in Corsica, more especially as she discourses at length the merits and demerits of every inn she entered, and her remarks should not be neglected by the editor of Mr. Murray's promised handbook to the Mediterranean islands. Her summary of Corsican history Miss Forde had better have omitted. It is by no means accurate.

MANY attempts have been made to establish a publication which should give periodically an abstract of all Blue-Books and other Parliamentary Returns. The late Mr. Thomas Smith, Prof. Leone Levi, Mr. Hertalet, and several other experienced persons have had their hands at an undertaking of this kind, but without obtaining the support which they were entitled to expect. Yet Mr. Toulmin Smith's digest—to refer to the one which perhaps had the longest lease of life—exhibited so much research, and was in every way so admirably done, that it practically left nothing to be desired. We hope that the *Praxis of Official Papers* issued during the session of 1880, which Messrs. W. H. Allen & Co. are now publishing, may meet with greater public appreciation. This monthly issue gives a careful outline of the contents of the "Command" Papers presented to both Houses of Parliament, as well as of the Lords' and Commons' Papers. In many instances the information is conveyed in so complete a form as to render it unnecessary for the reader to refer to the original documents. Of course it is impossible for the editors to summarise large Blue-Books on so extensive a scale, but, at the same time, the contents of these works are clearly and, so far as we can judge, impartially described.

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- Boyce's (W. B.) *The Higher Criticism and the Bible*, 4s. 6d.
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THE BIOGRAPHERS OF LOCKE.

Oxford, Nov. 2, 1880.

It is no fault of mine if in this letter I should appear to be changing from an attitude of friendliness towards Mr. Fox Bourne to one of at least temporary hostility. In writing my book I endeavoured to seize every opportunity of paying him a compliment, and, even after his passionate and unreasonable letter to you, I hoped that I had replied to him with the utmost courtesy. But he now repeats his attacks with increased bitterness, and I am obliged, therefore, so far as is consistent with self-respect, to meet him on his own ground.

Mr. Fox Bourne, notwithstanding the statements in my former letter, persists in describing my book as a "barefaced compilation" from his. This I can only regard as a slanderous assertion thrown out for the mere purpose of annoyance. If my book be simply a compilation from his he has a legal remedy, and, unless he be prepared to try that remedy, he has, by the laws which govern the correspondence of gentlemen, no right to reiterate a statement which I have emphatically denied. There are many individual pages of what Mr. Fox Bourne is pleased to call an "epitome" which were not composed till I had spent several hours, a few even till I had spent some days, in the consultation of authorities; and I certainly could not estimate the aggregate time spent in the preparation of my biographical chapters alone at less than four months of continuous labour. I believe that I have not taken a single fact contained in any other printed book on Mr. Fox Bourne's sole authority. And, though I do not in the least pretend to put the time spent by me in the examination of MSS. against that spent by Mr. Fox Bourne himself, I have not been idle in this respect. Thus, if Mr. Fox Bourne will compare our extracts from the papers of the Board of Trade, he will not find that mine were copied from his, and, on recurrence to the original authority, he may possibly even be willing to correct one of his extracts from mine. But I am perfectly aware that in a case of this kind, where there is a ruling passion which, to use Locke's phrase, has entered the mind like "the sheriff of the place with all the posse," it is in vain to employ argument. It is a curious instance of the strength of a preconceived idea that Mr. Fox Bourne is so fully possessed with the notion that I can know nothing of Locke except what I have derived from his book, that, when he detects me (on p. 17) using the expression "we find" in reference to an entry on the Fire of London in Locke's 'Register,' he exults in having discovered a startling example of my unfounded 'affectations of original research.' I had no idea that this innocent expression implied so much meaning as Mr. Fox Bourne reads into it. But perhaps I may tell him that I was by no means first indebted to his book for a knowledge of Locke's 'Register.' It is contained in Boyle's 'Collected Works,' the pages of which I was constantly turning over years ago in preparing my edition of Bacon's 'Novum Organum.'

It is particularly ungenerous of Mr. Fox Bourne to represent my book as designed to supplant his. My book is intended as a popular delineation of Locke's life, character, and works; Mr. Fox Bourne's is an elaborate compilation of all the materials which he could find for an exhaustive life of Locke. I cannot conceive any one, who would otherwise purchase Mr. Fox Bourne's volumes, contenting himself with the possession of the 126 pages to which the biographical matter of my book is confined. On the other hand, I hope that many of my readers will be led on by interest in the subject to possess themselves both of some of Locke's works and of Mr. Fox Bourne's life. Nor do I see why the publication of my book should in any way prevent Mr. Fox Bourne from reproducing his own in a compressed and cheaper form. There are undoubtedly many persons who would

be glad to have a life of Locke, as of many other great English authors, in one thick volume when they do not care to buy two.

Mr. Fox Bourne has compelled me to revert to two topics which I would gladly have passed over with merely the slight allusion which I made to them in my former letter. In his first letter he challenged me to state any important respects in which my book was more precise than his, and in my reply I instanced (without intending them to be exhaustive) two points, the account of Locke's Oxford life and the translations from Latin. As regards the first, he seems to be still unaware of the ridiculous character of some portions of his account of Locke's student life at Oxford as contained in his second chapter (a chapter, I am bound to say, standing alone in his book, but unfortunately calculated to deter academical readers from proceeding any further). This being the case, I can hardly be surprised that Mr. Fox Bourne fails to appreciate the points, both positive and negative, in which I regard my account of Locke's connexion with Oxford as superior to his own. In his second letter Mr. Fox Bourne insists upon my giving specimens of his translations from Latin, an exposure which I had hoped to spare him. As, however, he says I have made a "grave insinuation" against him which I ought to "substantiate," I have no alternative but to "substantiate" my "insinuation" by at least one instance. On p. 155 of his second volume Mr. Fox Bourne thus begins a translation from one of Locke's letters to Limborch, bearing date June 6th, 1689: "I doubt not you have heard before this that toleration is now established among us by law; not with such breadth as you and true men like you, free from Christian arrogance and hatred, would desire; but 'tis something to get anything." The original runs as follows: "Tolerantiam apud nos jam tandem lege stabilitam te ante hæc audire, nullus dubito. Non ea forsitan latitudine, qua tu et tui similes vari et sine ambitione christiani optarent. Sed aliquid est prodire tenus." I do not at all deny that Mr. Fox Bourne has here succeeded in avoiding "the pedantic tone inevitable in a very literal translation." But any of your readers who have received the rudiments of a classical education will, I think, agree with me that he has hardly "retained the sense of the original." This feat of translation by no means stands alone. Any one interested in collecting curiosities of the kind will find a still more valuable possession in vol. 1, p. 48. And, generally, I think it may be said of Mr. Fox Bourne's translations that they are more successful in avoiding "pedantry" than in "retaining the sense of the original."

Mr. Fox Bourne's reiterated complaint that I did not communicate with him during the progress of my work resolves itself, I suppose, simply into this: that I did not apply for a permission which was not needed, in order that he might have the opportunity of refusing it.

I have only to add that I have no intention of engaging in a protracted controversy with Mr. Fox Bourne. According to the strictest laws of chivalry, a man may decline to prolong a combat with an antagonist who does not observe the rules of the lists. Should you continue to open your columns to Mr. Fox Bourne's attacks upon me, you can henceforth do so without the slightest fear that I shall encroach upon them in return.

I will now leave Mr. Fox Bourne in the hands of Mr. Noel Sainsbury, whose charge of appropriating a mass of unpublished material without any acknowledgment whatsoever is incomparably graver than the charge which Mr. Fox Bourne has brought against me, of employing some of his published materials, and only making seven acknowledgments of the fact.

THOMAS FOWLER.

I VERY much regret having to encroach yet again on the space of the *Athenæum*, but Mr. Sainsbury's note of October 30th requires an answer.

Either Mr. Sainsbury's memory or mine is at fault on some of the points on which he touches. It is quite true that, while I was collecting information about Locke, I called upon him at the Record Office, and asked him to assist me in consulting the Shaftesbury Papers, of which he had prepared an official calendar, and which were then lodged in the room occupied by him and under his special custody. Seeing him thus frequently, I doubtless talked freely with him about the materials I had obtained from Mr. Burrell as well as other matter in my possession; but I do not remember his having told me of his "ambition" to write a life of Locke, or his offering me any "private notes and memoranda" in his possession. It is quite likely that, with his ample knowledge of seventeenth century history, and especially of our early colonial affairs, of which I had long before availed myself, and for which I had acknowledged my obligations to him in print, he may have helped me with hints and suggestions that were useful to me; indeed, I am under the impression that he was good enough to lend me a printed book from his library, and I have a lively and grateful recollection of the assistance he rendered me in clearing away difficulties, identifying handwritings, and such other work as his long and wide acquaintance with manuscripts made easy to him; but I neither recollect nor can trace in my memoranda his having lent or given me any "private notes which he had been collecting for years," and, as he seems to admit that he had abandoned any project he may have had for writing a life of Locke, I may take it for granted that he did not then, and should not now, object to my having undertaken the work. I believe that all the favours I asked or obtained from him were of such a sort as other officials in the Record Office, in the British Museum, and in other great storehouses of manuscripts, have always been amiable enough to render me, and not much greater than any literary student has some reason to expect from any gentleman employed by the Government to facilitate the public use of the literary treasures in its keeping.

Mr. Sainsbury blames me for not "acknowledging whence and from whom I derived all my new materials." He seems not to be aware that I derived a great deal of my material from other sources, and only a part—though a very important part—from the Shaftesbury Papers in the Record Office. Of my indebtedness to that and to all other sources I believe I made ample acknowledgments both in my preface and in several hundred foot-notes. It never occurred to me that Mr. Sainsbury expected his zealous performance of his official duties to be specially advertised, or I should have been glad to honour him. If I owe him any apologies, however, I must also apologise to some dozens of other librarians and assistant librarians, clerks, messengers, and others, to whom my gratitude is none the less real because, in helping me in various researches during the past twenty years or more, they have only efficiently performed the duties they were paid to perform.

Mr. Sainsbury also blames me because, in a newspaper report of a lecture which I delivered five and a half years ago, I was credited with having "discovered" certain unpublished treatises by Locke. I am hardly to be held responsible for the wording of a very short newspaper report, and I made no claim in my book to the "discovery" of those treatises or of the other valuable manuscripts which I believe I was the first to transcribe from the Shaftesbury Papers. The extreme value of those papers was first made known by the late Mr. W. D. Christie, who used them in his 'Life of the First Earl of Shaftesbury' (1871), and it was the disclosure of their value then made, I believe, which led the present Earl generously to transfer those portions of them which were of public interest to the Record Office, in order that there they might be open to public inquiry.

The late Deputy-Keeper of the Records made a wise choice of Mr. Sainsbury as the official to be entrusted with the delicate business of arranging and cataloguing these documents, and Mr. Sainsbury's catalogue or calendar was in due time published in a Parliamentary paper. It was from Mr. Christie's work that I learned that most important Locke MSS. were among the Shaftesbury Papers, and the Parliamentary paper, with which I was well acquainted long before the interview with Mr. Sainsbury to which he refers, first showed me the nature and extent of these Locke MSS. In my preface I clearly stated the use I had made of this collection.

As I am not the author of the 'Life of Rubens' to which Mr. Sainsbury refers, and as I fail to see the reason for which it is introduced into this controversy, unless by way of further illustrating the unfairness that authors of small books may show towards authors of large books within their reach, it is not necessary for me to defend it against his insinuations; nor do other parts of his letter call for any reply from me.

H. R. FOX BOURNE.

THE DANISH PASSIONAL.

11, King William Street, West Strand, Nov. 10, 1880.

PERMIT me, by way of supplement to Mr. Reid's notice in the *Athenæum* of October 30th (p. 577) of the Danish *Passional* now in my possession, to offer some particulars from a bibliographical point of view.

Of the fifty-one woodcut illustrations, twelve are of Old Testament subjects, the remainder, or thirty-nine, of the New, proper to the *Passional* and life of our Lord; and opposite each of them is the text of Scripture and a prayer suited to it by Luther.

The preface of "Doctor Martin Luther to the Christian Reader" I am almost tempted to give in *extenso*, as it has been kindly rendered into English by a Danish gentleman and neighbour.

"I have thought it well," Luther says, "to have the *Passional* with figures and pictures put to the Prayer-Book, more especially for the sake of children and simple folk, who by figures and parables are better made to mark and retain the words of God than by mere words and doctrine, even as St. Mark writeth that Christ also for the sake of the simple hath preached nothing but parables to the people."

"I have also added some more stories out of the Bible [those of the Old Testament] and added sentences and sayings from the text, in order that it may the better and more surely be marked and retained, and that all for a good beginning and example, if peradventure some would follow it and improve it, if therefor suitable and able."

"For I do not reckon it to be wrong if such histories were painted in rooms and closets, with the texts thereto, so that one might ever have the Word and works of God before the eyes in all places, and thereby exercise one's fear of God and faith in God."

"And what harm would it do if any one were thus to get all the most curious histories in the whole Bible painted into a book, that such a book should be called the *Layman's Bible*? Of a truth one cannot hold the Word and works of God too much or too often before the common people. . . . But if any one should gape and despise this, I lay no stress on that. They need not our doctrine, nor will we have ought to do with their teaching, and thus we are easy to please. Misuse and false confidences I have always condemned and punished, just as well in pictures as in all other matters. But what is not misuse I have always left standing, and order it to be left and kept, so that one may bring it to a useful and blessed application. Thus we teach our own and the simple. The self-wise shall neither be our disciples nor masters," &c.

Until its appearance at the sale of Dr. Laing's remarkably rich collection of books on Scottish

literature, the volume was quite unknown, and it became the gem of the sale. In his habitual candour he wrote in pencil, inside of the first board, "On vellum, supposed unique. A mistake. I have since seen another in the Royal Library at Copenhagen. D. L." And I have searched every bibliographical work from Bear to Graesse without finding the slightest indication either of it or of its German prototype. It thus appears not only to represent the Danish text, but that of an utterly extinct original. Seckendorf ('*Historia Reformationis*') notes a small volume reprinted in 1563, 'Baptism und seinen G[e]k[te]n, gemalet und geschrieben,' sixty-six woodcuts, with preface and epilogue by Luther, but was evidently ignorant of the *Passional*, circumstances in perfect accord with the purely educational object of the work, like the '*Biblia Pauperum*,' '*Speculum Humane Salvationis*,' and other early block-books of the fifteenth century, which were so used or misused as to be known only by their extreme rarity, or to have disappeared and remained altogether unknown.

In this case the only two copies existing of a doubtless extensive impression owe their preservation to the fact of their having been printed on vellum.

The volume is in perfect preservation, in a second binding (half gilt) of the seventeenth century. The impressions of the woodcut illustrations are beautiful, and look almost like enamel. Bink, the artist, was a scholar of Albert Dürer, and, according to Bryan ('*Dictionary of Painters and Engravers*'), "holds a distinguished rank among those denominated by the name of the Little Masters, on account of the small size of their prints. His style is very neat, similar to the works of Aldegraver, but his plates evince greater facility in the execution. His drawing is more correct, and there is a more agreeable taste in the turn of his figures."

C. J. BREWSTER.

THE PRIMAVERIA IN LITERATURE.

6, Bedford Gardens, Nov. 5, 1880.

If you will favour me with the small space needed, I should like to set myself right in your columns with regard to a literary matter in which my name has (as it appears to me) been not fairly dealt with.

In *Macmillan's Magazine* for September there was an article written by Mr. Harry Quilter, named 'The New Renaissance'; and in that article was the following sentence: "We know that . . . one Rossetti wrote poems and painted pictures, and the other wrote criticisms on them, and so influenced both arts."

I wrote to the editor a note for publication, asking whether this sentence "means (as, according to grammatical rules, it naturally would mean) that I wrote criticisms on the poems and pictures of my brother, Dante Rossetti, and, if so, what is the evidence which he [Mr. Quilter] adduces in proof of this?" or whether the meaning really intended was that I wrote criticisms on poems and pictures generally, other than those of my brother.

I received in reply a letter (not written by Mr. Quilter) acknowledging that "the construction is lax, and the words were not intended to bear the meaning which they do bear"; and it was added that Mr. Quilter was "very sorry" for this "oversight." I therefore had reason to expect that, when my note should come to be printed, a simple admission of inexactness would be made. But in this I was mistaken.

In *Macmillan's Magazine* for November Mr. Quilter professes to "justify" his assertion, in an answer which he expressly declares to be "final." His so-called justification consists of a reference to a passage in a book of mine published in 1867. He does not quote the passage verbatim, but I will do so: "The real and only reason why I do not here republish any reviews of my brother is simply that he never has been to any moderate extent an exhibiting

artist, and that consequently I never have had an opportunity of criticizing his works; except in two or three instances, when the works exhibited were of secondary importance, and the reviews were correspondingly slight." This statement is strictly true, and I here reaffirm it. The "two or three instances" in question were of the remote date 1850 to 1852.

Such is the extent to which Mr. Quilter can justify, in his final answer, his assertion that I wrote criticisms on my brother's pictures. His final answer passes in total silence his original statement that I wrote criticisms on my brother's poems.

W. M. ROBERTS.

Literary Gossip.

Messrs. PUTTICK & SIMPSON will sell by auction on the 17th inst. a copy of the first edition of Shelley's 'Queen Mab,' with copious manuscript emendations in the autograph of Mrs. Shelley, altering the poem to the 'Dæmon of the World.' Mr. Buxton Forman in his edition of Shelley's works, vol. iii. pp. 459-68, doubts the existence of a second annotated copy. We have not examined the copy announced for sale, but may it not be that seen by Medwin, whose statement is looked upon with so much doubt?

We are glad to hear that Mr. Thomas Hardy is recovering from the severe illness which has caused much anxiety to his friends.

PROF. SAYCE will leave England in the course of the present month for a tour in Rhodes, Cyprus, and Phœnicia. He will, we understand, pay a special visit to Tyre and the Wady Akkabah for the purpose of inspecting the prehistoric remains discovered by M. Lortet.

Messrs. BESANT AND RICE have completed a new novel for the *Graphic*, to run for six months, the publication of which will begin on December 4th. The title is 'The Chaplain of the Fleet,' and it will be published simultaneously in the *American Queen* (New York), *Melbourne Argus* (Australia), *Toronto Globe* (Canada), and in a German version in a Berlin paper. The German translation is from the pen of the well-known scholar Herr Paul Jungling, who has been engaged upon the translation of Messrs. Besant and Rice's other novels. An Italian version of the novels of Messrs. Besant and Rice is being prepared by Signora Marta Saffratti, the latest of the novels published being 'Al Pergolato di Clovia,' which appears in *Le Fratte*, Naples.

As for some years past, Messrs. Besant and Rice have again written the Christmas number of Charles Dickens's *All the Year Round*. The title this year is 'Over the Sea with the Sailor.' The number will be issued early in December. A leading feature of the Christmas number of the *World* will likewise be from the pens of Messrs. Besant and Rice. 'The Ten Years' Tenant' is the title of this story, which contains a narrative of events as marvellous as those related in 'The Case of Mr. Lucraft,' by the same authors, which appeared in the *World* several years ago. The Christmas number of *Home* will contain contributions by Mrs. Oliphant, Miss Thackeray, Mr. Laurence Oliphant, Mr. Frederick Locker, &c.

It is notable that the present month has witnessed the first issue of a London Uni-

versity list in which the B.A. degree is granted to lady candidates, two being placed in the first class, and two in the second.

In the sale of Messrs. W. Tegg & Co.'s stock, which took place this week at Messrs. Hodgson's rooms, upwards of sixteen thousand volumes of the "Family Library" were catalogued. These books, which many years ago were popular, have long been lost sight of by the booksellers. We hear that, notwithstanding the sale of the entire stock of books, copyrights, &c., belonging to the firm of W. Tegg & Co., Mr. Tegg intends to continue in business as a publisher on his own account.

THE new comprehensive 'Reference Catalogue,' which has long been in progress in the hands of Mr. J. Whitaker, the energetic editor of the *Bookseller*, is expected to be ready at the end of this month. The index, which will be more extensive than was expected, has caused the delay which has occurred.

PROF. BAIN writes:—

"As you have given a wide currency to a rumour, founded no doubt on my resignation of my chair in Aberdeen University, that I am about to settle in London, with the view of editing a series of manuals in mental philosophy, I beg you will allow me to say that I have formed no such intention. It may concern some persons to know explicitly, that the task assigned to me is one that I never contemplated, and am very unlikely to undertake."

Messrs. W. BLACKWOOD & SONS will shortly issue a Scotch story, in pamphlet form, by the author of 'Flitters, Tatters, and the Counsellor.' It will appear simultaneously in America. The tale, which is a "School Board" experience, is entitled 'Baubie Clarke,' and is to be illustrated by the author of 'Gleanings from Gladstone,' Mr. G. R. Halkett.

THE catalogue of the library of Baron James de Rothschild in Paris, of which the *Athenæum* had a notice some time ago, is in the printer's hands.

THE Armenian inscriptions, which have long defied the skill of decipherers, have, it is said, been read by Prof. Sayce. He has for some considerable time been engaged on the work of decipherment, and has, we believe, succeeded in translating the greater portion of them. His labours have been much hampered by the inaccurate nature of the copies, those of M. Schultz being the only ones accessible; the copies made by Sir Henry Layard, which were far more accurate as well as more copious in the number of inscriptions, being unfortunately lost. The decipherment of these inscriptions was attempted by the late Dr. Mordtmann, but with little success, owing to his scanty knowledge of Assyrian, and also to his having formed a theory as to the language being akin to Armenian. The inscriptions being in script and in construction based on models of the middle Assyrian Empire, a knowledge of Assyrian has greatly assisted in the decipherment. The language has but scant affinities to any existing dialect, but in some few points resembles the Georgian. The translation of these inscriptions will fill up an important gap in Western Asiatic history, and will possibly lead to the decipherment of the Hittite texts, which, there seems reason to suppose, are in a degree akin to the language of the tribes of Western Armenia.

THE proposed elevation of the Punjab University College to the status of a university was discussed at a recent meeting of the Committee of the Indian Association at Lahore. The Committee recorded their disapproval of the educational system of the Punjab University College, and their opinion that the severance of the connexion between the colleges of the Punjab and the Calcutta University would be a calamity.

MR. CORHAM, Commissioner at Larnaca in Cyprus, has discovered a Phœnician inscription on the new road from Scala to Nicosia, dedicated to Esmun by Sirdal, grandson of Reshiathion and interpreter of the two courts. It is of the period of Melkiathon, King of Citium and Idalium, who reigned about B.C. 350. Other inscriptions of Reshiathion are known.

THE Danish patriot and political writer, Peter Christian Koch, died at Copenhagen on the 2nd inst. He was born at Gram in North Sleevig, February 19th, 1807, and greatly distinguished himself by his advocacy of the Danish cause during the wars of 1848 and 1864. His most popular work was his so-called '220 Danish Proverbs.'

THE Folk-lore Society has undertaken the publication of a new work by the Rev. Walter Gregor, of Pitaligo, entitled 'Folk-lore of the North-East of Scotland.' Mr. Gregor is the author of an exhaustive glossary of Banffshire words, published by the Philological Society.

A MEMBER of the Manchester School Board, Mr. Joseph Gillow, is engaged in the production of an historical treatise on the Roman Catholic colleges and schools of England from the time of Queen Elizabeth to the restoration of the Roman Catholic hierarchy in England in 1850. Mr. Gillow has been able to obtain for his work information from original sources at Ushaw and other well-known Catholic seminaries in England.

IT is at last proposed that an omission of ordinary courtesy to honorary graduates of Cambridge University shall be remedied, so far as library privileges go. Hitherto honorary graduates, however distinguished, even though residing in Cambridge, have had only the privileges of respectable strangers in the library. If the University honours men with a degree, it ought to be willing to give them all its privileges.

THE Ascham Society, formed to promote social intercourse among persons engaged in educational work, will hold its first meeting in the rooms of the Society, 18, Baker Street, Portman Square, on Wednesday next, at 8.30, when Dr. Richardson, F.R.S., will read a paper on 'Temperaments in Relation to Education.' The future meetings of the Society will be held on the second and fourth Wednesdays in each month.

THE last volume of Gustav Freytag's 'Ahnen' is in the press.

DON P. DE GATANGOS has discovered in the course of his researches at Simancas interesting notices of Cervantes, and also of other great writers of the golden age of Spanish literature, more especially of Lope de Vega and Calderon.

THE article in the current number of the *Quarterly Review* on the newspaper press is said to be from the pen of Mr. J. F. Hitch-

RUSSIAN translations of Bunyan's 'Pilgrim's Progress' and 'Holy War' are to be published shortly, along with the illustrations which appear in Messrs. Cassell's editions.

MESSRS. MASTERS & Co. will shortly publish sundry stories for children: 'Our Next-Door Neighbour,' by Stella Austin; 'The Little Blue Lady, and other Tales,' by Mrs. Mitchell; and 'Auld Fernie's Son,' by the author of 'The Chorister Brothers,' &c.

PROF. H. GRAETZ is engaged upon a commentary on the Psalms, which will most likely not be out before the end of next year.

MR. DE SOYRES's edition of Pascal's 'Provincial Letters,' which we mentioned some time ago, will be published shortly by Messrs. Deighton, Bell & Co.

WE have received a letter from Mr. R. Lecky, denying that Dean Burrowes wrote "The night before Larry was stretched." The song is attributed to the dean by Lever and other writers, but Mr. Lecky appears to have disproved the ascription in *Notes and Queries*, 5th S. xi. 277.

MR. POSTGATE, of Trinity, Cambridge, has become Professor of Comparative Philology at University College, Gower Street. Prof. Jevons intends to resign the chair of Political Economy.

SCIENCE

A Physical Treatise on Electricity and Magnetism. By J. E. H. Gordon, B.A. 2 vols. (Sampson Low & Co.)

MR. GORDON, the Assistant Secretary of the British Association, has here given, in two handsome octavo volumes, a clear and interesting account of the best modern instruments and methods of experiment in electricity and magnetism. The illustrations are particularly good; and to students who have not the opportunity of inspecting such collections as that of the Cavendish Laboratory, it is no small advantage to have good drawings of first-class instruments. The descriptions of the use of the instruments are clear and businesslike. The author is evidently an enthusiastic worker in the subject which he has undertaken to expound.

There is no other book from which so much information can be obtained respecting the electrical researches of the last few years; those, for example, relating to specific inductive capacity with its relation to index of refraction, equipotential lines in a plate, the phenomena of discharge in vacuum tubes, Crookes's radiant matter, Planté's secondary batteries, contact electricity, comparison of the static and magnetic units of electricity, magnetic effect of a rapidly moved static charge, magnetic rotation of plane of polarization, double refraction produced in glass by electro-static strain, polarization of light reflected from a magnet, and variation of resistance of selenium under the action of light.

The book also gives a clear notion of some of the latest steps in electrical hypothesis; for example, Maxwell's electro-magnetic theory of light. We may give a quotation on this point as a specimen of the author's style:—

"Prof. Clerk Maxwell's theory is briefly this: Electro-magnetic induction is propagated through

space by strains or vibrations of the same ether which conveys the light vibrations, or, in other words, 'light itself is an electro-magnetic disturbance.' Let us examine the evidence which causes us to believe that the luminiferous and the electro-magnetic ethers are one and the same. The first point of resemblance between the modes of propagation of light and of electro-magnetic induction is that in both cases it can be shown mathematically that the disturbance is at right angles to the direction of propagation. It is known that the waves of light take place in directions at right angles to the ray. Prof. Clerk Maxwell has shown that the directions of both the magnetic and electric disturbances are also at right angles to the line of force..... Another argument in favour of the theory is that it gives a real mathematical reason for the fact that all good true conductors are exceedingly opaque. All metals, for instance, conduct and are opaque. The conduction of electricity by transparent liquids takes place in a different manner from the conduction by metals, and does not affect the deduction, which can be shown mathematically to be a necessary consequence of the theory, namely, that all good true conductors must be opaque to light. But far more important evidence in favour of the view that the ethers are not two, but one, is obtained by comparing the velocities with which optical and electro-magnetic disturbances are propagated under different circumstances. If it can be shown that the velocity of electro-magnetic induction is sensibly the same as that of light, not only in air and vacuum, but in all transparent bodies, we shall be quite sure that there are not two ethers, but one; for it would be unreasonable to suppose that the whole of every part of space is filled with two ethers which are identical in the only properties which we can examine, but which are yet different and not the same. And further, if the velocities nearly agree, but not quite, we must reserve our judgment; but we may be allowed to speculate on the possibility of the same ether vibrating somewhat differently when disturbed by electricity and by light..... On the whole, a sufficiently close agreement has been observed to give us fair hope that some day the discrepancies may be explained and eliminated; and meanwhile the close agreement of the velocities of light and electro-magnetic induction in air and in gases, and the numerous direct relations which exist between light and electricity, leave us but little doubt that they are very closely related, and that their effects are but two forms of that common energy whose nature is unknown, but which certainly underlies all physical phenomena."

Besides these novelties there is a tolerably full statement of the leading facts and conventions in electrical science, systematically arranged, and given with as much precision as can be reasonably expected from one who does not profess to be a mathematician. The clear and lively style of the book makes it pleasant reading for a learner, and the large amount of information and reference regarding modern work which is collected in it renders it a most valuable book to the professional investigator.

ASTRONOMICAL NEWS

THE supplementary number of the *Monthly Notices* of the Royal Astronomical Society has been published. The most interesting paper in it is by the Astronomer-Royal, and is itself supplementary to one communicated by him to the April meeting of the Society, 'On the Theoretical Value of the Acceleration of the Moon's Mean Motion in Longitude produced by the Change of Eccentricity of the Earth's Orbit.' He remarks that in completing the calculation for that paper he had limited himself to the expressions for the change of magnitude of the force which (historically) had been

adopted in the earliest investigations. In this he has employed the more complete formula, and the result differs but little from the value found by Prof. Adams. In fact, the amount of the acceleration in longitude now finally determined by Sir George Airy is $5''.4773$ in a century, and he remarks that he cannot terminate his investigations without offering to Prof. Adams his "very hearty congratulations on his success in making a correction so large to a theory so important." We must give in his own words the Astronomer-Royal's reflections on the present state of this difficult point in the theory of the moon's motion. "I think," he says, "that the lunar theory is now placed in a difficult position. With the elements formerly received the ancient eclipses were very well explained. With the modified theory the agreement cannot be so good, and perhaps is impossible. I am unwilling to abandon the interpretation of the ancient eclipses, and I think that reconciliation must be sought in some new secular term, or in some alteration of the mean motions either of the sun or of the moon." It is at any rate satisfactory to find the highest authorities now in agreement with regard to the theoretic value of the lunar acceleration. To the late M. Delaunay is due, as is well known, the suggestion that part of the larger observed value is apparent, and produced by a real retardation of the rotation of the earth, which he thought might arise from tidal action.

The same supplementary number of the *Monthly Notices* contains Mr. Gill's complete observations of the large comet (Comet I. 1880) observed last February in the southern hemisphere; the tail only being seen at the Cape Observatory in the early days of that month (commencing February 2nd), and the actual observations of the nucleus extending from February 10th to 15th. There is also a curious paper by Mr. R. H. M. Bosanquet and Prof. A. H. Sayce, giving a translation of the inscriptions on a Babylonian tablet recording different appearances of the planet Venus under the name Nin-ai-anna, i.e., "Lady of the defenses of heaven."

The planetary discoveries of Herr Palm and Prof. O. H. F. Peters announced in the *Athenæum* of October 16th refer, in fact, to the same planet, which was first discovered by Palm at Pola on September 30th, and afterwards independently by Peters at Clinton, New York, on October 10th, who estimated the magnitude at that time to be 9.3. The known number of this large family of small planets is, therefore, now 219.

No. 2346 of the *Astronomische Nachrichten* contains Dr. Julius Schmidt's account of his observations of the remarkable variable star discovered by Ceraski in the constellation of Cepheus, to which reference has been made. The period of variability is very nearly two days and a half, and the minima occurred during October at times which correspond in Western Europe to about midday and midnight alternately, so that the latter only could be observed in Europe. The two next night minima will occur on the 17th inst. at 9^h 50^m p.m., and on the 22nd at 9^h 36^m p.m., Greenwich time. Mr. Knott observed a minimum at Cuckfield, Sussex, on October 23rd, at 11^h 10^m p.m. "When at minimum," he remarks, "the colour of the variable was thought by me to be slightly ruddy. As it regained light this tint was lost, and the colour appeared to be white or bluish white." Schmidt asks the attention of observers to a very fine black spot in the most northern belt of Jupiter, which appears to indicate a rotation period five minutes shorter than do the strongly marked white clouds in the central zone of the planet. The opportunity is now favourable to test the unequal length of the planet's rotation as shown by different spots, and it is desirable not to confine our interest exclusively to the red spot.

Mr. H. Draper, of New York, announces to the French Academy (*Comptes Rendus* for October 26th) that he has succeeded in photographing the brilliant part of the Orion nebula, the duration of exposure being fifty minutes. "The photographs," he says, "show very distinctly the mottled appearance of the regions near the trapezium, and will serve as a standard of comparison for evidence of any future change in this part of the nebula."

The first part of the seventh volume of the *Annales of the Observatory of Moscow* has been published, under the superintendence of Prof. Bredichin.

A Dun Echt circular from Lord Lindsay announces the discovery by Mr. J. G. Lohse on Sunday night of a faint comet in the constellation Lacerta. The place at half-past three o'clock on Monday morning was R.A. 22° 46', increasing; N.P.D. 47° 26', decreasing.

ACKNOWLEDGMENTS

GEOGRAPHICAL.—*Nat. R.*—Lord Aberdeen, President in the chair.—The following gentlemen were elected Fellows: Mr C. F. Rhand, Major General W. A. Myers, Col R. Harrington, Messrs R. Bayly, W. Calow, H. Collier, C. Cooper, G. H. Drew, C. R. Fewick, W. Powell, and M. S. Thorburn.—The paper read was 'Journey to the Lukuga Outlet of Lake Tanganyika, and the North End of Lake Nyassa,' by Mr J. Thomson.

GEOLOGICAL.—*Nos. 3.*—**R. Etheridge, Esq.,** President, in the chair.—**Mr. R. B. Woodward** was elected a Fellow.—The following communications were read:—*'On the Serpentine and Associated Rocks of Anglesey, with a Note on the so-called Serpentine of Porth-diaileyn (Caernarvonshire),'* by **Prof. T. G. Bonney**.—*'Note on the Occurrence of Remains of Recent Plants in Brown Iron Ore,'* by **Mr. J. A. Phillips**.—and *'Note on the Locality of some Fossils found in the Carboniferous Rocks at Tang Shan, situated, in a N.N.E. direction, about 120 miles from Tientsin, in the Province of Chih Li, China,'* by **Mr. J. W. Corroll**, with a Note by **Mr. W. Carruthers**.

ARCHÆOLOGICAL INSTITUTE.—Nov. 4.—Sir John Maclean in the chair.—On this, the opening meeting of a new session, the Chairman congratulated the members upon the success of the second meeting of the Institute at Lincoln, and on the exhibition of helmets and mail held at the rooms of the Institute in June.—Mr C. D. E. Fortnum read a paper 'On Finger Rings and on some Engraved Gems of the Early Christian Period,' which was in fact a continuation of former papers by the author on the same subject, which have been printed in the *Archæological Journal*. The paper treated respectively of Christian finger-rings, rings Christian or otherwise, and engraved gems of various kinds.—Prof. Westwood read a paper 'On an Earthenware Posset-pot inscribed "Job Heath, 1702,"' and gave an interesting account of the potters of the Heath family in Staffordshire, mention being also made of earthenware gravestones which may be seen in the district of Burslem.—Mr. Fortnum then read a second paper, entitled 'Notes on other Signacula of St. James of Compostella,' this subject being treated by the author for the second time. It would appear that yet the *azarache* of the Spaniards—is indigenous to Spain as well as to France and England; and Mr. Fortnum's fine examples of figures of St. James carved in this intractable material, and emanating from Compostella about the middle of the sixteenth century, show that the material was both plentiful and held in high estimation. The closing of monastic institutions in Italy appears to have brought to light many hitherto hidden objects of rarity and value.—Mr. Sparvel-Barly read a paper 'On Hadleigh Castle in Essex,' giving a careful historical and architectural account of this little-known fortress. Its whole history, it was shown, may, however, be found inscribed upon the public records, and it seems probable that Hadleigh Castle owed its erection to the master mind of William of Wykeham. But Wykeham's building took the place of an older structure, built by Hubert de Burgh in the early part of the thirteenth century. It finally passed from the Crown in the time of Edward VI.—The Chairman exhibited some fine enamels and bronzes from the Summer Palace, and personal ornaments from the South Sea Islands.—The Rev. A. Oriebar sent a fine tilting-helm with the wooden crest of Sir John Gostwick, Master of the Horse to Henry VIII., as well as a close helmet of the time of Charles I., of a later member of that now extinct family, from their tomb in Willington Church, Beds.—Mr. Thompson Watkins sent a photograph and notes on a remarkable

inscribed stone of the time of Septimus Severus, found at Brough, Westmoreland, the Veteran of the Romans.

CHEMICAL.—*No. 4.*—Prof. H. E. Roscoe in the chair.—The following papers were read: 'On the Compounds of Vanadium and Sulphur,' by Mr. E. W. E. Kay;—'On the Atmospheric Oxidation of Phosphorus, and some Reactions of Ozone and Peroxide of Hydrogen,' by Mr. C. T. Kingzett: the author concludes that in the above oxidation both ozone and peroxide of hydrogen are formed: the former passes on in the current of air, the latter remains in the water in which the phosphorus is oxidised: in several experiments the proportion of peroxide of hydrogen to the ozone formed was as 1 to 2.—'On the Action of Zinc Ethyl on Benzoylic Cyanide,' by Messrs. E. Frankland and D. A. Louie;—'On Bismuth and Bismuth Compounds,' by Messrs. M. M. P. Muir, G. B. Hoffmeister, and C. E. Robba;—'On the Colour Properties and Relations of the Metals Copper, Nickel, Cobalt, Iron, Manganese, and Chromium,' by Mr. T. Bayley;—'Action of Diazo-naphthalin on Falcyclic Acid,' by Mr. F. Frankland;—'On the Bari-sulphates of Iron' by Mr. S. Pickering;—'Fourth Report on Researches in Chemical Dynamics,' by Messrs. C. E. A. Wright and A. E. Menke;—'On some Naphthalin Derivatives,' by Messrs. C. E. Armstrong and N. E. Graham;—and 'On Acetylorthomidoibenzoic Acid,' by Messrs. P. P. Bedson and A. J. King.

PHILOLOGICAL.—*Nov. 5.*—**Mr. A. J. Ellis**, President, in the chair.—**Mr. H. Sweet** opened the adjourned discussion on spelling reform. He reviewed the temporary decisions arrived at by the meetings last July, read from his printed 'Further Notes on English Spellings,' that had been sent to all members, passages from 'Caxton and Shakespeare to his altered spelling, but in the pronunciation of their respective times, and moved his printed resolutions on "Immediate Reforms of English Spelling." After much discussion, the first three of these were carried in the following form: 1. That an immediate partial phonetic reform of English spelling is both desirable and practicable. 2. That one of the chief objects of such a reform is to facilitate the acquisition of English spelling. 3. That the Society does not pledge itself not to go beyond the principle of etymological limitation in certain cases.—The discussion will be resumed on November 19th.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 9.—Mr. W. H. Barlow, President, in the chair.—The paper read was 'On Machinery for Steel-making by the Bessemer and the Siemens Processes,' by Mr. E. Walker.—The Council reported that they had, since the last announcement, transferred six gentlemen from the class of Associated Members to the class of Members, and had admitted thirty-eight Students.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 2.—At the opening meeting of the session 1880-81, the Secretary, in the absence of the author, Rev. A. H. Sayce, read the following communication: 'On the Bilingual Hittite and Cuneiform Inscription of Tarkondémou.' Dr. Mordtmann appears to have been the first (1852) to describe the boss bearing the inscription of Tarkondémou. At that time it was in the possession of M. Alexander Jovanoff, of Constantinople, who had obtained it at Smyrna. Made of very thin silver, 1½ "English lines" in diameter, circular in form, like half an orange, he thought it must have served as the knob of a staff or dagger. The outer surface was divided into two fields, the inner and larger of which had the figure of a clothed warrior standing erect in the centre, holding a spear in the left hand, and surrounded by a series of "symbols." Mr. Sayce, having come across the description, and recognized the Hittite character of the object, with some difficulty found the periodical in which the copy of it appeared, but his doubts as to its genuineness were not satisfied until he had compared Mordtmann's plate with the various casts extant. This comparison at once satisfied him that the copy we possess is as good as the original itself. The cuneiform legend he read as follows, "Tarrik Timme, King of the country of Erna."—Mr. T. Tyler, M.A., read a paper 'On the Inscription of Tarkutimme, and the Monuments from Jerahme, in the British Museum.'—Remarks were added by Rev. W. Wright, R. Cull, Rev. C. J. Ball, Dr. Birch, and the Secretary reminded the meeting that those who had seen the original silver boss had pronounced it a forgery; under any circumstances it could hardly be thought to be of the age stated. He also mentioned that the Society had a quantity of "Hittite" type in progress of manufacture, and hoped at an early date to publish correct plates of both the inscriptions from Hamath and Jerahme.

ENGLISH SPELLING REFORM ASSOCIATION.—
 Nov. 2.—Mr. A. J. Ellis in the chair.—Mr. E. Jones

read a paper on the necessary conditions in a better system of spelling intended for use in public elementary schools. These conditions were that each recognized sound should have a distinctive symbol; that the new spelling should be one that could be easily and readily printed; that it should be adaptable to both writing and printing; and that children taught by it should be enabled to pass readily to the ordinary spelling. The language at present was to a large extent spelled phonetically, and the exceptions could be levelled with comparatively small change. If, therefore, reformers confined themselves to adapting the existing material which was sufficient for the purpose, a better system could be devised without difficulty.

REMARKS FOR THE EVALUATING WORK

[illegible]**Science Center.**

On St. Andrew's Day, November 30th, the anniversary meeting of the Royal Society will be held and the Council elected for the year ensuing. The following nomination paper has been issued to the Fellows: President, W. Spottiswoods; Treasurer, J. Evans; Secretaries, Prof. G. G. Stokes and Prof. T. H. Huxley; Foreign Secretary, Prof. A. W. Williamson; Other Members of the Council, W. H. Barlow, Rev. Prof. T. G. Bonney, G. Bask, Right Hon. Sir R. A. Cross, E. Dunkin, A. J. Ellis, T. A. Hirst, W. Huggins, Prof. J. Marshall, Prof. D. Oliver, Prof. A. Newton, Prof. W. Odling, H. T. Stanton, Sir J. Paget, Bart., W. H. Perkin, and Lieut.-Gen. R. Strachey.

The new number of the *Bulletin* of the Imperial Academy of Sciences, St. Petersburg, among chemical, astronomical, and natural history papers, contains two by Mr. A. Faminin on a subject which has of late given occasion for much experimental research, namely, 'De la Décomposition de l'Acide Carbonique par les Plantes sous l'Eclairage Artificiel' and 'Effet de l'Intensité de la Lumière sur la Décomposition de l'Acide Carbonique par les Plantes.'

M. POINOT, in a note to the Académie des Sciences 'Sur les Effets produits par la Culture de l'Absinthe comme Insectifuge et sur son Application Préventive contre le Phylloxera,' states that no insect is ever found in the neighbourhood of *Artemisia absinthium*, and that branches of wormwood laid upon the soil act as fertilisers, and rid the vines of the phylloxera.

DR. SALVATOR VINCIG, of Catania, announces to scientific societies, by "proclamation," that a great revolution in the physical sciences is at hand, and that he has discovered, and will demonstrate are long by indubitable and invincible proofs, that the essence of heat, of light, of electricity, of magnetism, and of life is—oxygen.

The Graham Medal in gold, value about 12l., will be awarded for the best paper in pure or applied chemistry at the end of the present

session by the Chemical Section of the Philosophical Society of Glasgow. Papers are to be sent not later than February 1st, 1881, to the secretary of the section.

THE forthcoming number of the *Zeitschrift der Deutsch-morgenländischen Gesellschaft* will contain an interesting article by Prof. August Müller, of Halle, 'On Arabic Sources for the History of Indian Medicine.'

SPALLANZANI, the celebrated professor of natural history at Padua, who died on the 30th of February, 1799, is at last likely to have a monument to his memory erected in his native town, Scandiano, in the duchy of Modena, where he was born on the 12th of January, 1729. The secretary of the Académie des Sciences, at the Séance of October 26th, announced the opening of a subscription for this purpose.

M. PANCHON on October 26th made an interesting communication to the Académie des Sciences on the influence of light on germination. He measured the quantities of oxygen absorbed by identical lots of seeds in light and darkness. Light accelerates the absorption in a very constant manner, regulated by the degree of illumination, the absorption being accelerated by low temperatures. M. Panchon states that the absorptive acceleration produced by daylight is continued for several hours in darkness.

FINE ARTS

THE SIXTEENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS is NOW OPEN at THOMAS WILKINSON'S Gallery, 7, Regent-street, and the Theatre. Admission, including Catalogue, 1s.

DONALD'S GREAT WORKS. 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 22 by 28 feet, with 'DREAM OF PAUL'S WIFE' (soldier of the Cross), 'NIGHT OF THE CRUCIFIXION,' 'SCENE OF CRUCIFIXION,' at the DONALD GALLERY, 25, New Bond Street. Jolly, Ten to Six.—1s.

GIFT-BOOKS

Daniel's Bible Gallery: Illustrations from the Old Testament. (Routledge & Sons.)—This large and costly volume is handsomely bound in white vellum and cloth, and is ornamented with decorations in gold and red. It contains woodcuts of at least average merit, reproducing designs by some of the noteworthy artists of the day. The best known of them are Sir F. Leighton, Messrs. Poynter, F. M. Brown, H. H. Armistead, S. Solomon, G. F. Watts, E. B. Jones, and W. H. Hunt. All the designs were cut by, or for, Messrs. Dalziel Brothers. The subjects of the illustrations have been chosen for their dramatic and picturesque rather than their didactic, ethical, or historical qualities. A prefatory notice says that "these Bible pictures" are from original drawings made expressly for this publication, and never before published. The fact is that several of them have been reproduced from pictures and designs made long ago by the artists, but they are not the less valuable on that account. The most liberal and powerful contributors to the series are the P.R.A. and Mr. Poynter. Messrs. Solomon, Armistead (not "Armistead," as the Contents has it), and E. Armitage (not "Armitage") have given full measure. Mr. F. M. Brown's 'Death of Egion' retains all its startling and quaint elements, but few of those characteristics which give force and passion to a wonderfully dramatic and energetic work; nor are the colour and chiaroscuro of the original picture adequately reproduced in the cut. This artist's vigorous and most original 'Elijah and the Widow's Son' has suffered less, but it by no means retains all its value. 'Joseph's Coat,' by the same painter, is the most fortunate of three reproductions of Mr. Brown's pictures, but even this might be better than it is. The prefatory note declares that the promoters of this book have been engaged on it for many years, and there is proof of this in the date "1863" on Mr. Hunt's single design of 'Elihu and Rebekah at the Well, the fine and sound draughtsmanship of which, e.g., the bare

leg of the male figure, has hardly obtained justice at the wood-cutter's hands. The figure of the messenger is too "intense," and that of the damsel is somewhat self-consciously graceful; but it has much beauty, and is, above all, marked by nobility of style, a certain stateliness which is lacking. Among the best of Sir F. Leighton's contributions is 'Cain and Abel,' the conception of which is highly original. 'The Death of the First-born,' by the same painter, is a remarkably sculptural composition, admirably suited to the subject, and reminding us of a Cinquecento bas-relief; the boldest and most impressive of all is 'Samson carrying the Gates,' which evinces so powerful a grasp of the subject that the idea deserves to be painted on a large scale, for which its simplicity and energy are adapted. 'Samson and the Lion' is less fortunate, but this may be owing to the scale of the figures; it lacks nothing of passion. Every one will admire 'The Sun and Moon Stand Still,' by Mr. Armistead; it is full of movement, is composed in a picturesque manner, and tells the story perfectly. Hardly less admirable is 'The Fall of the Walls of Jericho,' by the same artist, the motive of which recalls the grandly monumental character of one of Blake's pictures of still passion. This book has been so long delayed that we recognize with fresh zest Mr. Solomon's skill and just feeling for Biblical subjects. Every one must admire his 'Melchizedek blesses Abram.' The figure of the boy in 'Abraham and Isaac' is first-rate, but that of the old man and the conception of the subject are not acceptable. Much better is 'The Infant Moses,' where pathos and a dainty grace unite with picturesque composition. There are considerable disproportions in 'Naomi and Obed,' which mar a good design. The best of Mr. Solomon's designs is 'Hosannah!' that figure of the young Jewish priest with the harp which we all know well. We regret that it is impossible to devote to Mr. Poynter's contributions so large a share of our space as their merits deserve. They are all remarkable for dramatic conception, characteristic accuracy of draughtsmanship, costume, and details; they abound in incident and are extraordinarily well arranged, i.e., each figure has been placed in right relationship to its fellows and accompaniments. The last is a quality of the highest importance, and imparts a strong individuality as well as verisimilitude to the compositions, which in consequence look unusually like nature. The position—by which word we do not mean the attitude—of Joseph in 'Joseph before Pharaoh,' especially with regard to the colonnade behind, is proof of careful study and the uncommon solidarity of the designer's view of his subject. Here, however, the important figures lack grandeur and dignity; their subordinates are of much greater value. 'Pharaoh honours Joseph' would make a splendid picture, because it exhibits potentialities of colour in combination with a simple and stately design of a subject which suits the mind of the artist much better than 'Moses keeping Jethro's Sheep.' But Mr. Poynter's most picturesque and dramatic contribution is the remarkable 'Moses and Aaron before Pharaoh,' a varied and complex composition, which in painting would "come out" wonderfully. We should also like to see 'Miriam dancing painted. When we have further mentioned Mr. E. B. Jones's 'Parable of the Boiling Pot,' we have named the best of these designs. Most of the others are very inferior.

The Schools of Modern Art in Germany. By J. B. Atkinson. Illustrated. (Seeley, Jackson & Halliday.)—This volume consists of a reprint of articles contributed to the *Portfolio*, with the corresponding etched versions of chosen pictures. Mr. Atkinson has stated his opinions about German art and artists of this century clearly and carefully, and in doing so has imparted the results of a large stock of knowledge, many inquiries, and wide study.

He has wisely dealt with his subject from a geographical point of view. After a general discourse on the history of German art and the effect of historical events on the modern development of design in that country, especially the transplantation from Rome to Munich of the so-called "revival" of that quasi-classicism which was created by Cornelius and Overbeck, he proceeds to treat of painting as it exists in the centre of culture in the Bavarian, Prussian, and Austrian dominions, in Munich, Düsseldorf, Berlin, and Vienna, treating each as a distinct province of art. In no other way does it seem possible for a writer to grasp the true general characteristics of a theme such as this. German art, with a few splendid exceptions, is marked by timidity rather than by greatness, by demonstrative action rather than by dignity or energy, and that reserve which never fails where culture is something more than learning, where education does not mean acquirements, where artists are not professors. Our author has given a comprehensive view of his subject, not selecting only those masterpieces which stand out in a dull world of mediocrity. His sympathies are wide, but he has studied in academies rather than in the workshop of the naturalists. His mind has not been disturbed by over-sensitiveness, and his opinions are scholarly. We like his estimate of the greatest of modern German masters, Alfred Rethel, although it appears to us that the influence of Dürer on the designs of the frescoes in the Town Hall of Aix-la-Chapelle, 'Death the Avenger' and 'Death the Friend,' was of no account, while the art of Holbein is supreme in the conception and execution of these tremendous but unequal compositions. A certain tendency to be sententious as well as didactic mars many pages of a book which has been prepared with creditable industry, and is in every respect worthy of its subject, large and ambitious as that is.

The Grants and the Cam, from Byron's Pool to Ely. Drawn and Etched by R. FARRER. (Macmillan & Co.)—Here is a series of neat and pretty etchings, taken from those picturesque points of view on the river and its banks in which all Cambridge men delight. Although the graceful sketches are not devoid of artistic merit, their associations are more noticeable than their technical value, and therefore we place the work of Mr. Farrer among the "gift-books" rather than with engravings and etchings. In thirty-five views the clever and neat-handed draughtsman leads us down the Cam. After many struggles with excessively troublesome scraps of loose tissue paper, needlessly placed to protect the prints, we can select for special praise 'Byron's Pool,' 'Grandchester Meadows,' 'King's Bridge,' and the very brilliant and pure 'Trinity Bridge,' the reflections of which in the smooth water are capitally drawn. 'Magdalene College' is delicate and broad. The sky in 'Stourbridge Common' is meritorious, and the etching is the most solid of a series of which the chief defects are occasionally weak draughtsmanship and amateurishness.

THE VOLTEIRA CASKET.

Oldlands, Uckfield, Nov. 6, 1880.

MANY years ago the late M. Lenormant, of the Bibliothèque (then) Royale at Paris, showed us a cast of the ivory casket described in the *Athenæum* of to-day (p. 615), which cast M. Lenormant had procured from Volterra.

Instead of being of the fifth or sixth century, the probable date of this casket is the eleventh or twelfth. A casket in many respects similar is in the public museum at Arezzo, another in the sacristy of the cathedral of Lyons, another was in the sacristy of the monastery of La Cava, and I have seen some twenty or more in public or private collections elsewhere. The finest I have seen is that now in the South Kensington Museum, which once belonged to the collegiate

church of Veroli, the sides of another, taken to pieces and badly put together (some of the figures being upside down), have been used to cover the front of the "Cathedra Petri" preserved in St. Peter's at Rome.

In the memoir which I wrote in 1870 to accompany plates of the Cathedra Petri published by the Society of Antiquaries, I went in Appendix III. at some length into the reasons why ivory carvings of this class should be assigned to the eleventh or twelfth century for their date and to Constantinople as their place of origin. I then said of them: "They are all characterized by certain peculiarities and mannerisms. Among these are an exaggerated slenderness of limb, a marked prominence of the knee-joints, and a way of rendering the hair by a mass of small knobs. The subjects are generally taken from some mythological story, and some work of classical art has, in many cases, evidently been copied by the ivory-carver, but the story is often misunderstood and misrepresented, and the movement of the figures copied with so much exaggeration as to become ridiculous; animals are generally represented with much truth and spirit and in very natural attitudes. The execution is usually remarkably neat and sharp, and the state of preservation of the ivory very good." ALAN NEAVE, F.S.A.

P.S.—Carvings of this class have been very generally supposed to date from the classical period. The fact that the labours of Hercules form the subjects of many of the tablets attached to the Cathedra Petri has been used as an argument to prove that the chair was probably the curule chair of the Senator Pudens, but they are not really constituent parts of the chair.

. We simply copied the date given in the official catalogue.

Art Society.

The Royal Academicians and Associates will meet on the 18th inst. to elect a Treasurer. In the course of January they will probably choose four new A.R.A.s.

The approaching Winter Exhibition of the Royal Academy will be exceptionally rich in interest through the liberality of several owners of fine pictures. For instance, Mrs. Hope has agreed to lend the whole of that large collection of Dutch pictures which is famous all over Europe. A large selection will be made from the gallery of the Earl of Carnarvon. Lord Cowper's collection at Panabanger will furnish many great attractions, including the little Raphael. Many drawings by Flaxman, comprising those the Academy has bought, and examples belonging to the Flaxman Gallery, University College, London, will be arranged in a separate room at Burlington House. The Academy will open its doors on the first Monday in January next, as usual.

The "sale season" may be said to begin on the 27th inst., when Messrs. Christie, Manson & Woods will offer by auction a collection of ancient and modern water-colour and other drawings and pictures. Many of these works represent the modern, not the current, French school, and include examples by Gericault, such as studies for the 'Race of the Barbarians in Rome,' from the antique and the nude, groups prepared for the 'Wreck of the Medusa,' horses drawn for 'Le Maréchal-Ferrant,' 'Adelphi Wharf,' and the like. There are drawings by P. Potter, G. Romano, G. da Bologna, Parmigiano, Claude, Le Sueur, N. Poussin, Girodet-Trioson, Decamps, Charlet, and Gros. Among his pictures are works ascribed to Bonington, Charlet, Gericault, Girodet-Trioson, Gros, Marilhat, T. Rousseau, Van Dyck, Poussin, Rembrandt, Luini, Mantegna, Marcellis, and Rubens. Most of these examples belonged to the late M. Haes de la Salle.

It is said that Mr. Harry Quilter, whose monograph on Giotto we reviewed a short time since, has succeeded to the place long occupied by Mr. Tom Taylor in connexion with "Fine Art" and the *Times*.

In addition to the drawings by British and foreign painters which were mentioned in these columns as likely to be included in the forthcoming Grosvenor Gallery Exhibition, Sir Coutts Lindsay has obtained promises of the loan of a considerable number of designs and studies for decorations made by Messrs. E. Burne Jones, Walter Crane, W. B. Richmond, and others.

The private view of the Hanover Gallery Exhibition, 47, New Bond Street, is appointed for to-day (Saturday). It contains oil paintings by British artists and original drawings and sketches for *Punch*. The collection will be opened to the public on Monday next.

GENERAL DI CERNOLA has so far recovered from his recent illness as to be able to take carriage exercise.

MESSRS. AGNEW & SONS are about to publish the under-mentioned engravings from popular pictures: 'Imprisoned,' by Mr. S. Cousins, after Mr. Briton Riviere; the same painter's 'Persepolis,' which was at the Royal Academy in 1878, has been engraved by Mr. F. Stacpoola. M. Waltner has made great progress with a large and vigorous etching from F. Walker's 'Wayfarers,' which represents a youth leading a blind man in a landscape. Mr. Millais's portraits of Mr. W. E. Gladstone and Mr. John Bright, as engraved by Mr. T. O. Barlow, are nearly ready for publication, together with 'The Bride of Lammormoor,' by the same artists, a companion to their 'Effie Deans.' M. Waltner has in hand an etching after Mr. E. B. Jones's picture 'A Sibyl,' which was lately at the Grosvenor Gallery Exhibition.

THE system adopted for free admission on Sundays to the exhibition of pictures at the Royal Institution, Manchester, this season is by ticket, and for last Sunday, the first free one, about 3,000 tickets were issued, but a portion only of the holders availed themselves of the privilege of entry, owing presumably to the bad state of the weather in Manchester. The rooms, however, were well filled.

At Messrs. Agnew & Sons' Gallery, Old Bond Street, may be seen a considerable number of pictures, the more important of which we have already criticized. Our readers will, however, not regret to have an opportunity for seeing the following examples, some of which are novelties. There are two luminous and rich waterfalls painted by W. Davis of Liverpool, 'The Mountain Stream' (No. 3) and 'Near Bettway-Cood' (8). 'Odd Fish' (4), by Mr. J. E. Hodgson, is acceptable on account of the beautiful painting of fish in an Algerian shop. 'The Doctor's Visit' (17), an interior with an Algerian lady, by the same, will be remembered. 'Young Eyes for the Old' (21), a child threading a needle for an aged woman, is by M. E. Frère; likewise 'The Young Translator' (66), 'The Little Drummer' (117), and 'A House at Antwerp' (158). 'A Winter's Morning' (27) is a glowing snow-piece by M. L. Münthe. Herr Schenck's masculine 'Goats in Distress' (31) we admired at the *Salon* some years ago. Signor H. Corradi's 'Moonlight, Venice,' (53) has many charms. 'The Connoisseur examining a Painting' (57), by M. E. Fichel, shows the best form of a hackneyed subject, and is careful and delicate. 'Brothers of the Brush' (65), painters at work on the front of a dismal London house, by Mr. E. Crowe, impressed us long ago at the Academy. 'The Concert' (80), a musical party, is among the more refined of the works of M. Tissot. Although it is deficient in brilliancy, and to be improved by additions to the beauty of the ladies, there is abundance of cha-

acter in this noteworthy picture. By the same is 'Blue and White' (87), a party at breakfast in the bay window of an old room. Mr. Edwin Ellis has painted with power, richness of tone and colour, but with each element pitched too high for refinement, and every part exaggerated, an interesting coast scene called 'Towing Timber, Barmouth' (89). 'The Woodlands' (93), though hot in colour, has most of the fine qualities of the art of its painter, Mr. Linnell. Besides these we noticed 'Half Hours with the Best Authors' (102), girls asleep over "good books," by Mr. Calderon; two sketches—'Study of Trees' (126) and 'Study of a Horse' (129)—by G. Mason; 'Moonlight' (134), by J. Stark; 'A Study from Nature' (138), by Constable; 'The Festival of Pomona' (153), the energetic dance of a Roman family in a garden, by Mr. Alma Tadema; and other works by Messrs. T. Faed, J. Bertrand, J. D. Watson, F. Heilbut, H. Hardy, B. Riviere, P. A. Protain, L. Fildes, G. Morland, Crome, Nasmyth, Bonington, J. Holland, and John Brett.

We have been overwhelmed with letters regarding Constable's picture in Nayland Church, with which we have no space to deal this week.

MUSIC

THE WEEK.

MR. MAJESTY'S.—'Les Huguenots' and 'La Favorita.'
CRYSTAL PALACE.—Fifth Saturday Concert.
ST. JAMES'S HALL.—Monday Popular Concerts.

THE cognoscenti of the opera have waited long for the advent of a new dramatic soprano worthy to be accounted a legitimate successor of Pasta, Schroeder Devrient, Gisi, and Tietjens. That Madame Giovannoni Zacchi will fill the vacant place does not seem likely, for she lacks some of the attributes which are most desired in a great lyric artist. But it is doing her no more than justice to say that her assumption of the rôle of Valentine in 'Les Huguenots' last Thursday week was more satisfactory than any witnessed of recent years on a London stage. She is possessed of a full, powerful, and penetrating voice, unalloyed by vibrato, and apparently under good control. Madame Zacchi refrained from attempting that great test of vocal endurance, the sustained *c* in the duet with Marcel; but at other times the compass of the music did not appear to occasion her any inconvenience. Her style is essentially dramatic, although she did not manifest the possession of any extraordinary histrionic powers. A further opportunity of gauging her capacity will be afforded by her embodiment of Lucrezia Borgia, advertised for Thursday evening. The less said about the general interpretation of Meyerbeer's masterpiece the better. With the exception of Madame Trebelli, the whole of the performers were unsatisfactory, and some of them beneath criticism. On Friday Signor Manfrini, another *débütant*, essayed the difficult rôle of Fernando, with very indifferent success. It was stated in the house that the singer had only arrived from Italy on the same day, and much may be excused under the circumstances. But Signor Manfrini has obviously passed the plenitude of his natural powers, and, though still capable of good declamation, cannot render justice to such an air as "Spinto gentil." The public, thanks to Mr. Armit, is being enabled to form a decisive opinion of the present status

of lyrical art in Italy. The experiment is instructive, and in a certain degree interesting; but it is far from pleasing. Comparisons may be invidious, but they are sometimes necessary; and if we contrast the present performances at Her Majesty's Theatre with those given under Mr. Carl Rosa's management last winter, it becomes a question whether the time has not arrived for hackneyed Italian operas performed by third-rate artists to give place to something infinitely superior in lyric art. Public support is a matter of certainty; it is the enterprise alone that is wanting.

After many years of undeserved neglect the works of Hector Berlioz seem at length to be taking the position to which, in spite of occasional eccentricities, they are fairly entitled. It is only a few months since his 'Harold' Symphony was given at St. James's Hall, under the direction of Mr. Ganz, and last Saturday it formed the opening number of the programme at the Crystal Palace, where it had been previously given in November, 1878, just two years ago. Every fresh opportunity of hearing this most interesting work enhances our opinion of its great musical value. Much that on a first acquaintance appears vague or crude becomes clear as we grow more familiar with it. This is especially the case with the "Orgy of Brigands," which forms the *finale*, and absolutely demands study and repeated hearing for its proper appreciation. We still adhere to our opinion that the second and third movements (the "Pilgrims' March" and "Serenade") are the finest parts of the work; but we feel sure that the whole symphony needs only to be well known to become, in the best sense of the term, a favourite with the public. The performance on Saturday was most excellent, the solo viola part being admirably rendered by Herr Straus. A very interesting novelty was produced at the concert in Mozart's charming serenade for stringed orchestra, entitled 'Eine kleine Nachtmusik.' This is one of a class of pieces of which Mozart produced at least a dozen, hardly any of which are generally known in this country. The work in question was written in 1787, four years before the composer's death, and a month or two before 'Don Giovanni'; it therefore dates from its composer's ripest period. It is but a small piece as regards length, but every movement bears the genuine Mozart stamp and reveals its author at once. The character of the melodies, the simplicity and, at the same time, the perfect finish of the workmanship, are as characteristic of the composer as anything to be found in 'Don Giovanni' or 'Figaro.' Though the work is published among Mozart's quartets, it is evident, both from the inscription on the autograph and from the style of the music, that it was not intended for solo instruments, and that therefore the performance at the Crystal Palace by the whole of the strings was not open to the objection so frequently and justly urged against the performance of chamber music by full orchestra. Madame Koch-Bossenberger, from the Royal Opera, Hanover, made her first appearance at the Crystal Palace on Saturday. She possesses a soprano voice of sufficient power and very remarkable compass, ascending with apparent ease to

z in alt. She gave a concert aria by Mozart, "Ma che vi fece, o stelle," with great brilliancy, and subsequently songs by Jensen, Schubert, and Eckert, besides Philine's air from Thomas's 'Mignon.' M. Saint-Saëns's clever Overture to 'La Princesse Jaune' concluded the concert.

With the resumption of the Monday Popular Concerts at St. James's Hall last Monday the London musical season may be said to have commenced in earnest. The history of Mr. S. Arthur Chappell's enterprise, which has now entered upon its twenty-third year, is too familiar to need recapitulation. Happily the Popular Concerts are now an established institution, and they have done more to promote a taste for, and a knowledge of, high-class music than any other concerts in London. The programme of Monday last included one item of great interest. This was Mozart's Serenade in *a* flat for two oboes, two clarinets, two bassoons, and two horns, written in the year 1781, immediately after 'Idomeneo.' A somewhat later work for the same combination of instruments—the Serenade in *c* minor—was produced last February at one of the Saturday Popular Concerts, and noticed in our columns (*Athen.* No. 2730). The serenade given on Monday, while in no way inferior to its companion, is even more attractive in style, being less serious in tone and much more brilliant. It was originally written for six instruments only, the addition of the oboes having been an afterthought. Hence the clarinet parts are much more important in this work than in the Serenade in *c* minor, and the music gains in proportion. Of the five movements of which the work consists it is difficult to select one for special praise; but the favourite number will probably be the *adagio*—an exquisite conversation between the instruments, of which Mozart knew so well how to show off the distinctive features. The serenade is by no means easy for any of the executants; but the performance by Messrs. Dubruoc, Horton, Lazarus, Egerton, Wotton, Haveron, Mann, and Standen was perfection. Finer playing could not have been desired. It is to be hoped that Mr. Chappell may continue his researches among Mozart's Serenades and Divertimenti; he will find many works which are well worth reviving. There is, for instance, the delightful Serenade in *a* flat for thirteen wind instruments, which as a piece of tone colour is superior to either of the works he has yet given us; and, to name but one other, there is a charming Divertimento in *d* for strings, one oboe, and two horns, recently published for the first time in the new edition of Mozart's works, which would well repay his attention. The rest of Monday's programme consisted of familiar pieces. Mdlle. Janotha played Mendelssohn's Variations in *a* flat; Signor Piatti gave Locatelli's Sonata in *d*; and Beethoven's Trio, Op. 11, in which the pianist was joined by Mr. Lazarus and Signor Piatti, concluded the concert. Madame Koch-Bossenberger, of whose *début* at the Crystal Palace we have already spoken, was the vocalist.

Musical Society.

THE annual festival service of the London Church Choir Association was held in St. Paul's Cathedral on Thursday, the 4th. This associa-

tion has now entered on the eleventh year of its existence, and we cannot doubt it has been the means of promoting improvement in the musical arrangements of many churches. Forty-two choirs took part in the above-mentioned service, the total number of voices amounting to 600, or 273 boys and 326 men. The music was, as usual, composed expressly for the occasion. The double chants were by Mr. F. G. Ogbourne; the 'Magnificat' and 'Nunc Dimittis' by Mr. C. E. Stephens; an eight-part anthem, "The Lord hear thee in the day of trouble," by Mr. Hamilton Clarke; and hymn tunes by Messrs. W. H. Bayne, J. B. Calkin, J. R. Murray, J. F. Bridge, and F. E. Gladstone. Mr. H. R. Bird was the organist, and Mr. J. R. Murray the choirmaster.

THE prospectus of the Royal Albert Hall Choral Society, which reached us just too late for notice last week, announces a series of eight concerts for the coming season, the first of which took place on Thursday, when 'Judas Macabeanus' was given. The other works selected for performance are the 'Messiah,' 'Elijah,' the 'Hymn of Praise,' Rossini's 'Stabat Mater,' and Macfarren's 'St. John the Baptist,' which has not before been heard at the Royal Albert Hall. The prospectus further states that arrangements are pending for a grand performance of Sullivan's 'Martyr of Antioch.' Mr. Joseph Barnby will continue to hold the post of conductor, and Dr. Stauner will, as heretofore, preside at the organ.

HAYDN'S 'Creation' was given at the first concert of the Brixton Choral Society, conducted by Mr. W. Lemaire, last Monday evening.

At Mr. George Riseley's fourth Monday Popular Concert at the Colston Hall, on the 1st inst., Schumann's Symphony in *a* flat, and the overtures to 'Ruy Blas,' 'Tannhäuser,' 'Semiramide,' and 'Der Freischütz,' were the chief works performed.

It is intended next May to give three complete performances of Wagner's 'Ring des Nibelungen' at Berlin, in the Victoria Theatre. The Leipzig Opera company is to be engaged, and to be supported by Frau Materna, Hart and Frau Vogl, and Herren Jäger and Reichenberg. Herr Seidl is to be the conductor.

DRAMA

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THE WEEK.

PRINCESS'S.—'Hamlet.' Hamlet, Mr. Edwin Booth.
THERE are two sources from which a light of illumination may be directed by an individual actor upon a character such as Hamlet. From accumulated stores of analysis and criticism there may be drawn a conception which, embodying the latest conclusions of scholarship, is to the playgoer what a critical text is to the student, or the passionate temperament and the insight of an individual exponent may charge a representation with a fire which burns through it and reveals what before was hidden. A man capable of the latter effort is a great actor, one who accomplishes the former and easier task is ordinarily described as a sound artist. Mr. Booth is a sound artist.

So far as the present generation is concerned, Signor Salvini's representation of Othello is the principal, if not the only, instance that has been witnessed of revela-

tion emanating directly and wholly from the actor. Since the retirement of Macready a dozen more or less competent artists—English, French, German, Italian—have brought to bear upon the character of Hamlet a large amount of very varied reading and of intelligent speculation. Before the arrival of Mr. Booth—dismissing all thought of his brief season at the Haymarket in 1861, and regarding the present performance as his *début*—four men may be held to have contributed during the present half century to the adequate interpretation of Hamlet. These are Emil Devrient, who from German sources threw a strong light upon the manner in which certain scenes are to be played; Charles Kean, who, foraging in the past, selected and discarded with judgment; Fechter, who brought a large amount of intelligence to bear upon stage business, and as an iconoclast did good service; and Mr. Irving, who, with an insight subtler than any of his predecessors whom we have named, went near informing the character with something before unrecognized, and would probably have succeeded in so doing had not a curiously erratic and occasionally grotesque method impaired the value of his efforts, and drawn on him a kind of criticism which discouraged further experiment.

Mr. Booth's chief merit consists in giving a most temperate, thoughtful, and judicious rendering of Hamlet. The latest conclusions of scholarship are accepted by him and reproduced upon the stage; there is no attempt to force upon the public new readings solely on account of their novelty; variations from former practice are enforced by a certain amount of authority; and there are few recent suggestions of criticism the value of which has not apparently been tested. From the German stage Mr. Booth has thus taken the idea of holding the sword in front of him like a cross while following the Ghost, while the idea, which also found favour in Germany, that Hamlet should cover his face with his cloak while listening to his father's condemnation of his mother's conduct, is dismissed. It is impossible to follow *seriatim* the numerous instances of conformity with precedent or departure from it which are exhibited. One change that is made in the representation, that of introducing the Player Queen in the second act in the costume of a boy, was first recommended in these columns. Mr. Booth may claim the credit of being the earliest to profit by it.

The cardinal fault in Mr. Booth's conception of Hamlet seems to be that it shows an almost slavish respect for the letter, and treats as formal and significant utterances what are, in fact, mere expressions of temporary and transitory feeling. This is frequently illustrated. When Hamlet says to his mother, "Look on this picture and on that," there is some justification for bringing forward two paintings, since such may easily have been at hand. When, however, addressing Rosencrantz and Guildenstern, he says, *ad propos* of the poor repute into which the players are said to have fallen, "It is not strange; for my uncle is King of Denmark, and those that would make mows at him while my father lived give twenty, forty, fifty, a hundred ducats apiece for his picture in little,"—we quote from Mr. Booth's acting version,—there is something prosaic in

assigning a directly offensive application to these words by making Hamlet lift miniatures of Claudius from the breasts of his two colloquutors. It is needless, moreover, to draw the dagger from its sheath on the words "a bare bodkin." Perhaps the strongest instance of this kind of over-caution consists in bringing Hamlet on the stage in the last act in a suit of sables. Not at all an improper or an unbecoming dress is this, though its effect is not in proportion to its costliness. It suggests, however, in connexion with the general treatment of the text, that the actor has read as a direct declaration of purpose the words spoken by Hamlet when he is told by Ophelia that his father's death occurred two months ago, and not within these two hours, as he has wildly stated. "So long?" says Hamlet. "Nay, then, let the devil wear black, for I'll have a suit of sables." To take these words seriously is treatment altogether too matter of fact. One more instance of a similar kind is more important, seeing that, in order to force upon a passage a meaning it does not bear, a speech of Ophelia ordinarily given is excised. "You are as good as a chorus, my lord," says Ophelia, in answer to some explanation of the murder of Gonzago which Hamlet affords. To this he answers, "I could interpret between you and your love if I could see the puppets dallying," and Ophelia once more retorts, "You are keen, my lord; you are keen," words which provoke Hamlet into coarseness. Mr. Booth speaks the first half of the sentence as an aside, and, conjoining the second portion with a subsequent speech, forces on it a new meaning. "I could interpret between you and your love" is inaudible to Ophelia, and is spoken with a sort of melancholy. "If I could see the puppets dallying" is then delivered as an expression of impatience, and is at once followed in the same strain by "Begin, murderer; leave thy damnable faces and begin."

This alteration, which a keen, excellent, and generally judicious critic, Mr. W. Winter, incorporates in the acting edition of 'Hamlet,' has for result to substitute a wrong meaning for one that, besides being right, is just as intelligible, and to detract from the value of the exposition of Hamlet's character which is afforded. That Hamlet, while giving up his claim on Ophelia, whom he thinks in league with his enemies, is strangely tortured is evident, and the utterances to her in which in the play scene he indulges, though ascribable to his assumed madness, are, in fact, outbursts of restlessness, jealousy, and discontent.

It is needless to multiply instances of departure from the character of Hamlet. Mr. Booth's method is interesting, but not altogether satisfactory. The extreme temperance and sweetness of his Hamlet seem at times out of place. In his dealings with Ophelia, and even in his conduct towards Horatio, they are defensible, and their effect is pleasing and satisfactory. At other times, as in the closet scene and the graveyard scene, they are less good. His delivery is admirable, not only in intelligence, but in elocutionary ability, in which respect it stands altogether apart from most English performances. The attitudes employed are almost always well chosen. No attempt is made to force "points," and no eccentricity

or affectation disturbs the audience. The shortcomings that chiefly interfere with the hold of the actor are that his performance strives vainly by restlessness to escape the charge of monotony, and that there is a lack of passion, command of which is apparently outside Mr. Booth's resources. It would be easy to adduce instances of scenes which receive from the actor added beauty. Such are, to mention one or two only, the lines concerning the shapes of the clouds, which are spoken while Hamlet looks through a window, the addresses to the players, and especially the passage from familiarity to earnestness in the injunction not to mock Polonius, and the start on the recognition that the obsequies he contemplates are those of Ophelia. On the other hand, the scenes of action and of strongest passion, the close of the play scene and the death scene, lose a portion of their effect. Many assumably competent actors had been secured to support Mr. Booth. It cannot, however, be said that they rendered him much service. The chief object of the Ghost appeared to be to reveal in the strongest light the stalwart and substantial form of his exponent. Mr. Leathes's intelligent conception of Laertes was marred by the affectations of manner into which during the past year or two he has been betrayed. Mr. Farren's Polonius might almost have been mistaken for Adam in 'As You Like It,' and Mrs. Vezin's Gertrude showed none of the gifts we expect from an actress of her stamp. During the closet scene she fell into that feeblest of errors of never once following the direction of Hamlet's distracted gaze, a thing in real life absolutely impossible. Miss Maud Milton's Player Queen was good, and Miss Gerard's Ophelia developed towards the close high excellence. During the early acts nothing beyond formal prettiness was shown. In the closing scene, however, of her appearance, in which she distributes flowers to those around her, she displayed singular intelligence. Her manner of caressing her brother and the Queen as by some instinct of remembered tenderness, and the pulseless falling off of vacant fingers when the transient light of emotion died from her eyes, were fine, as was her momentary shriek upon recognizing her brother. The play is, on the whole, effectively mounted.

Dramatic Society.

IN spite of the feeling of excessive height which is produced in the Princess's Theatre, and in spite of some confusion of styles in the decorations, the general impression produced by the new theatre is favourable, and Mr. Phipps, the architect, may be congratulated upon having efficiently discharged his task of including a new theatre within the walls of the old. The approaches and lobbies are excellent, and the entire portion of the house which is without both the stage and auditorium, and includes the foyers, dressing-rooms, smoke-rooms, and the like, is excellent. A special feature is the handsome entrance hall. In many respects the new building is satisfactory, and in some it is in advance of most existing theatres.

EMIL PALLERKE, the author of an excellent and far-famed book upon Schiller and his works which has passed through repeated editions, died at Eisenach on October 28th, at the age of fifty-six. He was born at Tempelburg in Pomerania, and, after studying philosophy at the universities of Berlin and Bonn, turned his attention to

history and the drama. For seven or eight years he acted at the Oldenburg Stadttheater, and assisted powerfully in elevating the character of that stage, mainly by persuading the actors to meet together regularly for the common study of their parts. In 1861 he left the stage, and began to give dramatic readings in the great cities of Germany, Austria, and Switzerland, with brilliant success. His own plays, although some of them were acted at Oldenburg, were regarded by himself as studies. After his retirement as a public reader he lived at Weimar and devoted himself chiefly to the study of Shakspeare. Two of his own dramas, 'King Monmouth' and 'Oliver Cromwell,' bear witness to his interest in English seventeenth century history.

The revival at the Odéon of 'Charlotte Corday,' the historical drama of Ponsard, has been accomplished with some *clat*. Costumes of the utmost exactitude are obtained, and the representatives of Robespierre (M. François), Danton (M. Dumaine), and Marat (M. Clément-Just) reproduce faithfully the likenesses of these personages. Madame Tessandier is Charlotte Corday, and Madame Alice Chêne, Madame Roland.

A CATALOGUE of books to be sold on Tuesday and Wednesday next by Messrs. Puttick & Simpson includes some scarce theatrical works, among which are collected editions of dramatists of the seventeenth and eighteenth centuries whose works have never been reprinted.

TO CORRESPONDENTS.—C. E. B. E. P.—W. R.—J. B. D.—J. S.—T. H. C.—W. L.—F. S. L.—L. G.—A. F. M.—received. No notice can be taken of anonymous communications.

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|--|--|
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CONTENTS.

SIR GAVAN DUFFY'S HISTORY OF "YOUNG IRELAND"	657
FULLER'S MONOGRAPH ON SPINOSA	660
CHERRY'S HISTORY OF THE BOWMAN ARMY	660
VICTOR HUGO'S NEW POEM	670
NOVELS OF THE WEEK	672
LIBRARY TABLE—LIST OF NEW BOOKS	673-674
THE VOICE OF THE HILLS; THE LONGEVITY OF EDWARDS; THE "QUARTERLY REVIEW" ON THE NEWSPAPER PRESS; THE BIOGRAPHY OF LUTER; A COPY OF "QUEEN MARY"; BALLE; NOTES FROM CAMBRIDGE	674-676
LITERARY Gossip	676
SCIENCE—LIBRARY TABLE, GEOGRAPHICAL NOTES; NOTES FROM TOBACCO; SOCIETIES; MEMORIALS; Gossip	677-679
FINE ARTS—ART FOR THE FUTURE; NEW PRINTS; NOTES FROM NAPLES; THE ANCIENT PHRASES AT ALEXANDRIA; Gossip	679-681
MUSIC—THE WEEK; Gossip	682-683
DRAMA—Gossip	683

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Young Ireland: a Fragment of Irish History, 1840-1850. By Sir Charles Gavan Duffy, K.C.M.G. (Cassell & Co.)

SIR GAVAN DUFFY'S "fragment of Irish history" turns out to be even more of a fragment than the title-page of the book itself indicates. The dates 1840-1850, which immediately succeed the above description of its contents, should mean that its subject matter embraced the whole or nearly the whole of the intervening time. It is as well to make it known at once that this is not the case. The narrative, so far as the present volume is concerned, stops short about the autumn of 1845, and a fly-leaf fronting the concluding page announces that Part II. of "Young Ireland," "completing the work," is "in preparation."

Whether this discovery tends to create disappointment in so much of the history as is to hand may or may not be the case, but that something approaching to that feeling is likely to be experienced by an ordinary reader before he has perused the seven hundred and seventy odd pages of which this instalment alone consists is but too probable. Sir Gavan Duffy has a story to tell, and in many respects and in many parts a story of great interest, and he is pre-eminently qualified by position, by ability, and by familiarity with the events, for the task he has set himself. He, moreover, advances a further and a just claim to public confidence when he urges that "a larger experience of mankind, the responsibilities of political office, and leisure for reflection" have enabled him to scrutinize the events recorded "from a new point of view, and to revise whatever was rash or ungenerous in earlier judgments." But, unfortunately for his readers, Sir Gavan Duffy is unnecessarily diffuse in telling his tale. The superabundance of quotation and somewhat wearisome legal details, which he introduces and dwells upon excessively, can be interesting only to the few who, as actors in the scenes or as experts, have a special interest in them; they are not likely to secure the sympathy and attention of the reading public generally. There is a common want also of unity of design rather too conspicuous throughout; and the "Birdseye View of Irish History," which he inserts after his first three chapters, is not only a wholly needless and inartistic interpolation, but scarcely

characterized by the spirit of forbearance towards political opponents which distinguishes the rest of the work. Had the book been curtailed by one half, or, better still, the two volumes which we are promised melted into the one which we are given, a greater success might have been predicted for the venture.

For the theme is in itself—as has been said—one in many respects of great, and in some of even pathetic, interest. The rôle which that party which was called, rather than called itself, the Young Ireland party set itself to perform in Irish politics was a rôle which in its inception, at all events, was pure and noble. It may fairly be doubted if Sir Gavan Duffy does not somewhat exaggerate its after influence when he ascribes to the controversies of those days "for the most part the opinions which influence the public mind of Ireland at present, or promise to influence it in any considerable degree among the generation now entering on public life"; but that they had a wholesome as well as unfortunate influence on the Irish character need not be denied. To raise the people to political fitness for self-government, and to procure them the opportunity of it, by educating their intelligence instead of merely stimulating their passions; to appeal to them rather by the history of the past than through the hardships of the present; to free them from the slavish dependence upon leaders, either lay or clerical, to which they were only too prone; to evoke the spirit of national pride, and put it in the place of the blind instinct of resentment,—something like this was the ideal that the Young Ireland party set up, and towards the attainment of which it worked with a consistency, ability, and devotion in themselves admirable. The typical Irishman of that day, it should be remembered, did really bear some resemblance to that typical Irishman of the stage with whom the present generation is familiar (there and nowhere else): he of the lower class ragged, reckless, and vindictive, while brimming over all the while with native humour; he of the higher class a swaggering, fox-hunting, dissipated squire, ever in advance of his means and rack-renting his tenants, who nevertheless looked up to him as a sort of chieftain with clannish faithfulness. How sorry a political unit was either one of these types, and how ill fitted to secure the honest working of representative institutions, it needs not to say. The Roman Catholic Emancipation Act had rather lowered than raised the political character in the brief interval since it had become law. In the days of the penal code the bitter bondage in which three-fourths of the inhabitants were held had spared them, at all events, the humiliation of begging from the bounty of their oppressors, by placing the temptation to do so quite beyond their reach. Neither the legislature nor any office of emolument under the Crown was open to them. But after the Relief Bill not only might a Catholic aspire to be a member of the Imperial Parliament, but the becoming so placed at his disposal an amount of government patronage considerable at any time, but especially considerable just at this juncture, when O'Connell was in firm alliance with the Whigs in office. The consequence was that Irish representatives—

and their constituents still more—were generally shamefully venal. "The time had not yet come," writes Mr. Sullivan ('New Ireland,' chap. vii.), "when personal integrity and purity of private life and character were weighed in estimating a man's title to public confidence and esteem. The 'popular member' in those days was returned by a combination of patriotic enthusiasm and religious influence, supplemented by the necessary amount of bribery and intimidation." Against this condition of things it was that the Young Ireland party took the field and waged unremitting warfare. All their weapons were at first both professedly and actually of a purely literary nature. Men for the most part of perfectly stainless character, ardent, industrious, and absolutely sincere, in the first bloom of youth (the oldest of the original members was under thirty), they brought to the conflict considerable powers of sarcasm, of reasoning, and of invective, and they were aided by an outburst of genuine national poetry, which flowed in Ireland for the first time for centuries. Their medium of communication with their countrymen was the *Nation* newspaper, at the commencement their sole medium, though later on some of them took a prominent part in public meetings too. Sir Gavan Duffy gives an interesting account of how this celebrated periodical was projected and started. A casual meeting in the Irish courts of law brought him into communication with two young barristers, ardent patriots like himself, Thomas Davis and John Blake Dillon.

"They put off their gowns, and we strolled into the neighbouring Phoenix Park. I learned that they had abandoned the *Morning Register*. After a long conversation on the prospects of the country, we sat down under a noble elm, within view of the park gate leading to the city, and there I proposed a project which had been often in my mind from the first time I met them, the establishment of a weekly newspaper, which we three should own and write. They listened eagerly to the proposal, but they had no money to spare, and were unwilling to accept any responsibility which might involve them in debt. I was able to find capital to a moderate extent, and I solved the difficulty by undertaking to become sole proprietor if they aided me in the management, and in this arrangement they gladly concurred."

Duffy was the editor as well as proprietor, but the leading spirit was Davis, a man by universal testimony of a singularly gentle, amiable, and affectionate nature. A single stanza of his—not given in the present work, but taken nearly at random from among the many hundreds of similar ones which he continued to contribute to the *Nation*, almost to the day of his death, with unflagging energy—may be quoted to show the spirit which he sought to infuse into his party at this time:—

—Freedom comes from God's right hand
And needs a godly train;
Th' righteous men can make our land
A nation once again.

To what extent, and from what causes, these sentiments were afterwards ignored, and the humane and moral policy here foreshadowed was perverted; by what melancholy events the Young Ireland party was hurried into the excesses for which it was responsible later on—for this portion of the narrative we must wait for that second volume of Sir C. G. Duffy's work which we

are informed is "in preparation." The present one ends with the death of Davis, a not inappropriate point at which to pause, for with him died the brighter and more conciliatory and less-known phase of the Young Ireland agitation, and the darker and better known one began in which he had no part.

Spinoza: his Life and Philosophy. By Frederick Pollock. (O. Kegan Paul & Co.)

EVER since Lessing said, "There is no other philosophy than the philosophy of Spinoza," the fame of the Jewish thinker has been steadily rising. For this the reasons are not far to seek. In the first place, Spinoza is, as it were, the Dante of philosophers, inasmuch as his life is interesting apart from his thoughts. With the possible exception of Fichte, Spinoza is the only post-Cartesian philosopher whose career has any romance about it, while at the same time it is the ideal of the philosophic life in its renunciation of all external goods. And further, Spinoza has the advantage over martyrs of free thought like Bruno or Vanini, whose fate was more tragic, that the ideas for which he scorned delight were worthy of the sacrifice. His speculation seems to have attained to something of a prophetic strain, and anticipated in a remarkable manner certain of the most striking tendencies of modern thought. By a method which appears at first sight entirely opposed to that of modern science, he arrived at results which curiously coincide with the outcome of two centuries of investigation.

Mr. Pollock's volume does full justice to both Spinoza and Spinozism. To say that it is superior to anything which has hitherto appeared in English would be to give him but scant praise. The essays of Mr. Froude and Mr. Arnold are the only contributions in English at all worthy of the subject, and these are put out of competition by the small scale on which they were designed. If we must indulge in the futile luxury of a comparative estimate, we must seek beyond the Channel for worthy rivals of Mr. Pollock's book. Of the enormous literature which has gathered round Spinoza, two works alone compete with this volume in fulness of treatment and in sympathetic insight: Dr. van Vloten's '*Benedictus de Spinoza naar Leven en Werken*' and Kuno Fischer's monograph contained in his '*History of Modern Philosophy*' (in the revised form published this year). Mr. Pollock appears to us to have surpassed the latter by his clear insight into the scientific bearings of Spinoza's views, while Dr. van Vloten's treatment is disfigured by an antitheistic bias which obscures his vision on many important points. For the general reader, then, Mr. Pollock's '*Spinoza*' is the best book extant, and it contains in addition many important innovations that will attract to it the notice of the professed student of philosophy. Indeed, it would be difficult, and probably impossible, to point to any English book on a philosopher and his writings which can be put on a level with this one. It should be added that Mr. Pollock has prefixed to his book an excellent bibliographical list of all the works on Spinoza which deserve special attention, and in this has shown generous appreciation of the labours of his predecessors.

Spinoza's life and character are treated of in the first two chapters of the book with full sympathy. Too much stress has hitherto been laid on the solitary and isolated character of Spinoza's life; comparisons to "a Dutch picture of still life" or to one of Ruysdael's cold skies are quoted by Fischer, who accentuates the isolation. Mr. Pollock, on the other hand, calls attention to the social side of Spinoza's life, his relations with De Witt, his courageous conduct during the tumult against him, his friendly dealings with his landlord, &c. The point is of some importance as it to some extent prejudices the practical bearings of Spinozism, which is usually regarded as tinged with egoism. Mr. Pollock has done wisely in giving in an appendix the old English translation of Colerus's life, in which these more pleasing traits occur. Admirable as is the portrait given in the text, we have, as it were, a proof before letters in Colerus's frank admiration of the man whose doctrines he abhorred. Something might have been said about a rather repulsive trait mentioned by Colerus, who reports that the philosopher used to divert himself by making spiders fight; the late G. H. Lewes suggested that he was examining the curious inversion of sexual selection among arachnides, and this is confirmed to some extent by the reference to microscopes which follows immediately in Colerus's text. Mr. Pollock might, too, have corrected the misapprehension of Colerus with regard to the conduct of Dr. Meyer, who was with Spinoza at the last. Colerus roundly accuses him of stealing some coins and a silver knife, but Dr. van Vloten points out that they may very possibly have been his fee and a memento given to him by the dying philosopher. Colerus would naturally have little sympathy with the editor of the '*Opera Posthuma*.' The second chapter supplements the outer events of the life by supplying the personal details of the letters, and gives the philosopher's opinions on subjects not immediately connected with his own theories.

The next chapter deals with the sources of Spinoza's philosophy. This is a question still *sub judice*. While Kuno Fischer declares that Spinoza was not only a Cartesian, but never ceased to be one, Dr. M. Joel, of Breslau, attempts to affiliate him to Don Chisdai Crescas and other Jewish philosophers of the Middle Ages, and Prof. Sigwart would trace the germs of Spinozism in Giordano Bruno. Mr. Pollock sides with the last two critics to a great extent: he gives reasons for holding that Spinoza was never a Cartesian, however much he may have been influenced by Cartesian method and physics. An excellent summary of Spinozism is given (pp. 84-88), which shows Mr. Pollock to be completely master of his subject, and then the three chief elements are assigned to their respective sources: pantheism to the Jewish philosophers, monism and the *conatus* to Descartes. This view appears to be as just as it is novel, and at the same time due care is taken to insist that Spinoza is in reality original in his welding together of the borrowed doctrines. Mr. Pollock has had the good fortune to discover an additional connexion with mediæval Jewish philosophy with regard to the most perplexing part of the '*Ethics*,' the "eternity" of the mind. The connexion of this with the Averroistic

doctrine of the *voûr wougnâts* has hitherto escaped even the learned Orientalists who have dealt with the subject. Mr. Pollock traces it to Gersonides, and assumes that Spinoza might have met with it there. There is no need of any "assumption" that Spinoza was "not unacquainted with the writings of Gersonides" (p. 291), since Spinoza mentions him by name in one of the additional notes to the '*Tractatus Theologico-politicus*,' discovered by Böhmer and reprinted in Ginsberg's edition. This shows that Spinoza kept up his reading in Jewish philosophy later than 1670, and confirms the general position held by Mr. Pollock. In treating of Spinoza's indebtedness to Descartes's physics, the error of the latter in taking quantity of motion to be constant is pointed out (Prof. Clerk Maxwell was the first to do so, if we remember rightly, in the article "Atom" in the '*Encyclopædia Britannica*'), and it is suggested that Spinoza saw its erroneousness towards the last. We may perhaps be allowed to remark that the late Prof. Clifford's influence on his friend has given a reality to Mr. Pollock's criticisms on physical matters which is utterly lacking in the foreign criticisms of Spinoza.

The next six chapters supply an admirable analysis of the '*Ethics*.' The subject prevents any criticism in detail of this part of the book, but a word or two must be devoted to the general treatment. Mr. Pollock has overcome the difficulties of expounding the '*Ethics*' most thoroughly. He effects this by translating Spinoza, so to speak, into the language of contemporary science. The feat is remarkable in every way. Fischer and Camerer content themselves with a somewhat laborious analysis of Spinoza's views in their original form, but Mr. Pollock is so penetrated by the spirit of Spinozism that he enables his readers not only to understand Spinoza more clearly, but likewise to apply his views to contemporary problems. As a result his account is more full of life, more capable of comprehension, and, above all, more readable, than any we are acquainted with. By this method Spinoza is rendered more modern than any of the classical philosophers; he appears to live again. At the same time the plan has its dangers; and it is difficult to avoid thinking that Mr. Pollock has made Spinoza too scientific, though it must be allowed that he has effected an immense improvement by insisting on the scientific strain in Spinozism. He has, it is true, avoided the temptation to take the doctrine of *conatus* as an anticipation of evolution, which was, we believe, his view in his earliest essay in the '*Fortnightly Review*.' But he has explained away all Spinoza's mysticism by this means; after the manner of the Broad Church theosophists, he has "defecated Spinoza's idea of God" (the phrase is Mr. Mark Pattison's) till it has exceedingly little content. The vital importance of the idea in Spinoza's system is allowed by Mr. Pollock, yet it does not come out as a vitally important principle in his modernization of Spinozism; in this respect the old wine loses its savour in the transference to new bottles. Apart from this, however, Mr. Pollock's exposition is excellent; the treatment of the test of truth, causation, relation of mind and body, and

pleasure and pain, may be specially referred to. Again, the exposition of the practical aspects of Spinozism is a distinct advance; Mr. Pollock is here most sympathetic. Altogether this part of the book is quite unique in the power with which the doctrines are presented without their dress of antique phraseology; to use a favourite expression of the philosopher, they are presented "sub specie eternitatis."

The remainder of the book deals with Spinoza's 'Tractatus Politicus,' his relations to theology, and the history of his influence. As regards the first of these subjects, the author of a legal classic can speak with authority, yet we are afraid that Mr. Pollock somewhat overrates the value of the fragment, which he places above Hobbes in philosophic value, though he grants its inferiority in style and subsequent influence. Again, Spinoza's relations to theology are not treated with that sympathy which informs the earlier part of the book. Throughout the work Mr. Pollock deals in somewhat unsatisfactory fashion with the 'Tractatus Theologico-politicus,' which he looks at more in its political aspects. Spinoza is the father of modern Biblical criticism, and no account of him can be complete without adequate recognition of the fact. It may be mentioned that the only serious omissions in the bibliographical list are connected with this subject, viz., Siegfried's 'Spinoza als Ausleger des Alten Testaments' and Dr. Joel's monograph on the 'Tractatus.' For the English reader the omission is not so important, since Mr. Matthew Arnold's essay supplies the deficiency, but the completeness of Mr. Pollock's account is impaired by the inadequate treatment which the subject receives. The neglect of this aspect has somewhat marred the last chapter of the book, on Spinoza's influence. This is altogether too detailed: no individual who can be proved to have been influenced by Spinoza is omitted (some, e.g. Boerhaave, are introduced on very superficial grounds), yet there is no account of the manner and kind of the influence exerted by Spinozism, nor is any attempt made to "place" Spinoza in the general history of philosophy. To sum up our impressions, the book appears to give the best existing account of the Spinozistic tone, the vital principle of Spinozism, and is only inadequate in its dealings with Spinoza's theology.

It would be unfair to part from Mr. Pollock without speaking of the literary merits of his book. His complete sympathy with his subject gives his style at times a dignified fervour which adds life to the exposition. He has besides carefully studied the question, "What is an index?" and given a full answer at the end of his book. Finally, the bountiful translations from the Latin are artfully couched in English that might well be contemporary with Spinoza. It would have been easy for Mr. Pollock to have palmed off his translations as excerpts from a contemporary translation of the 'Opera Posthuma,' which had hitherto remained unknown.

Sketches of Army Life in Russia. By F. V. Greene. (Allen & Co.)

A YEAR ago we reviewed Lieut. Greene's able but somewhat dry record of the

Russo-Turkish war of 1877-78. The present work may be viewed as a sort of supplement of a much lighter and far more interesting nature. In his official work personal adventures and anecdotes were excluded, but what he then omitted he has collected in the present little volume. Lieut. Greene, though not endowed with great descriptive powers, is evidently a keen and careful observer. He witnessed some of the most stirring scenes of the war, and, owing alike to his official position and the popularity of his nation in Russia, enjoyed great opportunities of intimacy with Russian officers of all ranks and of learning many facts and opinions inaccessible to other foreigners. No wonder, indeed, that he was a *persona grata* in the Russian army, for he sympathizes with Pan-Slavic ideas and hates England more warmly than the Russians. According to him the Turks possess no merit save courage. The English are selfish obstructives who have vainly striven to arrest the Czar's civilizing mission. Lord Beaconsfield is a second Machiavelli, and "the most crafty and unscrupulous leader that England has had for many generations"; "who never has been troubled by scruples of humanity, or any other scruples to gain his end."

Obnoxious to good taste, however, as is this vituperative style, there is much in the work before us which will be read with the highest interest, though it must be admitted that there is a good deal of padding and more or less irrelevant matter. Two chapters, namely, one on "The Russian Soldier," the other on "Russian Generals," constitute the cream of the book. When the peasant joins the army the first thing he learns is unquestioning obedience, and too often his officers treat him as if he were nothing better than an animal:—

"I have only too often heard officers, particularly of the lower grades, call a soldier on slight provocation a fool, an idiot, a dog, a pig, and follow it up with blows. I have even seen the first sergeant knocked down and cursed by one of the company officers in front of the whole company in line, for some slight misunderstanding of his instructions. Such cases are, of course, rare exceptions, but one of them leaves an impression on the memory not easily eradicated; and the deed is all the more flagrant because an instance of a soldier striking his officer is, so far as I know, wholly unheard of. Yet in spite of this humility in outward forms, it cannot be said that the soldier degenerates into being servile. Side by side with this unbending discipline there exists a peculiar feeling of good-fellowship and mutual dependence between the officers and men. The men are jovial and good-natured among themselves, and have their own glee songs and dances, in which the officers are daily spectators. They freely discuss the movements of the campaign, and try to reason out—often arriving at a very just appreciation—the causes and effects of their marches and battles. The officers, when in good humour, are always offering some banter or jest, and receiving in turn quite as good as they give—the answers being never disrespectful, but often framed with very great cleverness and wit, and so aptly pointed as to bring down shouts of laughter from the men at the officer's expense."

The regimental officers possess many both of the good and bad qualities of their soldiers. Owing to the want of education in the country generally, it is difficult to find 25,000 officers (the number commissioned) all possessing what in other armies

is deemed an indispensable amount of mental culture. In fact, a large proportion of the Russian officers of the line are intellectually very little superior to the men whom they command. Now the latter being good machines, but wanting in initiative and individuality, these qualities are even more essential in the Russian than in other European officers. Unfortunately, the Russian officers, partly owing to their want of education, partly to the centralization to which they are subject, are not gifted with the power of dealing with unforeseen emergencies, and often, when placed in novel situations, let things take their course.

The chapter on Russian generals deals principally with the characters and careers of Generals Gourko and Skobelev, whose names came much before the public during the late war. Gourko was forty-nine years of age at the beginning of the campaign. He had been all his life in the Cavalry of the Guard, and had seen service both in the Crimea and in the Polish insurrection. During the Russo-Turkish war he distinguished himself first as commander of the advanced guard which pushed over the Balkans; secondly, when, at the head of an army including forty-four battalions, he captured the redoubts which guarded the communications with Plevna. At the capture of the principal redoubt, garrisoned by 4,000 Turks, Gourko employed 16,000 men, and lost 116 officers and over 3,000 men. This result created a great sensation in St. Petersburg society, for the troops engaged belonged to the Guard. Gourko was so much impressed by his losses on that occasion that during the remainder of the campaign he never led his soldiers to a vigorous assault, always having recourse to turning movements in preference. Lieut. Greene sums up his character as follows:—

"Gourko is the least popular of the Russian generals: his manner is brusque, he is very harsh with his men, and never pays personal attention to their wants. The men worshipped Skobelev as a legendary hero, they loved Radetsky as a kind-hearted father, but they never developed any personal affection for Gourko. He is a man of restless, untiring energy, a high order of abilities, and he has rendered services of the greatest value; but he never made himself one with his men. He has the brains of a leader, but lacks those qualities which gain men's affections."

Skobelev resembles a hero of romance rather than a modern general. He began life in the Guard, saw some service in the Polish rebellion, went through a course at the Staff College, spent two or three years in the Caucasus, and commanded a regiment of Cossacks in the Khivan war, which obtained him the rank of full colonel; two years later he accompanied General Kaufmann in the first expedition against Khokand, becoming at its close, when only thirty, a major-general, and the next year, at the head of an independent force of only 4,000 men, completed the conquest of Ferghana, of which he was made governor. This appointment he retained till a few months before the Russo-Turkish war. At first he had no special command, but at the passage of the Danube he obtained permission to accompany the leading division, and passed the river by swimming his horse across it. This brought him into notice, and his exploits during the remainder of the campaign are

well-known matters of history. In the great assault on Plevna he established himself in the Turkish works at a cost of 8,000 men out of the 18,000 under his orders, and was driven out next day. The failure was not his fault, for he simply carried out his instructions, and

"from that day his name was spoken of among the soldiers of the entire army in words of fables, as a man whose bravery could not be described. I have heard them speak of him as a general under whom they would rather fight and die, than fight and live under another; for with him they knew they could never come to disgrace, but were sure they would achieve the fame of military heroes whether they gained or lost the day, whether they lived or were killed."

For his exploits at the assault of Plevna, Skobelev was promoted to the rank of lieutenant-general, and given the command of the 16th Division, which soon acquired under his leadership such renown as to be spoken of to this day as "the famous 16th Division." He won the affections of his men not only by his romantic courage and unrivalled skill as a commander, but by his unceasing care for their wants and comforts, and by the profuse liberality with which he advanced money from his own purse for their needs whenever public funds failed.

"In return for his care of his men he demanded of them, first of all, unhesitating, unflinching, unquestioning obedience to his orders. If he ordered a man to do anything, where immediate death was as certain as the sun in heaven, he expected to be instantly obeyed, without so much as even a look of question or surprise. Himself a man of wide reading, speaking many languages, and having travelled in many lands, he gathered about him, in his personal staff, as rough and uncultured a lot of men as I ever saw in officers' uniform; but they answered his purpose to carry orders, and, as he said, if he ordered one of them to ride his horse against the muzzle of a discharging cannon, he would do it instantly."

As regards discipline he was pitiless. If the slightest depredation was committed on the inhabitants, instantaneous and severe punishment ensued. He admitted that he cared nothing for the sufferings of the peasants, but would not allow them to be ill-treated without orders. Speaking of his soldiers, he said, "I want them to feel that they are merely my creatures—that they exist simply by my will." His courage was almost superhuman. Firmly convinced that he should not survive the campaign, he was only anxious to turn his few remaining weeks or months to the most brilliant account. Lieut. Greene says of him:—

"His personal bravery was not only of the most reckless character, but at times it seemed to partake of the merest bravado, in which only extraordinary luck prevented him from reaping in death the well-earned reward of his foolishness. He always wore a white coat, a white hat, and rode a white horse in battle, simply because other generals usually avoided these target-marks. He was perpetually riding at breakneck speed over some fence or ditch, leaving half his staff and orderlies sprawling in it. He never lost an opportunity of displaying courage. He went into battle in his cleanest uniform and fresh underclothing, covered with perfume, and wearing a diamond-hilted sword, in order, as he said, that he might die with his best clothes on. For a long time he wore, with evident affectation, a coat in which he had been wounded, and which had a conspicuous patch on the shoulder. Yet all this was not mere bravado and nonsense, but was the result of thought and

almost cold-blooded calculation. It was intended to impress his men, and it did so. They firmly believed he could not be hit, and whenever they saw a white horse, coat, and cap among them, they knew that was Skobelev, and so long as he was there they felt sure that everything was going well."

From the above extracts it is easy to see that Skobelev is a very remarkable man, and, should he be spared, his name will probably occupy a brilliant place in history. Our author anticipates that he will some day be the Russian commander-in-chief in a war on the Eastern Question, and in that case he will be classed with "the five great soldiers of this century, side by side with Napoleon, Wellington, Grant, and Moltke."

L'Ass. Par Victor Hugo. (Paris, Calmann Lévy.)

To say of this book that it is full to overflowing of poetry and brilliance, eloquence, tenderness, and all kinds of beauty, is almost superfluous, seeing by whom it is written. It is not merely that it dazzles the reader till he fairly sighs for a little dull writing, but every line is as musical and as deeply steeped in colour as though the intellectual substance of the poem had been made to yield to the sensuous expression, after the fashion of Baudelaire and Gautier. This, indeed, is the great triumph in French verse, to grapple with the warring forces of metrical music and of prose precision, and fuse them so masterfully that each seems born of the other. These excellences are specially shown, as might have been expected, in the poet's impeachment of society in regard to its treatment of children:—

Pédagogues ! toujours c'est ainsi que vous faites,
Tout l'esprit humain doit se mouler sur vos têtes;
Péages doit broter dans votre basso-cour,
L'aile morte, et manger de votre foin. Le jour
Où, de votre perruque arrangeant les volutes,
Piers, perchés sur Zola et Bataillon, vous voulûtes
Définir le génie, expliquer la beauté,
Les mauvais estomacs ont dit : Sobriété;
Les myopes ont dit : Boyes ternes; la clique
Des précepteurs, geignant d'un air mélancolique,
A décrété : Le beau, c'est un mur droit et nu.
Donc Rubens est trop rouge et Puget trop charnu;
L'art est maigre; Vénus serait plus belle, déique.
Shakespeare, ce Batan de votre art poétique,
Prodigue image, idée et vie à chaque pas;
La nature, imitant Shakespeare, ne voit pas
Sur une vieille pierre une place vacante
Sans la donner à l'herbe ou l'offrir à l'acanthe;
Le lierre énorme où l'art mystérieux se plait
Emplit Heidelberg comme il emplit Hamlet;
Vous coupez cette ronce auguste qui soupire;
Vous tombez à grands coups de serpe sur Shakespeare,
Maranda, et vous frappez, jusqu'à n'en laisser rien,
Sur le grand chêne où flotte un hymne aérien.

A qui donc croyez-vous persuader, ô cuistres,
Que le beau, que le vrai vous ont pris pour ministres,
Et qu'Horace va dire : Hic laceratus ordo,
Parce que vous tirez des crétins au cordeau ?

N'est-il pas odieux, ô Jean-Jacque, ô Molière,
O d'Anagnin, du droit puisant auxiliaire,
Qui dimais en voyant un roi : Qu'est-ce que c'est ?
Montaigne, ô bon Michel que son père faisait
Éveiller le matin au son de la musique,
Diderot qui raillassa tout le vieil art phibistique,
O libre Hoffmann, planant dans les rêves fougueux,
N'est-il pas désolant, dites, de voir ces gueux
Tatoués de latin, de grec, d'hébreu, ces cancres
Don't l'âme prend un bain dans la noirceur des encres,
Exalter l'enfance en leurs blêmes couverts !
Ne sont-ils pas hideux, ces faux docteurs, savants
A donner au progrès une incurable entorse,
Commençant par l'ennui pour finir par la force,
Du bâillement allant volontiers au bâillon,
Logiques, de Boileau concluant Trestailon,

Vautrait Ronald, couvrant de béates exergues
Piet, Cornet, d'Incourt et Clausel de Cousseigne,
Tâchant d'éteindre l'astre au fond des bleus éthers !
N'est-il pas monstrueux de voir ces magisters,
Oser dans l'horreur de leur lois occultes,
Poser sur l'avenir qui s'envole en tumulte
Avec l'emportement d'Achille et de Roland,
Ayant dans l'œil l'éclair de Vasco s'en allant
Ou de Jason partant pour la plage colchique,
Leur bâton de sergent instructeur monarchique,
Et crier aux esprits : A droite ! alignement !

Even here, however, we see the difference between an intellect such as M. Hugo's—tender, feminine, passionate, and unpenetrative—and the masculine grip of such an intellect as Rabelais's when dealing with the same question—the education of young Gargantua; an intellect that, without any ostentatious, without any of those frantic gesticulations which are best expressed by the word "French," seizes the sophism by the throat, so to speak, and, after choking it, passes on. What a people is this to have once produced a Rabelais!

Indeed, M. Hugo's radical infirmity—and it is the radical infirmity of the modern French temper—is seen in the conception no less than in the structure of this poem. It is an astounding fact that, while other countries grow older, France grows in the matter of subtlety younger. M. Taine is great in generalizations upon national characteristics as the outcome of air, clothing, and food; why did he never light upon this, the most interesting generalization of all? "The Greeks are always children," said the Egyptians. "The French become so with the years" will be the verdict of the future Taine.

That this book—consisting of the arguments of a donkey against Kant, who, it seems, represents the modern temper usually affiliated upon Comte—is being received in France as the perfection of all that is powerful in satire is a striking illustration of the change that has come over the French since the Revolution. They were a humorous if not a subtle people once; but from that ocean of blood and tears France has arisen a new nation: earnest and energetic now as any Teutonic nation can possibly be; brilliant and witty beyond comparison, but humorous no longer. That badinage which serves for humour in France is not humour at all, either in the Rabelaisian or the Moliérian sense; it is nothing but a form of wit—wit in solution perhaps. And the reception of this book is a notable instance of that astonishing simplicity of character which now underlies the French mind, and is at the basis even of its brilliance. It is the great charm of a Frenchman that he never knows when he is ridiculous, as it is the great fault of an Englishman that his morbid consciousness of what an absurd creature the human animal really is makes him shy. None but Frenchmen of the nineteenth century would have dreamed of attacking Kant as typifying the society of our day; none but Frenchmen would have dreamed of putting the attack into the mouth of a donkey; and assuredly none but a French public could read a page of such a satire without smiling—smiling, not with the poet, but at him, as a man possessing power without knowing how to use it.

The conception of the poem is, in fact, an illustration of that obtuseness to the ridi-

culous side of things which, if his fecundity of wit is considered, makes M. Hugo a phenomenon in literature. That the donkey in the poem is to be taken as typifying unsophisticated man is true; but where is the force, and especially where is the humour, of symbolizing unsophisticated man by the creature which, fairly or unfairly, has been for ages considered the type, not of unsophisticated intelligence, but of stupidity? This is just the kind of mistake into which always falls the man who, without the gift of humour, tries to be humorous. M. Hugo has somehow apprehended the fact that incongruity is at the bottom of humour. Now a donkey is considered the type of stupidity. It is incongruous, therefore, to use him as a symbol of the contrary of asinine stupidity—human common sense; therefore it is humorous so to use him! The poet writes his denunciations against things in general, puts them into the mouth of an ass, and thinks that this mechanical incongruity has made them humorous. Suppose that Shakspeare had clapped the ass's head upon Oberon's shoulders instead of bully Bottom's, and that Oberon's poetical utterances had issued from the ass's mouth, would an incongruity such as that have added humour to the poetry? But here is just the difference between the great humourist and the man who tries to manufacture humour. That wisdom from the mouth of harlequin is humorous Rabelais has shown, but serious and savage invective gains no humour and loses emphasis from being put into the mouth of an ass. M. Hugo does not at all understand the requirements of the form of satire he has adopted. Among satiric methods that of marshalling the actual conditions of civilization as they exist at any place or time, and arraigning them before the bar of an outside intelligence unsophisticated by those conditions, has been a favourite in all literatures. And no wonder: it is a method at once piquant and by a certain kind of satirist easily handled. It is a perfectly legitimate and, indeed, admirable method, involving as it does that kind of incongruity which (according to a definition we once ventured upon in these columns) is essentially the incongruity of humour, as distinguished from the kind of incongruity at the basis of mere caricature. That is to say, the forms of life treated by the humourist after this method are tested by what may almost be called an absolute standard, and not by a relative and conventional one, as is the case in caricature. The distinction we are speaking of is easily illustrated: it is the incongruity of caricature, for instance, which makes the Englishman of to-day (dressed in his frock-coat and chimney-pot hat) smile as much at Elizabethan ruffs as at the fantastic roll collars and pantaloons of the first quarter of this century. But it is the far deeper incongruity of humour which would make an angel or a donkey smile at all English costumes alike. If the imaginary critic is a donkey, he must think like a donkey, not like a man, or where is the humour of calling him a donkey? With regard to the form of satire under discussion, the principal faculties required for its successful production are lightness of hand, entire self-dominance, and, above all, playfulness of temper. The incongruity between the form of life satirized and the

ideal standard of the unsophisticated intelligence observing and criticizing it should come out naturally and inevitably, and should seem as little as possible to be an artistic result arranged by a satiric wire-puller. Unless the satirist secures this kind of success he secures no success at all, and his work has that quality of hardness which is the great defect of Edgar Quinet, and which killed the brilliant satirical fancies of Douglas Jerrold as soon almost as they were born.

The goal before the eyes of the satirist should be to appear as unconscious of satire and of a satirical marshalling of the conditions satirized as actually was the real Chinese poet-philosopher Pin, in whose diary are recorded the adventures and the comments on English society of the Chinese embassy to London some few years ago—by far the most deliciously humorous production, we may add, that has appeared in our time, unless perhaps we except the equally unconscious humour of the pictures of English eighteenth century life in 'L'Homme qui Rit,' or the still more splendid sketches of British aristocracy furnished by American interviewers and novelists of the fashionable kind. It cannot be said that in this style of satire the French have ever excelled, in the way that some English writers have excelled, such as Goldsmith in his 'Citizen of the World,' and Hawthorne in the 'New Adam and Eve.' Even La Fontaine in 'Le Paysan du Danube' shows, every now and then, that Gallic eagerness and emphasis which are fatal to this kind of work. Yet it is the best thing of the kind in French. The requisite temper, however, for this method is in its essence Spanish—philosophic, shrewd, lazy, and calm; and perhaps it is only in those French writers where Spanish influence is seen—writers like Molière, for instance, and Le Sage—that we may expect to find even a latent capacity for the kind of humour required in this special form of art. This is not to disparage modern French writers. There is no more interesting person than a Frenchman, but it would be as ungenerous as it would be idle to look for anything Cervantic from him.

In saying so much as this we have pretty broadly hinted that the faculties requisite for the production of the kind of satire in question are exactly the opposite of those for which M. Victor Hugo has become justly famous. His splendid genius is beyond all cavil, but he is nevertheless a standing example of what a powerful factor in literary success is mere emphasis. There is no nonsense so absurd that it will not gain vogue, if promulgated by an emphatic writer. And in real life emphasis rules the world, or did until, of late, irony has begun to supplant it in some countries. Even France herself—who, from some reason or another, has, we say, lost since the Revolution what heaven of the Spanish temper she had under the old régime—seems to be struck now and then with astonishment at the temper, so markedly anti-Spanish, displayed by M. Victor Hugo. As anything other than a purely local satirist he is perhaps the most unsuccessful writer of satire that has ever lived; not, assuredly, owing to any lack of intellectual power and brilliance—much of what is called his poetry

is his brilliant wit—but because he is as a satirist born out of his time. Scolding, in short, has ceased to be an effective satirical weapon. Outside France the people of the nineteenth century have become too knowing for the ingenuous scoldings of M. Hugo to rouse in them anything deeper than a smile, whether he scolds on the right side or the wrong. That there have always been two kinds of satire, the radical opposites of each other—the satire of direct invective and the indirect satire of irony—is no doubt true; but we have outgrown the former kind of satire. Man as he gets older ceases to be scared by thunder.

It may not be for good that this change of temper has come about in England; it may not be for good that Macaulay's essay on Barère is instanced now, not as a proof of Macaulay's power, but of his simplicity; but it is obvious that the change has come about, and it explains why it is necessary to pronounce this latest production of one of the greatest poets and one of the most generous souls of our time a failure as a weapon of attack no less than as a work of art. Remembering as we do the nobility of the man and the splendour of the poet, it is pathetic to see the earnestness with which he belabours the air with what he takes to be a formidable club, whereas all that the reader can see is a giant brandishing a flail, whose rebound bruises his own august head, and bruises nothing else.

With regard to his objurgations about Kant, the reader will most likely be perplexed in some parts of the poem as to whether he should not read Comte for Kant. It must not, however, be supposed that the word "Kant" in the poem is anything more than a word of ornament. It is not to be taken as representing any concept in the poet's mind of the Königsberg philosopher. It is no impeachment of Victor Hugo to suppose that he never read a chapter of Kant in his life, or that if he did read one he failed to understand it. There is no reason in the world why he should read and understand Kant. Coleridge tried to do so, and caused all true lovers of poetry to be very angry with Kant. It is true that Alfred de Musset turned to Schopenhauer and metaphysics, studied Descartes, Spinoza, Cabanis, and Maine de Biran, and obtained "un grand prix de philosophie"; but that was when metaphysics was still, like fencing, a fashionable accomplishment of French youth. All that M. Hugo knows of Kant is that he has the reputation of being not only a philosopher, but a German, and that his name, like that of Thales, Wordsworth, Young, Xenarchus, Tiraboschi, and the hundreds of others that adorn his pages, is useful as an ornament of this the latest of his "poetic runs." The phrase "poetic runs" requires to be defined, as we are in hopes it may supply a want always felt by the critic when seeking to classify M. Victor Hugo's more characteristic productions. The Australian bower-bird builds, besides its legitimate nest, a series of long and brilliant "runs" or arcades in which to play, decorating them with every glittering thing it can find—coloured shells, gay feathers, minerals, and, in default of these, with rags and bones; but the bones

must always be shiny, and the rags must always be coloured. Then they are as good as gems. It is the same with "poetic runs."

NOVELS OF THE WEEK.

The Trumpet-Major. By Thomas Hardy. 3 vols. (Smith, Elder & Co.)

Sylvestra. By A. R. Ellis. 2 vols. (Bell & Sons.)

Dimplethorpe. By the Author of 'St. Olave's.' 3 vols. (Hurst & Blackett.)

Prince Fortune and Prince Fatal. By Mrs. Carrington. 3 vols. (Sampson Low & Co.)

MR. HARDY seems to be in the way to do for rural life what Dickens did for that of the town. Like the elder novelist, he finds his characters entirely in the middle or lower middle class. With the "nobility and gentry" he has nothing to do. In one respect, indeed, he is more fortunate than Dickens. Readers who, like the old Scot, would rather hear the lark sing than the mouse squeak, are probably in these days the majority, and for them Overcombe Mill and the downs of Dorsetshire will have more attractions than the neighbourhood of Golden Square or Lant Street in the Borough. But setting aside invidious comparisons, it may be said that in the ten years or so which have elapsed since Mr. Hardy's first anonymous novel raised hopes that the yeoman class had found its *sacred vates*, his steady progress has fully justified these anticipations. No doubt he still retains one or two of his old mannerisms, notably his tendency to far-fetched similes—as when he compares the ruddy Festus Derriman's teeth to "snow in a Dutch cabbage," and elsewhere to white chessmen hemmed in by the red—and his habit of putting into the mouths of illiterate rustics idioms which we can hardly believe to be theirs, and expressions which are surely not characteristic. His practice, which no doubt has much to justify it, of refusing (in his own words) "to encumber the page with obsolete pronunciations of the purely English words, and with mispronunciations of those derived from Latin and Greek," adds to the unnatural effect of such sentences as these:—

"If Boney could only see ye now, sir, he'd know too well that there's nothing to be got from such a determined skilful officer but blows and musket balls.....You would outshine 'em all, and be picked off at the very beginning as a too-dangerous brave man."

Mr. Hardy has in former books done worse than this, but this is bad enough. Not even his undoubted accuracy of observation in some matters can make us credit that such language as this, even if translated into the correct dialect, would have been within the compass (to use another word of Mr. Hardy's own) of the man-of-all-work in a small Dorsetshire farmhouse at the date when "Boney" was an object of terror. So much for minute criticism. When we come to more substantial matters we have nothing but praise for 'The Trumpet-Major.' It will probably disappoint readers who crave for "sensational," albeit there are plenty of sufficiently exciting incidents in it. The author has not that power of enthralling the reader's interest which is possessed, for instance, by Mr. Blackmore; or if he has it he does not care to exercise it. But he is

second to no living writer in the art of making one see his scenes and know his characters. He called one of his earlier books "a Dutch picture." In 'The Trumpet-Major' there are a dozen such. The supper at Miller Loveday's, in the course of which several of the leading personages are introduced to the reader, is simply perfect of its kind; only the reader will wish Mr. Hardy had given a little more of Sergeant Stanner's song. Excellent, too, almost Rabelaisian in its profusion, is the account of the preparations for Bob Loveday's wedding feast; and full of spirit the description of the same Bob's flight from the press-gang. Nor have we ever in the present story to complain of the introduction without due cause of incidents beyond the bounds of reasonable probability. The personages, too, are admirably touched. It is true, no doubt, that the heroine is, not to put too fine a point upon it, a fool, and the gallant Bob Loveday another; and that the reader cannot help feeling more regard for Matilda of the doubtful reputation than for the correct and ladylike Anne. But Mr. Hardy has always inclined to the cynical rather than to the sentimental; and it should be said also that, like a true artist, he never attempts by any indication of his own preferences to bias his reader's judgment. Yet it can be hardly doubted that he likes his hero. John Loveday, the trumpet-major from whom the book takes its title, is the best character that Mr. Hardy has ever drawn. Indeed, there are few figures in all fiction more pathetic, and in a quiet way heroic, than this simple, loyal, affectionate soldier, who no more dreams of breaking a promise made in a hurry to a number of drunken roisterers than he objects to thrashing one of these very roisterers at a later period for impertinence to the girl he loves, or hesitates to receive on his own bare hands a stream of boiling water to save the same girl from a possible scalding. In all he does he is influenced by two motives: affection for his brother Bob, an easy-going sailor, who exercises to the full his sailor's privilege of being on with the new love before he is off with the old, and love for Anne Garland. Between these two poor John is sorely tried; yet, as Anne is obviously unworthy of him, the reader is hardly inclined either to sympathize fully with his trials or to regret the final result. Still, when the poor steadfast and unselfish man goes off "to blow his trumpet till silenced for ever upon one of the bloody battle-fields of Spain," one feels that, to himself at least, his parting joke about "a soldier's heart not being worth a week's purchase" is eminently inapplicable. In conclusion, we may say that 'The Trumpet-Major,' while it is not one of those books which once begun make the reader forget all his duties until he has reached the end, is distinctly one which, having finished, he will be inclined to keep on his table and look back into once and again.

'Sylvestra' is a story of the last century, a period in which, the author appears to think, life was better worth living than it is at the present day. She enforces this view by a frequent repetition of a dictum of Talleyrand's, not observing, apparently, that his remark had reference purely to France, and by a good deal of smart talk about

Profs. Huxley and Tyndall, also by a promiscuous use of capitals, and a fondness for such forms as "governour," "publick," "it's," and the like. At the same time she hardly does justice to her favourite period when she ascribes to one of its eminent men, as a "bitter epigram," such a tautology as "My Dean's Trade is Religion, and Religion his Trade," which is much as though one were to say, "Miss Ellis's foible is quotation, and quotation her foible." This, if not an epigram, is strictly true, for every chapter is headed with from two to four passages from French or English authors. As to the story, we confess we have not been able to extricate it from the pages of dissertation, historical and political, through which it meanders. It is a good deal to say of any novel that it is the most unreadable ever written, but certainly 'Sylvestra' (which, by the way, is not the feminine of Sylvanus) goes near to establish a claim to that distinction. The book is charmingly got up.

It would be a great improvement to the works of the author of 'St. Olave's' if she could compress them. Their diffuseness is almost intolerable, and it must turn away many a reader who, if he had patience, would find by the time he reached the middle of the second volume of 'Dimplethorpe,' for instance, that there really was something worth reading in it. The writer seems never to have made up her mind whether she is addressing children or grown-up people. At one time it appears she must have fancied that her readers would be children, only to be coaxed into paying attention by a promising show of arch vivacity tempered with silly little jokes; at another she is not only conscious that her book may fall into the hands of intelligent people, but shows that she is capable of amusing them; and then again she falls away and makes men think like school-girls. She is, therefore, an unequal writer. Nevertheless, she has a firm grasp of her story. In 'Dimplethorpe,' at all events, it is very clearly placed before the reader, when the tiresome introduction to it is once got through. The study of character which the author proposed to herself to exhibit is exhibited without vacillation and with considerable skill. Moreover, she has observed closely the ways and thoughts of the better sort of village people, and describes them with pleasant humour. The unfortunate thing about the book is that the story is that of the hero, and his is the character which is least well done. The women are all much better, and two or three of them are excellent.

In 'Prince Fortune and Prince Fatal' there is certainly much in the first hundred pages or so by which the reader is likely to be favourably impressed. Lady Laure is an earl's daughter, and she has two lovers. One of these, the Prince Fortune, is drawn with a good deal of minuteness; he is pictured as shallow, passionate, frivolous, almost brutally heartless, and yet he wins the love of Laure, who is herself shallow and weak, though otherwise lovable enough. So far all is well. The other lover is hinted at rather than introduced to us in the first volume, but he is clearly the more sterling man of the two. Mrs. Carrington may have decided that it would be too commonplace

to give her heroine to the better man; are we doing her an injustice by supposing that this decision was arrived at after she had made considerable progress with her story? However this may be, it is certain that there are all the makings of a villain of romance in the less worthy lover; and there are sundry touches in his portrait which it might have been more artistic to omit in view of the effect which has finally been aimed at. Claude Lorraine, the fortunate hero, does something very like repenting and amending; and this, it may be freely confessed, is the disappointment of the story. Men cast in his mould, with his settled selfishness, callousness, and cynicism, do not repent, and become self-denying and forgiving, especially when all the temptations which it is possible to imagine are heaped and dangled before them. The fact is that Fortune is made to smile on the characters which interest the reader the least, and only when Fortune has made them her permanent favourites do they develop the moral qualities which may seem to adorn high rank and vast wealth. If it were not for this flaw Mrs. Carrington's story would be more decidedly attractive and pleasing than it actually is.

OUR LIBRARY TABLE.

Far Out: Rovings Retold, by Lieut.-Col. W. F. Butler, C.B. (Isbister), as its title indicates, is a reprint of various magazine articles. The author has considerable powers of picturesque description, and brings before his readers with equal ease the desolate North American region, with which he has already made them familiar, the unique wonders of the Yosemite valley, and many fair scenes in South Africa and Cyprus; but his exceptional facility of style and unlimited command of metaphor and illustration form a snare which he does not always avoid. He discusses the political and social action of England in the countries he describes, and his general verdict is very unfavourable. The faults we detect in the American are, he says, only those of the English character under altered circumstances. Our race is always ungenerous to a fallen foe; there is an "innate absence of religion in the Anglo-Saxon mind," seldom even "one touch of sympathy with the prayers of any people or the faith of any creed, hence our rule in the East has ever rested on the bayonet"; we have developed India "only for the usurper," no other race has ever been the better for our rule, and so on. He gives us no credit even for good intentions, and the element of truth in his indictment is weakened by such exaggeration. A slight repetition of the oft-told story of the first Afghan war, ending with the curious misstatement that it was undertaken "in search of a scientific frontier," was hardly worth repeating. His speculations on South Africa are more interesting, and throughout the book there is a fair sprinkling of amusing "personal narrative."

Messrs. LONONANS & Co. send us *Faiths and Fashions*, by Lady Violet Greville. Lady Violet Greville seems to have been rendered sleepless by the fame of the social essayists of the beginning of the last century, and to have desired to see what she could do in the same kind, but in the more cynical vein fashionable in the present day. Unfortunately her cynicism is so lame, so devoid of the "bite" which truth to nature can alone give, so lacking in literary attractions, that her essays simply have the effect of very commonplace lay sermons of the kind which, were they not lay, a judicious rector would soon request his curate to cease preaching. Certain lady satirists of the present day seem to forget that, except in the case

of an extraordinary genius here and there, satire loses all its sting when it divorces itself from truth of observation. There are plenty of things, for instance, to be said against Ritualism, but when Lady Violet talks of the "Ritualistic curate gathering up his skirts as he passes the roiling drunkard in the street," she is talking nonsense, for no human being who knew anything about the matter has ever charged the High Church party with pharisaic neglect of the poor. When she says that in England "it is held gentlemanlike to be in debt, to be hunted down by creditors," &c., she is again simply talking nonsense, and repeating, parrot fashion, the stale satire of an elder time. Nor can we say that Lady Violet's literary embellishments make up for the dulness of her matter. "The loves of the antique Philemon and Baucis," says she, "are respectable enough in Ovid's verse, but in real life Pickwick and Mrs. Bardell only raise a laugh." We really should like to see Lady Violet work out the parallel. Did she never read 'Philemon and Baucis' or did she never read 'Pickwick'? for we must do her the justice to believe that, if she had read both, even in a book so silly as 'Faiths and Fashions' she would not have penned this astounding sentence.

FROM Mr. King's *The War-Ships and Navies of the World* (Spon)—an admirable and compendious volume—the British taxpayer may gather some slight idea what becomes annually of ten millions or so; and, without the trouble of wading through piles of Blue-Books, he may draw instructive, if not satisfactory, comparisons as to the relative economy practised in our own and foreign dockyards, and gain some insight into the practical workings of the various systems of naval construction and maintenance. The author's experience as chief engineer of the New York Navy Yard and superintendent of construction of U.S. armour-clad stamps him as the best possible authority, and his present work is a most impartial review of the actual state of all modern navies up to the present date. In fact, we have here the most interesting portions of Mr. King's own original reports, made to his Government during a two years' tour of observation through the principal dockyards in the world. The illustrations are ample, and accurate details of measurement are given. It is satisfactory to learn that Sir Robert Spencer Robinson's despondent article in the *Nineteenth Century* (March, 1880), on 'England as a Naval Power' (in comparison with France), is contradicted. Mr. King, after quoting this article, says—"That the foregoing comparison is a very erroneous and misleading one is apparent to any one at all acquainted with the condition of the two fleets.....In reference to armaments, it may be safely said that the Woolwich guns are superior, weight for weight, to the French in every respect, unless it be in method of loading; while the steel-faced armour with which some of the British ships are plated represents a considerably greater power of resistance to penetration than iron armour of the same thickness. In regard to the other considerations there is a greater, or at least equal, excellence in the British armoured fleet as compared with the French.....The average speed of the British ship is undoubtedly higher than that of the French." Of the Italian navy we learn:—"If the Duilio and the Dandolo prove to be entirely successful, Italy will possess the most powerful ships in continental Europe; and should the still larger ships, the Italia and the Lepanto, turn out as calculated by the designers, Italy will possess a fleet of fighting ships more than a match for any continental power, France excepted. These, in addition to her cruisers of the rapid type, will cause her co-operation to be valued and her enmity to be feared even by England, France, or Russia, and certainly by any other European power." An instructive account is given of the actions in which the Hunsear was engaged with the Shah

and the Amethyst, when not a single shot from her (the Hunsear's) 300-pounder gun struck either of her antagonists; and, again, with the Chilean armour-clad, when she was captured, when "out of the seventy-six 300-pound projectiles fired by the two Chilean vessels at the Hunsear only twenty-five struck her, and of the forty heavy projectiles fired by the latter ship only three struck one of her antagonists, and not one struck the other," and this was at ranges from 500 yards to 180 yards only! It is to be hoped that the perusal of this book may open the eyes of Lord Northbrook and his successors at the Admiralty to the urgent necessity of associating with our naval attachés in foreign embassies skilled and practical mechanicians both of the constructive and engineering departments. The naval constructors should also practically study the behaviour and stability of our ships at sea; and, above all, the status of the engineer must be raised, and all the prestige of combatant rank allowed to those who nowadays in reality control the manœuvring and fighting capacity of fleets. The engineer students on board the Marlborough should look forward to having as good a chance of some day commanding an ironclad as the naval cadets on board the Britannia.

MR. WARNE sends us neat editions of *Gray, Beattie, and Collins*, and also of *Percy's Reliques*. These "Lanedowne Classics" are well suited to popular use. The same series includes a collection of verse called *Gems of National Poetry*. The selection seems, with one exception, to be eminently judicious; but the terrible woodcut depicting Arethusa leaping down the rocks should be omitted.

Messrs. BICKERS & SON send us a new edition of the late Mr. Dyce's *Shakespeare*. For people who are contented with one edition of Shakespeare's works—and most people do well not to trouble themselves with the disputes of commentators—this is the best, and Messrs. Bickers have improved this new issue by putting the notes at the foot of the page instead of at the end of each play.

Messrs. MANSELL & Co. have sent us a number of Christmas cards, which are marked by a good deal of taste. They are more refined than such cards often are, and although the refinement is a little artificial it is pleasing, and they may fairly rank among the better class of Christmas cards.

WE have on our table *Some Heroes of Travel*, compiled by W. H. Davenport Adams (Society for Promoting Christian Knowledge),—*Greeks and the Greeks*, by the Hon. T. Talbot (Low),—*M. Tullii Ciceronis Cato Major sive de Senectute*, by the late G. Long (Whittaker),—*M. Tullii Ciceronis Lelius sive de Amicitia Dialogus*, by the late G. Long (Whittaker),—*Geography of Southern Europe*, by the Rev. C. E. Moberly (Rivingtons),—*Outlines of Physiography*, Part II., by W. Lawson (Edinburgh, Oliver & Boyd),—*Ideal Chemistry*, by Sir H. C. Brodie, Bart. (Macmillan),—*Health Lectures for the People*, delivered in Manchester, 1878-79-80 (Manchester, J. Heywood),—*Early History of the Chinese Civilization*, by Terrien de Lacouperie (E. Vaton),—*Four Flirts*, by E. Warren ('Judy' Office),—*Clerical Reminiscences*, by Senex (Seeley),—*Little Bullets from Batavia*, by A. L. O. E. (Gall & Inglis),—*The Children's Picture Annual*, by Mercie Sunshine (Ward & Lock),—*Little Chimes for All Times* (Camell),—*Hilda and her Doll*, by E. C. Phillips (Griffith & Farran),—*Princess Myra*, by F. S. Potter (Society for Promoting Christian Knowledge),—*The Lonely Island*, by R. M. Ballantyne (Nisbet),—*The Wrath of Ana: a Poem*, by E. D. Fawcett (Hamilton),—*Bethlehem to Olivet*, by J. Palmer (C.E.S.S.I.),—*Christ in Joseph: a Reply to "Anglo-Israhelism"*, by a Watcher (Rivingtons),—*The Consolations of the Christian Season*, Part I., by G. E. Jelf, M.A. (W. Smith),—*Triune Life, Divine and Human: being a Selection of James*

Pierpont Greaves (Stock).—*The Manifest Witness for Christ: being the Boyle Lectures for 1877 and 1878, by A. Barry (Murray)*.—*The Angel-Messiah of Buddhists, Essenes, and Christians*, by Ernest de Bunsen (Longmans).—*Evening Post Essays in Review of 'The Bible for Learners'* (New York, 'Evening Post' Office).—*Mythologie de la Grèce Antique*, by P. Decharme (Paris, Garnier Frères).—*Kurzfassendes Eretisches Handbuch zum Alten Testament*, Part XII. *Exodus und Leviticus*, by D. A. Knobel and Dr. A. Dillmann (Leipzig, S. Hirzel).—*Englisches Lesebuch für Höhere Lehranstalten*, by Dr. F. J. Wershoven (Leipzig, F. A. Brockhaus).—*Der Positivismus im Mosicismus*, by S. S. Simchowitz (Vienna, M. Gottlieb).—*and Guide to the Study of Political Economy*, by Dr. Luigi Cossa (Macmillan). Among New Editions we have *Faust: a Tragedy*, by Goethe, translated into English verse by J. S. Blackie (Macmillan).—*Athalie: a Tragedy*, by Racine, translated by D. R. O'Sullivan (Simpkin).—*and Life of Field-Marshal Count Moltke*, edited by Capt. H. M. Hozer (Sonnenschein). Also the following Pamphlets: *John Ruskin: his Life and Work*, by W. Smart (Glasgow, Wilson & McCorrick).—*An Account of the Persecution of the Protestant Mission among the Jews at Mogador, Morocco*, by the Rev. J. B. Ginsburg (E. G. Allen).—*and Dress: its Sanitary Aspect*, by B. Roth (Churchill).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Abbott's (E.) *The Authorship of the Fourth Gospel*, 8vo. 3/6 cl.
Book of the Psalms, with Explanatory and Critical Commentary by G. H. S. Johnson, C. E. Elliott, and F. C. Cook, 8vo. 16/6 cl.
Burns's (Rev. S. C.) *The Prophet Jonah*, 8vo. 7/6 cl.
Buxton's (Rev. H. J.) *The Lord's Song, Plain Sermons and Hymns*, 8vo. 5/6 cl.
Dalton's (R. G.) *Plain Words for Christ*, 8vo. 2 cl.
Green's (E. E.) *Lessons on the Life and Epistles of St. Paul*, 8vo. 2/6 cl.
Harris's (H.) *Death and Resurrection*, 12mo. 3/6 cl.
Martin's (Abel F.) *Anglican Ritualism, as seen by a Catholic and Foreigner*, 8vo. 6/6 cl.
Morton's (M. G. E.) *The Story of Jesus for Little Children*, 8vo. 6/6 cl.
Pulpit Commentary: *Genesis*, Introduction by Canon F. W. Farrar, 8vo. 15/6 cl.
St. Augustine's *Manual*, or *Little Book of the Contemplation of Christ*, 16mo. 2/6 cl.
Wallace's (M.) *Doctrine of Predestination, &c.*, 12mo. 2/6 cl.

Law.

- Jenkins's (J.) *Laws relating to Religious Liberty and Public Worship*, 8vo. 5/6 cl.

Fine Art.

- Happy Moments in Picture Land, 8vo. 4 cl.
Murray's (A. R.) *History of Greek Sculpture*, 8vo. 21 cl.
Our People, Sketches from *Punch*, by Charles Keene, 31/6 cl.
Walks through Picture Land, 8vo. 4 cl.
Wedmore's (F.) *Studies in English Art*, 2nd series, 7/6 cl.
Vanity Fair Album, 12th series, 6/6 cl.

Poetry.

- Langton's (R.) *Records, and other Poems*, 8vo. 7/6 cl.
Planché's (J. R.) *Songs and Poems from 1819 to 1879*, 8vo. 5/6 cl.
Tennyson's (A.) *Ballads, and other Poems*, 12mo. 3/6 cl.

Music.

- Operas of the Great Masters, illustrated by M. O. Schwind, with Explanatory Notes by Dr. Ed. Hanau, obl. fo. 21/6 cl.

Philosophy.

- Blackwood's *Philosophical Classics*: *Descartes*, by J. P. Mahaffy, 12mo. 5/6 cl.

History and Biography.

- Ashe (Major) and Edgell's (Capt. the Hon. E. V. W.) *Story of the Zulu Campaign*, with Map, 8vo. 16/6 cl.
Dixon's (H. W.) *History of the Church of England from the Abolition of the Roman Jurisdiction*, 8vo. 18/6 cl.
Duncker's (Prof. Max) *History of Antiquity*, from the German by E. Abbott, Vol. 4, 8vo. 21/6 cl.
Geiger's (L.) *Contributions to the History of the Development of the Human Race*, translated by D. Ashe, 8/6 cl.
Gilliat's (Rev. E.) *The Dragonades, or Asylum Christi*, 6/6 cl.
Guizot's *History of France*, Vol. 7, edited by Madame de Witt Guizot, royal 8vo. 24/6 cl.
Hill (Sir Rowland), *Life of, and the History of Penny Postage*, by Sir Rowland Hill and his Nephew, G. B. Hill, 2 vols. 8vo. 32/6 cl.
Life of Sister Rosalie, by M. le Vicomte de Melun, 3/6 cl.
Mason's (C. M.) *The Forty Shires, their History, Scenery, Arts, and Legends*, 8vo. 8/6 cl.
Menzies's (H.) *Thirsk, Old and New*, Historical, Geographical, and Statistical, 2 vols. 8vo. 32/6 cl.
Sister Augustine, *Superior of the Sisters of Charity at the St. Joannis Hospital at Bonn*, authorized translation, 8vo. 7/6 cl.

Geography and Travel.

- Conder's (C. R.) *Tent Work in Palestine*, cheap edition, 7/6 cl.
Cooper's (H. B.) *Coral Land*, illustrated, 3 vols. 8vo. 28/6 cl.
Gallenga's (A.) *South America*, 8vo. 14/6 cl.

Philology.

- Mitchell's (E. C.) *Guide to the Study of the Greek New Testament*, 8vo. 3/6 cl.

Science.

- Buckley's (A. B.) *Life and her Children*, 8vo. 6/6 cl.
Smith's (A.) *Kingdom, its Diagnosis and Treatment*, 3/6 cl.

General Literature.

- Adamson's (H. T.) *The Three Sermons*, 8vo. 5/6 cl.
Ainsworth's (W. H.) *Old Court*, illustrated, 8vo. 3/6 cl.
Besenroth's (Earl of) *Endymion*, 3 vols. 8vo. 31/6 cl.
Boys' and Girls' *Book of Science*, illustrated, 8vo. 5/6 cl.
Carrington's (Mrs.) *Prince Fortunes and Prince Fatal*, 3 vols. 8vo. 31/6 cl.
Day of Rest (The), Vol. 1880, 7/6 cl.
Dickens's (C.) *Flackwick Papers*, 8vo. 2/6 cl.
Dowling's (R.) *Under St. Paul's*, 3 vols. 8vo. 31/6 cl.
Fell's (A.) *Gold and Gilt, or Maybee's Puzzle*, 8vo. 5/6 cl.
Following of the Flowers (The), or *Musings in my Flower Garden*, 18mo. 3/6 cl.
Francis's (B.) *The Child's Zoological Gardens*, 8vo. 5/6 cl.
Golden Hours, Vol. 1880, royal 8vo. 7/6 cl.
Greenup's (W. E.) *Stories for Standard Six*, 12mo. 2/6 cl.
Gullistan (The), or *Rose Garden of Sheikh Muslin'd-din Sadi of Shima*, translated by E. B. Eastwick, 8vo. 10/6 cl.
Hamilton's (H. L.) *Holiday Times*, 8vo. 3/6 cl.
History of Don Quixote de la Mancha, translated from the Spanish by Moxton, edited by Lockhart, with 16 etchings, 8vo. 4 vols. 30/6 cl.
Hogge's (James, The Strick Shepherd) *Tales*, Library Edition, 2 vols. 8vo. 18/6 cl.
Life and Adventures of Lazarillo de Tormes, translated by T. Roscoe, and *Life and Adventures of Guzman d'Alfarache*, by Mateo Altamir, from the French by J. H. Brady, with Etchings, 2 vols. 15/6 cl.
Lynton's (E. L.) *With a Bilken Thread, and other Stories*, 2/6 cl.
Maid Marjory, by the Author of 'Little Hinges', 8vo. 2/6 cl.
Parr's (Mrs.) *Dorothy Fox*, 8vo. 6/6 cl. (Bentley's Favourite Novels).
Pearce's (J.) *The Merchant's Clerk*, 12mo. 2/6 cl.
Poor Nelly, by the Author of 'Tiny Houses', 8vo. 2/6 cl.
Randolph's (Mrs.) *Little Pansy*, 3 vols. 8vo. 31/6 cl.
Saunders's (J.) *The Tempter Behind*, 8vo. 3/6 cl.
Skinner's (J.) *Stock Exchange Year-Book*, 1881, 8vo. 6/6 cl.
Vaughan's (E. M. C.) *Finalore Pictures and Rhymes*, illustrated, folio. 3/6 cl.
Verne's (J.) *The Steam House: Part I, The Demon of Cawnpore*, 8vo. 7/6 cl.

FOREIGN.

Fine Art and Archaeology.

- Harvard (H.) *La Hollande à Vol d'Oiseau, Baux-fortes et Gravures par Maxime Lalanne*, 25fr.
Viel-Castel (H. de) *Collection de Costumes, Armes, et Meubles, pour servir à l'Histoire de la Révolution Française et de l'Empire, 1789-1815*, 140fr.

History.

- Gindely (A.) *Geschichte des Dreissigjährigen Krieges*, Part 2, 10m.
Hanserecense, Div. I, Vol. 5, 20m.

Philology.

- Forchhammer (P. E.) *Die Wanderungen der Inachostochter*, 10, 3m.
Telfy (J. B.) *Opuscula Græca*, 2m. 80.

Science.

- Aeby (C.) *Der Bronchialbaum der Säugethiere u. d. Menschen*, 10m.
Hoff (L. Graf) *Mathematische u. Physikalische Entdeckungen*, 5m.
Pierre (L.) *Flora Forestière de la Cochinchine*, Part 1, 30fr.
Techner (F.) *Phonetik*, 15m.
Vulpian (A.) *L'Action Physiologique des Substances Toxiques et Médicamenteuses*, Vol. 1, Part 1, 8fr.

General Literature.

- Malot (Hector) *La Bohème Tapageuse*, Part 3, Corymbre, 3fr.
Sainte-Beuve (C. A.) *Le Clou d'Or—La Pendule*, avec une Préface de M. Jules Troubat, 3fr. 50.

THE VOICE OF THE HILLS.

WHAT power is this? What witchery wins my feet
To peaks so sheer they scorn the cloaking snow,
All silent as the emerald gulfs below,
Down whose ice-walls the wings of twilight beat?
What thrill of earth and heav'n—most wild, most sweet—

What answering pulse the guardian senses know,
Comes leaping from the ruddy Eastern glow
Where, far away, the skies and mountains meet?

Mother, 'tis I once more: I know thee well,
Yet thy voice comes, an ever new surprise!
O Mother and Queen, beneath the olden spell
Of silence gazing with that deep earnestness!
Dumb Mother, struggling with the Years to tell
The secret at thy heart through helpless eyes!

THEODORE WATTS.

THE LONGEVITY OF EDITORS.

339, High Street, Edinburgh, Nov. 16, 1880.
In his "Words of Farewell" to the public by Mr. S. C. Hall, the following sentence appears: "I do not think the history of literature supplies a parallel case—that of an editor commencing a publication, continuing to edit it during forty-two years, and retiring from it when it had attained vigorous age, its value augmented, and not deteriorated, by time."

In penning these words the venerable journalist must have forgotten the existence of my

uncle, Dr. William Chambers, who started *Chambers's Journal* nearly forty-nine years ago, and still continues to conduct that magazine with unabated energy.

While by no means disparaging Mr. S. C. Hall's long-continued literary services, I think it is only fair to my uncle and to all who are interested in the history of literature that the foregoing fact should be publicly stated.

ROBERT CHAMBERS.

THE 'QUARTERLY REVIEW' ON THE 'NEWSPAPER PRESS.'

Hall, Nov., 1880.

THE article in the last number of the *Quarterly Review* on 'The Newspaper Press,' although conveying a great deal of information, and better than most similar articles, is not perfect. The writer is correct in repeating that the history of the newspaper has yet to be written, and it is in order to make his own contribution of more value than I venture to make a suggestion and one or two corrections. In accounting for the great increase of British newspapers since 1834 the author mentions the repeal of the stamp duty, but makes no mention of the repeal of the paper duty and the duty on advertisements or the removal of registration difficulties. The increase of newspapers in 1861 from 562 to 1,102 was due, in part at least, to these causes, and to the abolition of the paper duty on the 1st of October in that year. More penny dailies started within a few months of that date than within a like period during the last fifty years, although it is to be remarked that several well-known provincial dailies were started just before the repeal of the paper duty took effect, simply in order to get into the field. Another circumstance that contributed to the increase of newspapers at about that period was the reduction in the price of paper consequent upon the use of esparto grass and other cheap material in its manufacture, whilst in addition the introduction of comparatively low-priced foreign paper had much to do in stimulating newspaper enterprise. The general extension of railways and the application of telegraphy to news are also circumstances which cannot be overlooked in considering the subject of the development of the newspaper press.

In referring to the improvements in the mechanical processes of printing, the writer is considerably behind events in his description of stereotyping. The heating of the "forms" for taking the matrix has been abandoned in many offices, and will be abandoned by all the others before long, as that process injures the type, and is attended by other disadvantages. There are now several processes of cold stereotyping. In my office that patented by Messrs. Byles & Allan has been in use for nearly twelve months. By this process the matrix is taken from the "forms" cold and dried in an oven. In the *Daily News* and some other offices it is dried on a heated surface.

Passing to a somewhat different branch of the subject, the reviewer in noticing the Central Press, originated by Messrs. Saunders & Spender, the proprietors of the *Western Morning News*, for the purpose of supplying that paper with London and general news, is quite right in saying that it was carried on at the corner of Charles Street, Hatton Garden; but he is wrong in saying that a change of owners led to the removal of the business to 112, Strand, the office of the *Globe*. No. 112 was never the office of the *Globe*, but of the *Sun* during many years of Mr. Murdo Young's proprietorship and that of his successor, Mr. Charles Kent. Mr. Spender's connexion with the Central Press from an early date in its existence was simply editorial. The Central Press was removed from Hatton Garden for the convenience of the business, and at 112, Strand, the *Sun* was for some time published by Mr. Saunders, the proprietor of the Central Press before, as the reviewer says, the "Central Press became the pro-

party of a committee of Conservatives." The news collection and telegraphing portion of the business was separate from the supplying of newspapers with news in MS. and stereotype, and was carried on by Mr. Saunders at No. 2, Telegraph Street. The Central News is the continuation and extension of this service. Mr. Saunders was one of the founders of the Press Association, but separated from it because he did not consider that it attached sufficient importance to the collection and distribution of general news—that is, news from all parts of the United Kingdom. The wisdom of this view has been amply justified by the result. The Central News business has grown from the first, and had to remove from Telegraph Street to 107, Fleet Street. It is now located in Ludgate Circus and in the hands of a limited liability company, consisting of Mr. Saunders and those who have worked for him in the development of the business. In addition to providing London and general news, supplied by some hundreds of correspondents in all parts of the kingdom, it sends reporters and correspondents to every place at home and abroad where events of public interest are occurring. Thus the Central News correspondents were in South Africa during the war, with the Prince of Wales in India, in North Wales directly after the last great colliery explosion, and they are now in Ireland reporting the present crisis. This agency has recently commenced an interchange of news between England and America, sending and receiving news regularly to and from the United States. It had previously supplied news to continental and colonial papers.

As regards the Press Association, the reviewer puts it that it was "launched" under the exclusive care of Mr. John Lovell. This was hardly so. The builder launches the ship, and he was not the builder, but rather the able and clever captain who has sailed it with as much of skill and smartness and tact that cannot be over-estimated. The Press Association originated thus: so far back as 1864 newspaper proprietors began to be so much dissatisfied with the supply of telegraphic news by the telegraph companies that meetings were held to discuss the situation, and in that year the leading Scottish papers associated to seek an improvement. In 1866 and 1867 this movement was extended to England, and meetings of daily newspaper proprietors in England, Ireland, and Scotland were held in Manchester and London. I was present, and a party to these meetings, and therefore write from personal knowledge. The companies' service of news was deemed wholly unsatisfactory. Mr. J. E. Taylor, of the *Manchester Guardian*, presided on several occasions. Amongst other proposals submitted to us was one for the erection of wires all over the country for the use of the press, and I remember a civil engineer reporting on the subject. In 1868, however, the acquirement of the telegraphs by the Government came to be regarded as feasible, and newspaper proprietors began to hope for relief in that direction, and after conferring together they gave evidence before Parliament and otherwise worked for that end. When it became evident that the Government would take the telegraphs and send news which the newspaper proprietors themselves collected, the Manchester meetings turned their attention to the collection of news. Thus the foundation of the Press Association was primarily laid at a meeting at the United Hotel, Haymarket, London, in July, and still more formally at the Palatine Hotel, Manchester, on the 15th of September, 1868, at which the following gentlemen were present: J. E. Taylor and P. Allen, *Manchester Guardian*; J. Fowler, *Manchester Courier*; A. Ireland, *Manchester Examiner*; J. Matland, *Liverpool Mercury*; J. Law, *Nottingham*; W. Saunders, *Northern Daily Express*; A. Ritchie, *Leeds Mercury*; W. Hunt, *Eastern Morning News*, Hull; A. Feeny, *Birmingham Post*; and F. D. Finlay, *Northern Whig*,

Belfast. Under this arrangement a secretary, Mr. Irvine, was appointed, and an office opened at 112, Strand; and in the *Newspaper Press* for December 1st, 1868, we read: "The organization of the new Press Association (Limited) is progressing favourably. The first members are Messrs. Taylor, of the *Manchester Guardian*; Jaffray, of the *Birmingham Daily Post*; Saunders, of the *Northern Daily Express*; Harper, of the *Huddersfield Chronicle*; Clifford, of the *Sheffield Telegraph*; Wescomb, of the *Edinburgh Courier*; Ireland, of the *Manchester Examiner*; Fowler, of the *Manchester Courier*. The Board of Directors comprises the same names, to which are added Dr. Cameron, of the *North British Mail*; Sir John Gray, M.P., of the *Dublin Freeman's Journal*; F. D. Finlay, of the *Northern Whig*; Belfast; J. Glover, of the *Royal Leamington Spa Courier*; and B. W. Naylor, of the *Cambridge Chronicle*. The Committee of Management consists of Messrs. Taylor, Jaffray, Saunders, Harper, and Clifford." It was after this (in October, 1868) that the committee advertised for a manager. Mr. Lovell, who was then with Messrs. Cassell, Potter & Galpin, was one of the many applicants. The other strongest men were Mr. Dymond, late editor of the *Morning Star*, and Mr. J. M. Le Sage, of the *Daily Telegraph*. Mr. Lovell was appointed manager and entered upon the duties, and, as the reviewer remarks, conducted the business with great ability and excellent judgment until a few months since, when he joined the *Liverpool Mercury* as its editor. For some years previous to the spring of 1868 Mr. Lovell had been connected with the *Birmingham Daily Post*, and was well known to Mr. Jaffray, who was a diligent and influential member of the Press Association Committee. Your readers will admit, I think, that these facts help to make the reviewer's article of increased value as a contribution to the much-desired history of the newspaper.

WILLIAM HUNT.

THE BIOGRAPHER OF LOCKE.

99, Southview Gardens, Nov. 15, 1880.

I ANTICIPATED the tenor as well as the tone of Mr. Fox Bourne's answer to my remarks in the *Athenæum* of November 6th, which are quite in accordance with my previous experience of his accuracy and his courtesy.

The "points on which he touches" are, however, simple matters of fact and not questions of memory, and I repeat most emphatically, what I can readily verify, that Mr. Fox Bourne "had the benefit of all my private notes and memoranda" while writing his 'Life of Locke.' True, I had collected most of these from our State Papers and other sources which are open to any one; but the search and discovery of them cost many hours of my own private time, for I hoped, as before stated, to gratify an "ambition" to write myself a life of the great philosopher.

My giving up these notes to Mr. Fox Bourne, and my rendering him assistance "in clearing away difficulties, identifying handwritings, and such other work as his long and wide acquaintance with manuscripts made easy to him" (these are Mr. Fox Bourne's own words), must have been a very great saving of time and labour to him, even if he knew where to find the MS. materials he made use of, which he certainly did not.

Mr. Fox Bourne—who has himself been one of those officials of whom he now so courteously speaks—knows very well without my telling him, and your readers will, I am sure, discriminate whether such "duties" require any acknowledgment simply because they are performed by a public official. At all events, I can conscientiously assert that, during thirty-three years of official life, Mr. Fox Bourne is the one solitary instance of any want of courtesy to myself, and therefore, I suppose, I have thought the more about it; nevertheless, I should not have intruded upon the columns of the *Athenæum* had not Mr. Fox

Bourne made accusations in them against Prof. Fowler which I submit can more justly be made against Mr. Fox Bourne himself.

While thanking you for allowing my remarks to appear in the columns of the *Athenæum*, I wish to add that it is not my intention to again encroach upon them in reference to this subject, of which I suspect your readers have already had quite enough.

W. NOEL SALISBURY.

A COPY OF 'QUEEN MAB.'

48, Marlborough Street, Nov. 16, 1880.

THE copy of 'Queen Mab' mentioned in your issue of the 13th inst. has no bearing on the question (scarcely a question) whether Medwin and Middleton described one and the same book. The copy now lying at Messrs. Puttick & Simpson's rooms is, so far as the manuscript marks are concerned, a simple transcript of the volume described in my appendix to which you refer. The writing is not Mrs. Shelley's, and does not bear the faintest resemblance to Mrs. Shelley's. I cannot at this moment say whose it is: but whoever performed the task of transcription was a very painstaking person, for all the erasures, queries, numberings, and even faces drawn by Shelley, are carefully reproduced. The transcriber has tried to place every manuscript mark in its exact position, but has made no attempt to disguise his handwriting, which could probably be identified if it were thought worth while. I shall be happy to show the original to any one who may become possessed of this transcript.

H. BUXTON FORMAN.

SALES.

THE sale of a portion of the extensive library of Mr. William Bragge, F.R.S., was commenced on Wednesday, November 10th, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, and concluded last Saturday with a collection of liturgical manuscripts from the Cistercian Abbey of Chiaravalle, near Milan. Amongst the rarer articles were the following: Bible in German, printed in 1483 by Koburger, 17l. Heures d'Anne de Bretagne, 25l.; Goya's Etchings, 17l. 10s.; Mouradja d'Ohason, Tableau de l'Empire Ottoman, vols. i. and ii., on large paper, 30l. 10s.; Paris Saep. Caricatures, 25l.; Roberts's Holy Land, 20l. 10s.; Fry's Reprint of Tyndale's First Testament, on vellum, 13l. 10s., &c. Most of the Cistercian manuscripts brought high prices, e.g., Missale Cisterciense, 17l. 5s.; Graduale Cisterciense, 15l. 10s.; Graduale Cartusianense, printed in 1578, on vellum, 51l.; Antiphonarium Romanum, 17l.; Apocalypsis cum Commentario Pascani, 12l., &c. The entire sale produced 1,804l. 16s. 6d.

The sale, at Messrs. Hodgson's rooms, of the entire stock, copyrights, and plant of Messrs. W. Tegg & Co., which we mentioned last week, presents some features of interest to the publishing and bookselling world. The stereotype plates and copyright, irrespective of the stock, of Dr. Adam Clarke's well-known Commentary on the Old and New Testaments, in 6 vols., imperial 8vo., was knocked down for 1,100l., the sum originally paid for the copyright only by the late Mr. Thomas Tegg being 6,500l. The "Family Library," originally published by Mr. Murray at five shillings per volume, comprising 16,129 volumes, realized only 180l., the woodcuts and casts of the series not being sold. The stereotype plates and steel plates of Albert Smith's Christopher Tadpole, not including copyright, were knocked down at 40l. The stereotype plates, the stock being sold separately, of King's Interest Tables realized 206l. Hone's Works, consisting of a small stock of oddments and the stereotype plates and woodblocks, produced 510l. The less important lots may be said, on the whole, to have produced fair prices.

NOTES FROM CAMBRIDGE.

Cambridge, Nov. 17, 1880.

ALTHOUGH the Senate's rejection of the report of the "Greek Syndicate" has been announced in the daily papers, a few details may have an interest for your academic readers. It will be remembered that the report, together with selections from the evidence collected from schoolmasters and others, was circulated and discussed in the May term. After the long vacation no material addition was made to the arguments on either side. On the part of the agitators it was still urged that the existing obligation to satisfy the examiners in the Previous Examination or Little Go in two dead languages excludes from the university many young men educated either in modern schools or in the modern departments and classes of classical schools, to the serious injury not only of the universities, which are deprived of promising students, but also of the students themselves, who lose the advantage of an academic training, and of the schools and departments of schools which are left beyond the range of the universities' influence. On the other side it was still argued that in the interests of learning it is necessary that the study of Greek should be artificially encouraged; that to all students, and especially to students in theology, the modicum of Greek which is required in the Previous Examination is valuable in a degree disproportionate to its amount; and that, even in the case of boys who do not proceed to the universities, there would be a serious educational loss if Greek, being no longer indispensable at Oxford and Cambridge, were to drop out of the curriculum of schools in which it is now taught. Neither last term nor this has the proposal to establish a "scientific degree" found much favour here, as we cannot bring ourselves to regard mathematics as art or as science, according as it is or is not accompanied by a smattering of Greek.

Till the very day of the Congregation many of the reformers continued to be sanguine of success. It was thought that the practice of bringing up non-residents, often not specially versed in academic questions, to overpower the resident vote had, in educational matters at all events, fallen into disuse. The non-residents, however, mustered in force, and although a few of them, schoolmasters or parents of boys who had hoped to take advantage of the proposed relaxation, had come to support the Syndicate's scheme, a very large majority took their seats on the "non-placet" side of the Senate House. With our curious method of voting, which is as slovenly as it is tedious, it is impossible to construct any exact analysis of the votes; but there can be no doubt that the academic residents who voted in the minority far outnumbered the academic residents who voted in the majority. I conjecture that the academic residents who voted for the report were at least twice as many as the academic residents who voted against it; even with the addition of the non-academic residents, the report would, in the absence of the strangers, have been confirmed.

It has been said that "the classicists" formed a considerable element in the majority. If the term is taken to include all who attach a great value to a small knowledge of Greek, it may of course be applied to all who voted in the majority. But if it is restricted either to the teachers of classics or to those who have taken high degrees in classics, the statement is most certainly erroneous. A very large majority of the classical teachers and of the classical first-class men who voted on Thursday were on the defeated side, and it may be worth while to note that in the list of the memorialists classical learning is well represented, and that of the twelve syndics who signed the report, seven are first-class men in classics, and either are or have been classical teachers.

I observe that some of your contemporaries condemn the details of the report. The relaxa-

tion, they say, should have been granted to pass men as well as to honour men, and the substitute for the dead language omitted should have been one modern language, not two. It is fair to say that four of the syndics limited their assent to the principle of the report, and that, had the result of the vote upon the principle been different, many of the members of the Senate who supported the principle would have voted against the details of the scheme. X.

Literary Gossip.

THE coming week will be unusually interesting from a literary point of view, as Lord Beaconsfield's novel and the Laureate's poems will both be published before Saturday next. 'Ballads and other Poems' is the title of Mr. Tennyson's volume. It will contain ballads, sonnets, and translations. 'The First Quarrel' is the title of the opening piece.

LORD BEACONSFIELD'S new tale, which will fill the orthodox three volumes, as 'Lothair' did ten years ago, commences in the years immediately preceding the first Reform Bill, and covers a space of about a quarter of a century. The chief characters are said to be the young Endymion and his sister Myra. The trade has already subscribed for seven thousand copies. This is among the many signs of improvement in the book-selling world. Another is that the entire impression of Mr. Charles Keene's pictures from *Punch* entitled 'Our People' has been taken up. Sir Gavan Duffy's book has also gone off well.

A new edition of Mr. Matthew Arnold's poems is in the press. May we express a hope that some poems omitted in the last "complete" issue will find their place—such, especially, as 'Men of Genius,' which appeared in the *Cornhill* many years ago?

IN the new instalment of Mr. Meredith's story, 'The Tragic Comedians,' he has added a second title, "a new version of an old story." It may be interesting information to some of our readers that the old story referred to is the tragic end of Ferdinand Lassalle, the great Socialist leader. We reviewed last year "Clothilde's" version of the affair.

THE third and fourth volumes of Mr. T. H. Ward's 'English Poets' will appear in about a fortnight. Vol. iii. goes from Addison to Blake, and thus covers the whole of the eighteenth century; vol. iv. begins with Wordsworth, and goes down to Sidney Dobell. Among the contributors may be mentioned Mr. Matthew Arnold, who has dealt at some length with Gray and Keats; Mr. Swinburne, who has taken Collins; Mr. Mark Pattison, who treats of Pope; Dean Church, who has written on Wordsworth; Dean Stanley, who deals with the Wesleys and Keble; Lord Houghton, who deals with Landor; Mr. Goldwin Smith, who writes on Scott; and Sir Henry Taylor, who has treated Southey, Rogers, and Campbell. To Mr. J. A. Symonds has been assigned Byron; to Mr. Pater, Coleridge; to Mr. Frederic Myers, Shelley; to Mr. Courthope, Addison, Johnson, and Crabbe; to Mr. Comyns Carr, Blake; to Mr. Gosse, Lady Winchelsea, Moore, Beddoes, and Emily Brontë, with some *minors auctores*; to Mr. Austin Dobson, Prior, Gay, Hood, and Præd; to Prof. Nichol, Swift and Dobell;

to Mr. Saintsbury, Thomson, Blair, and Young; to Prof. Minto, Allan Ramsay and the Scotch song-writers who preceded Burns; to Mr. W. E. Henley, John Byrom and Kingsley; to Miss Mary Robinson, Mrs. Hemans and some others. Mr. Theodore Watts has written on Chatterton; Dr. Service, of Glasgow, on Fergusson and Burns; Mr. W. T. Arnold on Mrs. Browning; and the editor on Cowper and Clough.

M. ÉMILE DE LAURENT will publish shortly a volume embodying his views on the agrarian question in Ireland.

Mrs. GOSWICK, already known as a writer on German literature, is preparing for publication a book entitled 'German Culture and Christianity.' It is intended to give in outline a history of the main controversy in which, for more than a century, German culture—especially in philosophy and Biblical criticism—has been engaged in opposition to certain Christian tenets. The chief aim of the book is to show that the attack, masked at times by various auxiliary movements, has always been directed mainly against the central tenet of Christianity. The history begins shortly before the time of Lessing, and ends with the date 1880.

Messrs. MACMILLAN & Co. have in the press and will shortly publish, under the title of 'The Life's Work in Ireland of a Landlord who tries to do his Duty,' a collection of papers bearing upon the Irish Land Question, which have been contributed during the last twenty years to various newspapers and periodicals by Mr. W. Bence Jones, of Lisselan. The volume will include the two articles which have appeared during the present year in *Macmillan's Magazine*.

A DAUGHTER of Mr. Frith, the well-known R.A., is going to publish a volume of poems. A son of Dr. Charles Mackay is treading in his father's footsteps, and has just brought out a volume of verse, to which, however, he does not put his real name. Dr. Mackay himself is writing a pamphlet called 'The Liberal Party: its Present Position and Future Prospects,' which will be published shortly.

Messrs. GEORGE BELL & SONS are about to publish an illustrated work on 'Book-binding of all Ages,' in which examples will be given from the libraries of Maioli, Grolier, Henry II. and Dians of Poitiers, President de Thou, and other noted collectors. It will also contain specimens of the workmanship of various noted binders. The work is edited by Mr. Joseph Cundall, who read his first essay on bookbinding at the Society of Arts just thirty-three years ago.

Mr. WEMYSS REID, the editor of the *Leeds Mercury*, who has just returned from a visit to the East, is now publishing the result of his inquiries into the political situation in a series of articles under the title of 'The Turks of To-day.'

Messrs. T. & T. CLARK will publish in December 'The Incarnate Saviour: a Life of Jesus Christ,' by the Rev. W. E. Nicoll, M.A. The new life will give special prominence to the Incarnation and Atonement.

UNDER the title of 'In the Derbyshire Highlands,' Mr. E. Bradbury has in the press a volume of sketches descriptive of

the wild and picturesque parts of the Peak country that lie out of the beaten tourist track.

THE death is announced at an advanced age of Mr. Daniell, a well-known bookseller at Uppingham, who for many years wrote a 'Poor Richard's Almanack.'

MR. RASAM has returned to Momboul from Van.

M. CROWLSON, of St. Petersburg, has prepared for publication a collection of Hebrew inscriptions in the square character, with the sepulchral inscriptions found in the Crimea and elsewhere.

THE issue of typographical and illustrated works of a costly and "luxurious" character is as yet too perilous an enterprise in Spain to be of frequent occurrence. Publishers are chary of risking capital in such speculations. Still, the presses of Madrid and Barcelona have turned out illustrated works of considerable artistic as well as typographical merit. It is proposed to publish at Madrid an edition of some of the poems of Señor Nuñez de Arce, illustrated by Domingo, Jimenez y Aranda (José), Raimundo Madrazo, Melida, Palmeroli, Plasencia, Pradilla, and Sala y Viera. The poems proposed for illustration will be 'Miserere,' 'La Selva Oscura,' 'La Vision de Fray Martin,' 'La Lamentacion de Lord Byron,' and others inedited. It is also proposed to issue the poem of Campoamor entitled 'El Rio Piedra,' illustrated by Villegas. It is to be hoped that these attempts to unite the sister arts may prove such a success as to induce further ventures in the same direction.

DR. HAUPT, of Göttingen, is preparing a Reader of the Sumerian or Accadian cuneiform inscriptions.

THE first part of the fifth volume of 'The Cuneiform Inscriptions of Western Asia,' consisting of thirty-five lithographic plates, is almost ready for issue.

SCIENCE

The Zoological Record for 1878. Edited by J. C. Rye, F.Z.S. (Van Nostrand.)

WE are sorry to learn from the preface to this volume that Mr. Rye's time is now so much occupied that he will be unable in future to undertake the large share of the 'Record' relating to the Insecta, which has hitherto been prepared by him with so much advantage to entomologists. In the present part he undertakes the Coleoptera only, and next year the whole Insecta will be divided between Mr. W. F. Kirby, of the British Museum, and Mr. McLachlan, F.R.S., who, as usual, reports on the Neuroptera and Orthoptera. The work on the Arachnida is omitted from the present volume, but will be recorded in the next issue. Steps are being taken by the Zoological Record Association to expedite the publication of the annual volume, and if possible to bring out the record of one year's work during the succeeding year. It is confidently expected that the 'Record' of 1879 will be published in the beginning of 1881, notwithstanding the necessary gradual increase in bulk of the Records year by year. Mr. E. R. Alston, the zoological secretary of the Linnean Society, records as especially to be noted amongst the separate works on Mammalia published during the year 1878, Dobson's 'Catalogue of the Chiroptera,' the first parts of Elliot's 'Monograph of the Felidae,' and Feilden's appendices to Sir G. S. Nares's 'Voyage to the Polar Sea.' Mr. Howard Saunders contributes the

part on birds, Mr. O'Shaughnessy that on reptiles, which by some extraordinary oversight is made to include the Amphibia. It is, indeed, startling to find at this period of the nineteenth century the Batrachia ranged with the crocodiles, snakes, and turtles under the heading Reptilia. Prof. von Martens records as to the Mollusca and Crustacea, and, as usual, pays more attention to embryology and general biology than his colleagues. Amongst the Crustacea may be noted as one of the most important results recorded the confirmation, by P. Mayer, of Mr. J. F. Buller's curious discovery that in the Cymothoidae each individual is in its early stage male and afterwards female. Prof. Jeffrey Bell reports on the Vermes; Prof. Lütken on the Echinodermata and Coelenterata; and Mr. J. O. Ridley, of the British Museum, on the Sponges and Protozoa.

Studies from the Morphological Laboratory in the University of Cambridge. Edited by F. M. Balfour, F.R.S. (Williams & Norgate.)

THIS publication consists of various papers on animal development, reprinted from the *Quarterly Journal of Microscopical Science* and the *Proceedings of the Cambridge Philosophical Society*. Three of the papers contained in it are by the indefatigable editor himself, and a fourth by him in conjunction with one of his pupils. The value of his researches is too well known to need comment here. He has made for himself a world-wide reputation amongst biologists. All the papers, however, embody valuable observations of a novel character, and, taken as a whole, they testify to the importance of the additions to the knowledge of animal morphology contributed at Mr. Balfour's laboratory. Mr. Adam Sedgwick contributes three papers to the work; and another, 'On the Early Development of the Common Newt,' is by two American naturalists who have been studying under Mr. Balfour, Messrs. W. R. Scott and H. F. Osborn, of Princeton, New Jersey.

Blackie's Comprehensive School Series.—Animal Physiology. Book I. (Blackie & Son.)

THIS little anonymous work is intended as a school-book for the use of children preparing to satisfy the requirements of H.M. inspectors in the special subject, animal physiology. It is misnamed, since it treats almost entirely of human anatomy, and only secondarily of physiology. The woodcuts are very good, and the names of the various bones, &c., are printed on them in red, which makes matters very plain. The pamphlet is, on the whole, satisfactory, but not without errors. It is annoying to find the spinal cord described as consisting of whitish marrow, and as extending down the whole length of the vertebral column, and to find the elephant, horse, sheep, rhinoceros, and ox placed together as a class of animals. The usual picture of the distortion of the ribs by tight-lacing is given, and no opportunity of inculcating moral lessons is lost. It is, however, quite labour lost to teach boys that cracking nuts and biting anything hard should be avoided, as well as too many sweets; and we fear girls will hardly be deterred from beautifying themselves by the picture of the misshapen thorax.

COL. PRJEVALSKY happily reached Urga at the beginning of this month. In the course of last summer he surveyed a portion of the basin of the Upper Hoang-ho and the environs of the Kuku Nor. On his return journey he once more passed through Alashan.

Herr R. E. Flegel, instead of at once going up the Binus, will first explore the Niger as far as Say, and visit Sokoto and Kuka. The latter town he will make his basis of exploration, and his principal object will be to determine whether there exists any communication between the Shari and Binus, which would enable steamers of small draught to reach Lake Chad. The

presumption is against such a connexion, and we much regret that want of means should have prevented Herr Flegel from carrying out his original plan of exploring the Upper Binus.

J. M. Larsson's *Karta öfver Sverige-Norge, Danmark och Finland* (Stockholm, Hjalmar Linnströms Förlag), is drawn on a scale of 1:3,000,000, with inset maps of the more densely-peopled portions of Scandinavia on an enlarged scale, and an index of 3,000 names. It is evidently based upon trustworthy materials, and if its somewhat too gaudy colouring be offensive to an æsthetic mind, it certainly helps to render clear the political divisions. There are no altitudes, and the delineation of the hills leaves much to be desired, but for general purposes of reference the map will prove useful.

Corn's *Cosmos* publishes a lengthy report on Dr. Hayden's explorations in the Rocky Mountains, accompanied by a neat map of the Yellowstone Lake.

The first part of the *Boletín de la Comisión del Mapa Geológico de España* is published. It contains a geological survey of the province of Cordova, a 'Nota Geológica referente á la Isla de Tenerife,' 'Reseña Física y Geológica de las Islas Ibiza y Formentera,' and 'Formación Cretácea de la Provincia de Oviedo,' with descriptions of fossils. The lithographed plates which illustrate the fossils are remarkably well executed.

The *Comprehensive Atlas of Modern, Historical, Classical, and Physical Geography* (Collins & Co.) consists of one hundred and twenty maps, and is prefaced by a treatise on physical geography by Dr. James Bryce, and followed by an index of 50,000 names. The maps have been published before, but this edition of them possesses an undoubted advantage above previous ones, inasmuch as the maps have been enlarged by photo-lithography, and are thus much easier to decipher. Unfortunately Messrs. Collins have neglected to get their maps and letter-press revised by some competent person and brought up to date. Even in their own neighbourhood, in Western Scotland, the publishers fail to give the information we have a right to expect. On the railway map of Scotland we look in vain for the new Highland line to Oban, opened last season, and if thus untrustworthy on their own ground, what can be expected in the case of foreign countries! There is a physical map of Africa which altogether ignores the discoveries of Stanley and Cameron! These physical maps more especially require careful revision. They are supposed to indicate by brown and green tints the extent of "Highlands" and "Lowlands." These, of course, are somewhat elastic terms, and it would have been better to adopt a contour of a given height as a line of separation. But what are we to think of the compiler of the map of Asia, who covers Lake Balkash, which undoubtedly forms part of the "lowlands," notwithstanding its being close upon 800 feet above the level of the sea, with a brown tint, whilst he buries the lofty mountains which are close to the eastern shore of the Caspian under a tint of green! The atlas is certainly handsome in appearance; it will form a useful drawing-room ornament, and prove of service in numerous instances; but until its maps have been carefully revised we cannot recommend it.

Mr. Alex. Forrest's *Journal of Expedition from De Grey to Port Darwin* has been published at Perth, Western Australia, by the Government of that colony. It is in the form of a Blue-Book in boards, with coloured lithographs of scenery and incidents of travel, and a large map. Fine grassy tracts were discovered along the course of the Fitzroy river, and Mr. Forrest believes that "auriferous areas will be discovered sooner or later" towards the head of that river. The views of King Leopold Range convey a fair idea of rocky hills as rugged, tortuous, and difficult as a mountaineer or cragman could desire.

NOTES FROM TOKIO.

ABOUT the middle of last year the *Athenæum* mentioned the establishment in Tokio of a Japanese Geographical Society. It may interest many of your readers to learn that the infant institution has passed through its first year with considerable success. The report which has recently been issued shows that there are now 143 members, of whom about half a dozen are foreign residents. The number and amount of donations and voluntary subscriptions show the warm interest which the wealthy and influential class take in the objects of the society. As one of the "signs of the times," it may be mentioned that the largest donation is made by the head of one of the Buddhist sects.

The Transactions of the year are contained in ten small pamphlets, which, if bound together, would form a very respectable volume. The event of greatest general interest during the year was the banquet to Baron Nordenskiöld and Capt. Palander, under the auspices of the society. A complete report of the proceedings on this occasion, together with an account of the Vega's voyage, occupies one of the numbers. Turning to the papers, we find, as might have been expected, that they deal chiefly with the geography of the countries of the extreme east of Asia. Among the principal are travels in Manchuria and Mongolia, the extent of China under the Yuen dynasty, the official system of China, Russian harbours on the Pacific (translated from Col. Venjukoff's work), the geography and history of the Loochoo archipelago. The papers, however, which, if translated, would doubtless prove of most interest in England are those on Corea, of which there are four. Our knowledge of the geography of this, the last of the isolated kingdoms of the remote Orient, is confined to the meagre accounts of the few Jesuit missionaries who have succeeded in escaping from the country, more especially to Monsignor Ridel, whose pamphlet, published after his recent release from captivity, is little known beyond his own order. The Japanese are the only people at present permitted to reside in Corea, and they seem to be using diligently their opportunities for adding to our knowledge of that strange country. Z.

SOCIETIES.

ASTRONOMICAL.—Nov. 12.—Prof. Cayley, V.P., in the chair.—Messrs. H. A. Severn, H. F. Cobb, and the Rev. F. B. Allison were elected Fellows.—The Astronomer-Royal described an instrument of Flamsteed's, of which he possessed an engraving that appeared to be unique. He stated that he believed this instrument marked an epoch in the history of astronomy. Before the invention of clocks which could be relied upon for the determination of time over periods of a day or longer, right ascensions had to be measured by the triangulation of stars; there was never any difficulty in determining the polar distances of stars with a graduated arc in the meridian. Having determined the polar distances of two stars, the distance between them was measured with a movable arc, and the difference of right ascension found by calculation. Tycho possessed an instrument for measuring such distances, but it was only provided with sights, and it was mounted on a vertical axis. The instrument of Flamsteed's was mounted on a polar axis, which projected beyond its bearings. On the top of the axis was a movable T head, carrying the graduated arc with two telescopes. The movable T head could be inclined by a rack and screw motion, so as to enable the observer to measure the distance between two stars which differed in declination. The instrument was only used for determining the places of the principal stars, and a clock which would go pretty well for some hours was used for determining the difference of right ascensions of smaller stars as measured from the larger ones. Flamsteed was succeeded by Halley, who relied entirely upon the places of principal stars as determined by Flamsteed, and filled up the interstices by means of observations made with a curious transit instrument, with axes of unequal length. The great reform in the method of determining the positions of stars was brought about by Graham, the clockmaker, who invented the dead-beat escapement and the gridiron pendulum, which enabled right ascensions to be determined all round the heavens

by observing the times of transit with a meridian instrument.—Mr. Knott read a paper entitled 'Observations of Ceraick's new Variable Star in Cepheus.' The star is of the Algol type, and comes to its minimum every two and a half days; it remains constant in brightness for the greater part of the period, and then suddenly decreases in brightness, remaining for a short time at its minimum brightness, and then rapidly increases again.—Mr. Common read a paper on the method of mounting his great 3-ft. reflecting telescope.—Mr. E. J. Stone read a paper 'On a Determination of the Coefficient of the Parallactic Inequality in the Expression for the Moon's Longitude'; and Capt. Noble read a note 'On a Phenomenon of Jupiter's Satellites.' He mentioned that on recently observing the planet when the shadows of two satellites were projected upon the disc, he had noticed that one of the shadows was of a chocolate brown colour, while the other appeared perfectly black.—Mr. Campbell corroborated Capt. Noble's observation with respect to the difference in tint of the two shadows.

ASIATIC.—Nov. 15.—Sir H. C. Rawlinson, President, in the chair.—Sir W. R. Robinson, Mr. S. S. Thorburn, Capt. R. Gilt, R.E., and the Rev. M. Argles were elected Resident Members; and the Bishop of Lahore, Lieut. H. E. McCallum, Dr. S. W. Bushell, and Abd-er-rahman Nouvie Syed Non-Resident Members.—Prof. Monier Williams read a paper 'On Indian Theistic Reformers.'

LINNEAN.—Nov. 4.—Prof. Alliman, F.R.S., President, in the chair.—Messrs. Edw. Brown, H. E. Dresser, and F. Phipps were elected Fellows of the Society.—Mr. H. C. Sorby showed drawings of some British sea anemones, with habitat on the upper fronds of long seaweeds in deep water; and he recorded having seen a solitary cream-coloured Cetacean on the English coast.—Mr. Arthur Bennett drew attention to a new British Chara (*C. stelligera*), remarkable for the presence of stellate bulbils on the stems.—Mr. E. M. Holmes exhibited two marine Algae new to Britain, viz., *Darya Gibberna* from Barwick-on-Tweed and *Elcecarpus terminalis* from Weymouth; and also species of *Callithamnion* with antheridia and trichophore on the same branchlet. Prof. T. S. Cobbold exhibited a remarkable Trematode from the horse, discovered by Dr. Sonnini at Zagazig during the Egyptian plague, with which outbreak, however, the parasite had no necessary connexion. The worm (*Gastroduca Sonnini*) appears to be an aberrant Amphistome furnished with a singular central disc, whose concavity was lined with about two hundred small suckers, altogether having a tessellated aspect. In this respect its nearest approach was a worm infesting a genus of spiny-finned fishes (*Cataphractus*) belonging to the Triglidae. According to Prof. Leuckart's recent anatomical investigation doubts, however, are thrown on its amphistomid affinities.—Mr. G. F. Angus showed the leaf of *Illecebre gigantea*, an umbelliferous plant of the Cape, used as tinder by the Hottentots.—Mr. E. A. Webb exhibited a monstrous bramble (*Rubus fruticosus*), with flowers represented by elongated axes covered with minute pubescent bracts and apices fasciated.—A paper by Dr. Geo. Watt, 'Contribution to the Flora of North-West India,' was read. He divides the district into three areas. The first range, Havel-Baan, with forests of *Odrus decandrus* on its northern slopes, has on the southern ones vegetation with an Indian facies, being barely outside the humid influence of the tropical rains of the plains. The second range, comprising Pangt, Lower Lahore, and British Lahore, has a flora altogether changed, dry short summers and snow-capped mountains giving a climate and plant life of quite a different cast. In the third range the flora assumes a Tibetan type. Some three hundred species of plants are noted, four being new.—A paper 'On the Laphnoidæ of South Australia,' by J. G. Otto Tepper, was read. The butterflies of this part of Australia are comparatively few, and sombre colours prevail.—Notes on a Collection of Flowering Plants from Madagascar was read by Mr. J. G. Baker. The flowering plants are less known than the ferns from this interesting island; two new genera are now denoted, viz., 1. *Kitchingia*, belonging to the Crassulaceæ, a succulent herb with fleshy sessile leaves and large bright red flowers in lax terminal cymes; 2. *Buddwoodon*, a lilaceous plant with red flowers and peculiar spurred bracts; it comes between *Muscaria* and *Urginea*. Thirty new species are described.

MATHEMATICAL.—Nov. 11.—C. W. Merrifield, Esq., President, in the chair.—After the Treasurer's and Secretaries' Reports had been read and adopted, the meeting proceeded to the election of the new Council.—Mr. G. Roberts, the new President, having taken the chair, Mr. Merrifield read his valedictory address, 'Considerations respecting the Translation of Series of Observations into Continuous Formulae.' On the motion of Prof. Cayley the address was

ordered to be published in the *Proceedings*.—Mr. H. M. Jeffery read a paper 'On Bieircular Quartics, with a Triple and Double Focus and Three Single Foci, all of them Collinear.'—Mr. Tucker read parts of a paper by the Rev. C. Taylor, entitled 'Further Remarks on the Geometrical Method of Barycentrics.'

ANTHROPOLOGICAL INSTITUTE.—Nov. 9.—Dr. E. B. Tylor, President, in the chair.—A paper was read 'On Anthropological Colour Phenomena in Belgium and Elsewhere,' by Dr. J. Beddoe. Within the last few years the numerical method had been extensively applied to the determination of ethnological colour-types, the Anthropometric Committee of the British Association having set the example. The continental nations were, however, now far ahead of us. In Germany Prof. Virchow had prepared the tabulation as to the colour of the eyes and hair of all the school population, with the exception of Hamburg, which had proved Philistine in this matter as in so many other instances. In Switzerland Dr. Guillemin, of Neuchâtel, had obtained school statistics. For Belgium an elaborate monograph had been written on the subject by Prof. Vander Kindere, who, by the aid of the National Geographical Society, had induced the Minister of Public Instruction to include questions on the colour of the children's eyes and hair in the educational census. The results obtained have been of considerable importance, and bring out a remarkable contrast between the Flemish and Walloon provinces of Belgium.—Mr. J. F. Rowbotham read a paper 'On Different Stages in the Development of the Art of Music in Prehistoric Times.' Musical instruments, though their varieties may be counted by hundreds, are yet readily reducible under three distinct types: 1. The drum type; 2. The pipe type; 3. The lyre type; and these three types are representative of three distinct stages of development through which prehistoric music passed. Moreover, the stages occur in the order named; that is to say, the first stage in the development of instrumental music was the drum stage, in which drums and drums alone were used by men; the second stage was the pipe stage, in which pipes as well as drums were used, the third stage was the lyre stage, in which stringed instruments were added to the stock. The three stages answer respectively to rhythm, melody, and harmony. And as the geological history of the globe the chalk is never found below the coelites nor the oolite below the coal, so in the musical history of mankind is the lyre stage never found to precede the pipe stage, nor the pipe stage to precede the drum stage.—A paper was read 'On Neolithic Implements in Russia,' by Prince P. Potiatine. From the evidence of certain finds on his estate the author came to the conclusion: 1. That the Slav Scythians existed there in the stone period; 2. That they possessed instruments resembling those of the Celt Scythians and burned their dead; 3. That the old iron period of that neighbourhood was a continuation of the stone period; 4. That they supported themselves partly by hunting; 5. That they understood corn growing.

NEW SHAKESPEARE.—Nov. 12.—J. N. Hetherington Esq., in the chair.—Dr. Nicholson read papers on five points in 'Hen. V.' 'On the Emendation of "Gudea" for "Gard" on "IV. ii. 61" (strongly condemning the emendation); "On "Qualite culms culms me," IV. iv. 4' (contending that the changes of the first two words to "Qualite culms" were necessary); "Did Pistol my "Doll" or "Nell" in V. i. 74" (contending that Pistol called his Nell "Doll" as a name of endearment); "On Quickly's "a parted on it between Twelve and One, cu'n at the turning o' th' Tyde," II. ii. 12, 13, contending that the tide was that of the Thames, and not that of the day, as Staunton suggested.—The former interpretation was supported by the Chairman, whose mother knew a case in which a man was very near dying, and a woman in the room sent for an almanac to see when the tide turned that day, and told the bystanders they need not be afraid, the sick man would not die till the tide turned.—Mr. Furnivall read some Notes by Mr. J. Spedding on Deane's introduction to the "Familiar Texts" of "Henry V." contending that in the Quarto the night scene of III. ii. was meant to be moved forward to IV. ii., and made consistent with "the sun is high" tag to IV. ii. Mr. Spedding also urged that certain Quarto corrections of the historical mistakes in the Folio were due to the licenser of the volumes from which the Quarto was abridged. He also justified, as dramatic improvement, Shakespeare's unhistorical change of making the Dauphin present at the battle.

INSTITUTION OF SURVEYORS.—Nov. 9.—The President, Mr. E. Ryde, opened the season with an address.—Mr. B. Karis was elected a Member.

PHYSICAL.—Nov. 12.—Prof. W. G. Adams, President, in the chair.—Mr. Bouquet read a paper 'On the Nature of the Sounds occurring in the Bats of

Consonances,' and gave the mathematical theory of the curves drawn by the harmonograph.—Mr. J. M. Gray read a long paper 'On the Mechanical Nature of the Forces called Attractions,' and explained them on the hypothesis of a universal ether pressure.—Prof. Arton and Perry read a note controverting the chemical theory of "contact" electricity enunciated by Herr Exner.—Prof. Minchin showed by experiment the photo-electric current set up by a beam of light falling on a sheet of tinfoil immersed in a solution of acid carbonate of calcium, the system forming a new photo-electric cell.

FOLK-LORE SOCIETY.—Nov. 12.—Mr. H. C. Coote, V.P., in the chair.—The Chairman read a paper 'On certain Stories in the "Thousand and One Nights." The tales referred to were 'The Two Envious Sisters,' 'Prince Ahmed and the Fairy Pari Bano,' 'Aladdin,' and 'Ali Baba.' The originals of these four tales have never been found, but as they unquestionably breathe the genuine Oriental spirit, they cannot be taken to be pure inventions of the French translator, M. Galland, brilliant as he was. Mr Coote held the opinion that they were taken down by Galland from oral recitations in Constantinople and Smyrna, in both of which cities he long resided. Mr. Coote supported his view by showing that identical stories are still orally told in Greece, from which country he believed they found their way long ago into Italy, where they are all favourites among the peasants. 'The Two Envious Sisters' has been probably current in Italy before and since Straparola's time, and the original is a well-known Hindoo story.—The Rev W. S. Lach-Szayma read a paper 'On Folk-lore Traditions of Historical Events.' The paper was divided into two portions: 1. English, and especially West of England, traditions of historical events and personages of importance; 2. Slavonic traditions of a similar character, which were compared with the English. Two of the most remarkable personages in Cornish folk-lore, Job Milton and John Tregagle, were real persons, around whose true history ancient Aryan myths had clustered. The traditions of Vikings, of the Jews in Cornwall, of the Spaniards and the Armada, and of several events in English history, were examined. A great deal more might be done on this subject, not only in England, but on the Continent, where the traditions of the French, the Italian, and especially the Greek peasants, if collected, would form curious fields of study. The conclusions suggested were that—1. These folk-lore traditions mainly refer to a period between the fall of the Western Empire and the First Crusade, the legends of the Cornish saints and the Arthurian myths belonging to an epoch which also is particularly fruitful in Slavonic legendary lore; 2. The true Middle Ages are singularly poor in existing folk-lore traditions of a secular character; 3. This comparative silence of popular tradition about the Middle Ages is the more striking when we consider the richness of the Renaissance epoch in folk tales. The cases of Drake, Milton, and Tregagle were compared with Faust and Twardowski. Most of these sixteenth or seventeenth century legends gather round stories of magicians.—Among those who took part in the discussion of these papers were Rev. J. Long, Messrs. Vaux, Nutt, Trousdale, and Gomme.

ARISTOTELIAN.—Nov. 8.—S. H. Hodgson, Esq., President, in the chair.—A paper was read by Mr. W. A. Casson on 'Francis Bacon.'

NOTATION FOR THE READING: WEST

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Science Lesson.

PROF. J. J. SYLVESTER, at present of the Johns Hopkins University, Baltimore, is well

known as an industrious, highly ingenious, and profoundly learned mathematician, merits which the Council of the Royal Society recognized by the award of a Royal Medal in 1861. They have now conferred on him the highest distinction in their gift—the Copley Medal. Mr. Huggins, who has also had a Royal Medal, and who has done so much good spectroscopic work in his observatory on Tulse Hill, determining the radial component of the velocity of the heavenly bodies relatively to our earth, mapping the photographic spectra of stars, and showing that it is possible to detect the heat of the stars, is to have the Rumford Medal. The Davy Medal goes to Prof. Charles Friedel, of Paris, for investigations ranging over widely remote fields of chemical inquiry. Capt. Andrew Noble is to have a Royal Medal, in recognition of his mathematical researches and his application of them to physical questions of great importance, particularly his experimental inquiry (jointly with Mr. Abel) on explosives. And a Royal Medal is allotted to Prof. J. Lister for his numerous and valuable contributions to physiological and biological science, extending over thirty years. The presentation will take place at the forthcoming anniversary meeting of the Society.

Mr. GRANT ALLEN is about to republish in a collected form his papers on natural history which have been appearing in the *St. James's Gazette*. The volume will be entitled 'The Evolutionist at Large,' and will be published by Messrs. Chatto & Windus.

THE late Mr. J. Miers, F.R.S., during his residence in Brazil made a large collection of the insects of that country. This collection has been deposited in the Ashmolean Museum at Oxford, and is now being classified by Prof. Westwood.

As Faye's comet is still visible under favourable circumstance with a moderately good telescope, we give its approximate place from Prof. Axel Moller's ephemeris during the next fortnight, after which the increasing moonlight will again interfere with its observation:—

A. maculosa (Berthelin 1841).

Date.	R.A.	N.P.D.
Nov. 27	25 13 17	91 53
" 28	25 14 36	91 59
" 29	25 15 55	91 55
" 30	25 17 13	91 56
" 30	25 18 41	91 55
" 27	25 20 6	91 57
" 28	25 31 33	91 57
" 29	25 25 1	91 57
" 30	25 24 31	91 57
Dec. 1	25 26 2	91 56
" 2	25 27 35	91 56
" 3	25 29 9	91 56
" 4	25 20 44	91 56

It will be noticed that it is now in the constellation Pisces, and on the meridian about seven o'clock in the evening. It is not likely that much more will be seen of it after the last of these dates until the next appearance, in the year 1888.

THE small planet, No. 217, discovered by M. Coggia at Marseilles on August 30th, has received the name of Eudora, one of the Hyades.

Institut du Progrès et de la Vulgarisation Scientifique is the name given to an institution now in progress of formation in Paris by M. Léon Jaubert, who brought his scheme in the first instance before the Académie des Sciences in 1878. Investigators, students, and the public generally are to find an observatory with several telescopes and other instruments, a photographic laboratory, another for general physics, and a workshop for the construction of instruments ready for their use. Since December last this project has been in the hands of an influential committee, and M. Léon Jaubert has presented them with a list of the instruments which he engages to supply. All who desire to help this liberal scheme are requested to communicate with M. Léon Jaubert, Trocadéro, Paris.

MR. JOHN TROWBRIDGE, of Harvard University, Cambridge, Mass., has published some very interesting results respecting the behaviour of the earth's surface as a conductor of elec-

tricity, and its capacity for transmitting electric signals without the aid of a conducting wire. The experiments were made between Boston and Cambridge. It is stated that, on completing the circuit through a telephone and the ground, the existence of an electric current was plainly apparent from the ticking which the making and breaking of the circuit produced in the telephone, and that the time signals of the observatory clock were distinctly heard. Mr. Trowbridge concludes that theoretically it is possible without a cable to telegraph across the Atlantic Ocean.

MR. J. H. COLLINS has in the eighteenth part of the *Mineralogical Magazine* a valuable paper on the wood tin and tin capels of Cornwall, illustrated by good engravings.

M. AURN is attracting much attention in France by his new process of converting iron into steel, and producing an illuminating gas by the process. The iron is heated to 900° Cent. in a retort with coke or charcoal; fatty matters are then injected, and dry steam forced over the heated mass; thus steel of high quality is formed and carburized hydrogen gas evolved.

M. FAYE brought before the Académie des Sciences on the 2nd of November a memoir on volcanic thunderstorms. He refers them to the vast ejection of steam during the paroxysms of eruptive activity, in many respects resembling the discharges from the electrical steam boiler of Armstrong.

M. JANSSEN has placed all the instruments in the observatory at Meudon at the disposal of Prof. Bell, for the purpose of determining if the photophone is applicable to a study of the sounds which are supposed to occur on the surface of the sun. The result of some preliminary experiments is stated by M. Janssen to be hopeful in his notice brought before the Academy of Sciences on the 2nd of November.

Dr. F. BATTAGLIA-RIZZO invites the attention of naturalists to his recently published account of the finding of a large undescribed fossil bivalve at Termini-Imerese, Sicily. As seen in the lithographs which accompany the page of text, the strange relic resembles a gigantic oyster; the dimensions are 8 in. by 10 in.

The *Journal of the Liverpool Polytechnic Society* is devoted to a report of the sixth meeting of the forty-second session, which was occupied by a most valuable statement of experimental trials on 'The Strength and Ductility of Iron and Steel and other Materials,' by Mr. J. Armstrong, of Birkenhead. 144 pages are devoted to the publication of tables, the result of experiments with a testing machine, by consulting which the engineer will be enabled to avoid the use of uncertain material.

FINE ARTS

THE SIXTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS is now open at THOMAS MILES Gallery, 5, Haymarket, next the Theatre—Admission including Catalogue, 1s.

WANDOVER GALLERY, 47, New Road Street Entrance from
Madison Street - NOW OPEN the WINTER EXHIBITION of OIL
PAINTINGS by English Artists, and of Original Drawings and
Sketches for Poets.

DONN'S ORNATE WORKS, CHRIST LEAVING the PLATONIUM, CHRIST ENTERING JERUSALEM and MORE before PHARAOH, each 36 by 22 ins., with Legend of Pilate's Wife, Soldiers of the Cross, A Day Down, Rainbow Landscape (Lach Carron, Scotland), etc., at the DUNDEE GALLERY, 24, New Head Street, Inlay, Ten to Six.-1s.

ART FOR THE NURSERY.

Ups and Downs, All Smiles, No Frowns. By M. J. Tilsley. (Gardner, Darton & Co.)—This is a collection of coloured "cuts" with baby verses, suited for little children. The illustrations are weak, still they are rather pretty. The same may be said of the verses. The colouring of the cuts is more acceptable than the drawing. All the painted children are too small for the furniture and other accessories of the designs.

Another popular book comes to us with

new illustrations; it contains *Little Britain*, *The Spectre Bridegroom*, and *The Legend of Sleepy Hollow*, all by Washington Irving, with designs on wood by Mr. C. O. Murray. The cuts are numerous, very pretty in execution, spirited, and well adapted to the letter-press, to which they give additional brightness. The volume is published by Messrs. Low & Co. The same publishers have issued *Pretty Peggy and other Ballads*, illustrated by Miss Rosina Emmet. The cuts are printed in low-toned colours of a nondescript character; the greater number of them were designed with much animation; they abound in character, and little touches of humour occur here and there which are welcome. It is a capital book for a little girl or boy.—*The Two Bears* (Waterston & Sons), an illustrated legend, will suit children; the cuts are a little too showy and crude in colour, but they are not without a considerable share of spirit.

Among the gift-books with coloured illustrations none has yet come before us more agreeably than *Afternoon Tea: Rhymes for Children*, with illustrations by Messrs. J. G. Sowerby and H. H. Emmerston (Warne & Co.). It is a gracefully got-up little volume, enclosed in a pretty and very original cover. But the affectations of the writing, comprising false archaisms in what may be called the Icelandic manner, are regrettable. A considerable number of initial letters, in the Irish, Scandinavian, Anglo-Saxon, or some similar manner of design, are as pretty as they are elaborate.

In *The Merry Ballads of the Olden Time*, illustrated (Warne & Co.), some of the designs are very commonplace, although the birds and foliage which abound in them are commendable. Generally speaking, the coloured plates are crude and garish. *Our Little World of Child-Life* (same publishers) may be criticised in the same terms. The verses are better than those in the former volume. The pictures differ in execution. From the same publishers we have *Aunt Louisa's Magic Modeller*, two parts, a book of coloured cuts intended to be pasted on blocks and thus serve as models. The examples are good in their way, and would be likely to amuse very young children.—Messrs. T. Nelson & Sons send us *Little Lottie's Picture Gallery and Papa's Picture Album*, small books filled with very common woodcuts besides a few of superior quality.—Messrs. Griffith & Farran have published *The Bird's and Insect's Post-Office*, by Robert Bloomfield. This contains "letters" by the author of 'The Farmer's Boy' and his son, with nice little drawings of birds, some of which are first-rate, e. g., the sparrows and duck facing p. 48, the magpie facing Letter I. From the same firm we have received thirteen little books for children, copiously illustrated with wood engravings of unequal merit, and entitled *Our Boys' Little Library* and *Our Girls' Little Library*. The cuts seem to have been picked up at random, and provided with a few lines of description for each. Although rather "goody," infants will be thankful for the books.—Messrs. T. Nelson & Sons have also sent us *With the Birds*, poems by Mary Howitt, with capital drawings of animals and some pretty vignettes by Mr. Giacomelli. *Songs of Animal Life* is by the same author, published by the same firm, and deserves equal praise.—We heartily welcome Mr. R. Caldecott's spirited and pretty designs for *The Three Jovial Huntsmen* and *Sing a Song of Sirpence*. The designs are first-rate, full of grace and character, piquant in their wilful, "old-fashioned" freakishness. They contain very graceful and original motives, are capitally drawn, coloured with delicacy, and marked throughout by good taste. They are published by Messrs. Routledge & Sons, who have likewise issued a numerous collection of sketches made with ink and called *Splashes of Ink*, explained by G. and J. Lallie. Some of the landscapes thus for-

tuitously produced are capital. The book will amuse girls and boys.

NEW BOOKS

We have received from Mr. Lefevre a proof on vellum, with the re-marks of the first state, from a plate etched by M. Rajon after Mr. Alma Tadema's beautiful water-colour picture called 'The Bath.' As the painting will be fresh in the memory of those who saw it at a recent exhibition of the Society of Painters in Water Colours there is no need to describe the design. With characteristic skill M. Rajon has reproduced the draughtsmanship proper to his model—that is, the large style of drawing and modelling, the finely balanced tones of the flesh, clear and richly varied as they are, the flatness of the marbles, the strength of the contrasting bronze, and the perfect keeping of the carnations, the statues, and the wall. Nor has he been less happy in expressing the animation of the attitudes; the vivacity of the face of the lady who stoops while she looks up, enjoying the briskness of the little cascade which tumbles from her back, is of the truest quality; the morbidez of the nudities is perfectly reproduced. This is a real triumph of draughtsmanship. The re-marks in this case are the heads of the painter, his wife, and two daughters, and that of M. Rajon himself; the first wears a fillet, the last has drapery, something like part of a toga, cast over his head. The second re-mark consists of the heads of Mr. Tadema, his wife, and the damsel in the centre at the foot of the plate; the engraver's head and that of the damsel on our left having been removed. The third re-mark consists of the girl's head at the foot only. Of the first and second states there are, we are told, twenty impressions; of the third twenty-five; after these one hundred ordinary artist's proofs were taken. Then followed the prints.

We have received from M. Rajon himself a proof on India paper of the portrait he has recently engraved of Mr. Smiles, taken, we believe, from life, a successful portrait, full of character and animation, delicately and learnedly drawn and modelled, showing a fine sense of the contrasts of the flesh, semi-luminous as it is, with the texture and tint of the whiskers, the solidity of the tones of the coat. The "colour" of the print could not be better. We have likewise from the artist a similar portrait of the late Sir Rowland Hill, which, by its sharp and marble-like solidity, the firmness, crispness, and precision of the forms, and the monochromatic quality of the flesh, suggests that the type of the likeness was a sculptured bust. Another fine portrait is that which the same engraver has reproduced from Mr. G. F. Watts's half-length figure of Herr Joachim, which, being painted some years ago, represents the musician in his middle age. The picture is well known as expressive and painter-like; it is one of a class which includes as many as may be of the noteworthy men of letters and art of this time. We have already named most of this noble group of portraits. Herr Joachim holds a violin with one hand, while, slowly drawing the bow with the other, he evokes notes from the instrument to which, in their profound sedateness, the attentive features seem to listen, and the absorption of the senses is marked upon the face. A fine and sober piece of chiaroscuro in the mode of Tintoret, the solemnity of the picture is in harmony with the solemnity of the design, of which that chiaroscuro is an essential part. The massive face and its rapt air pertain to the design. M. Rajon, by subtle and careful study of this chiaroscuro, has preserved the motive of the work while he reproduced the peculiar technique of the painter, which combines some of the softness of Guercino with the thoughtful type of Robusti's art. Set as they are, and absorbed in the music, there is mobility in the ample lips and

bulky, meditative brow. It is a work of art which grows upon us while we study it. It is one of the most "musical" of portraits. The re-mark is a portrait head on our right, a sketch of village and mill on our left.

Messrs. R. Tilley & Co., 118, Talbot Road, Bayswater, have sent an artist's proof of a plate etched by M. L. Richeton as a portrait of Mr. Spurgeon. It resembles a picture by one of those painters whose productions so terribly exercised the mind of Hogarth. Basso in his most murky mood was never a "darker master" than the etcher of this piece of false "effect." Lack of power, superficial reading of character, crude and uncultivated draughtsmanship, mar a work to which the printer has imparted tone, and in which ink does duty for force and subtlety. Of drawing properly so called there is none to be seen.

An artist's proof of a mezzotinted plate by Mr. S. Cousins has been sent to us by the Fine Art Society. It reproduces with exceptional success the pretty head of a little girl called 'Ninette,' which was painted by Greuze, and is more than usually enjoyable because the picture is quite innocent of those under-meanings which are but too frequent in Greuze's girls. This child is as naive of aspect as childhood could make her, and the painter's power was never better employed or more effectually proved than by this example. The print charms with its candid eyes, pure lips, and air of absolute repose in simplicity. From the same publishers we have a re-mark proof of a plate, being a portrait by Mr. Herkomer, taken from a picture for which Mr. Ruskin sat to him. It is an excellent and successful representation of the features of the critic when meditating and in repose. The last characteristic is seldom seen in Mr. Ruskin's energetic and excessively mobile countenance, which reflects the workings of an ever-active, combative, and sensitive mind. There is, therefore, something unusual in the expression of the face, and this, while it is not untrue, interferes with the satisfaction of the observer. Except a portrait which was long ago produced by a very distinguished painter, but never engraved, this plate is, it appears, likely to supply posterity with an answer to the question, "What was Ruskin like?" As an engraving, it is essentially a mezzotint. The workmanship demands almost unmixed praise; it is clear, solid, luminous, broad in effect; the eyes, in differing, are especially well drawn, but we think the side-long position of the mouth is somewhat exaggerated; the handling of the shaded side of the face is capital. The scale of the plate, being unusually large, gives exceptional importance to the publication. The re-mark, on thirty impressions, is a finely-drawn figure of Justice, seated, and bandaging or uncovering her eyes; the artist's proofs are signed by him, and seventy-five in number. One hundred autograph proofs bear Mr. Ruskin's signature.

NOTES FROM NAPLES

Naples, Nov. 8, 1880.

EXCAVATIONS have been carried on for some months in the ancient Sybaris, the results of which have from time to time been very rich. It is announced now that three plates of gold of different dimensions, with inscriptions in Greek, have recently been discovered there. They are now in the National Museum in this city, and having been examined by Prof. Comparetti, the inscriptions are supposed by him to be a sacred hymn relative to the condition of the souls of the dead. They are founded on the mystic Orphic doctrine, and seem to be part of the sacred book of the initiated in those mysteries, which were much in vogue in the last years of Athens when she was free, and were rapidly diffused, first in Magna Græcia, afterwards in Etruria, and finally in Rome, where they were severely and rigorously opposed by the government.

I must not omit to speak of excavations which are being made in the Island of Capri, where the subsoil is one mass of ruins. The results in this instance are not of any artistic importance. A native of the island, wishing to build a house on a small property belonging to him, on turning up the ground discovered a vasca, or reservoir, 42 palms in length, 17 palms in width, and of a considerable depth, which it is difficult to measure as it is full of debris. It belonged to an ordinary dwelling-house, of which the traces of several chambers remain, but no mosaic floors have been found, and few marbles. The only object of art worth mentioning is a small statuette, or bust rather. Little vases of terra-cotta were matters of course. As it was evidently not a house of the first order, every one must be struck with the provision made for the water supply, thus marking a broad distinction between modern Italians and their ancestors. Close to the site of which I have spoken are the remains of a Roman villa, which have for some time been laid open. Much yet remains to be done in the same ground; and, judging from the rich marbles which have already been discovered there, the labour of the archaeologist would be well repaid. H. W.

THE ANCIENT PHAROS AT ALEXANDRIA.

Cairo, October, 1880.

Since sending my former note upon the site of the Pharos, I have seen on the first page of Prof. Ebers' 'Egypt' an engraving of the tower as it stood entire. I am curious to know whether this engraving has any historical value, or is a mere fancy sketch from Abdellatif's description. But there are two points which deserve notice: First, that the position and shape of the doorway in the engraving correspond with those of the doorway in the keep of Kaitbey's fortress at present; secondly, that the walls of the basement story of the Pharos are represented as "battering," and that the walls of the keep also batter. I have seen no other instance of battering walls in Arab architecture, and if the engraving is really historic, the conclusion would seem to be that the keep of the fortress was actually the basement story of the Pharos. Perhaps Prof. Ebers or his publishers can resolve the doubt.

But another interesting question has occurred to me. Before I received the engraving, I was one day looking at a minaret in Cairo, and having Abdellatif's account of the Pharos fresh in mind I was struck by the remarkable coincidence between the details of the minaret before me and those of the Pharos in his description. He says the Pharos stood at that epoch in four stories, the first square, 121 cubits in height, the second octagonal (81 cubits), the third round (31 cubits), and, lastly, a "lantern" (10 cubits). The minaret also rose in four stages, square, octagonal, round, and on top a lantern or small cupola. Since then I have noticed dozens of other minarets with the same four divisions in the same order, and have no hesitation in saying that Abdellatif's description of the Pharos is, in all except absolute altitude, the typical description of the early minaret. In fact, it is quite exceptional in Cairo to find an early minaret which does not reproduce in miniature the colossal tower of Sostratus. So singular and so universal a coincidence cannot be the result of accident. It must be remembered that the Mohammedan conquest of Egypt took place shortly after the Hegira. There is historic evidence that the Pharos existed for at least six hundred years subsequently, and I have no doubt whatever that it served as a model for Mohammedan architects. The Pharos is the origin of the minaret.

ALFRED J. BUTLER.

FINE-ART SOCIETY.

THE private view of the exhibition of cabinet pictures in oil, Dudley Gallery, is appointed for

to-day (Saturday), the gallery will be opened to the public on Monday next.

THE International Committee which is trying to influence public opinion in favour of the preservation of St. Mark's, Venice, has issued a statement and list of those who have agreed to support its objects. These are stated in an eloquent circular written by Mr. Street, which recounts the unfortunate fate of the Fondaco dei Turchi and that church of Sta. Maria at Murano which was second only in interest to the Fondaco itself. The former, which was dear to all who saw it as well as to those who read 'The Stones of Venice,' has been entirely rebuilt; the church has been so restored that its facade has lost almost all its charm of colour. Now no one cares to see either building. The basilica of St. Mark has suffered in various ways from the same kind of treatment; the northern facade has been refaced, and all its architectural charms, all its historical value, have been effaced; the southern facade has met with the fate of its neighbour; the old pavement within has been renewed, the mosaics of the baptistery have been almost entirely replaced by new, and each of these operations has had the effect of making the new work unlike the old work and wanting in nearly all the qualities which gave it interest. Further operations on St. Mark's were, for a time at least, stayed by the memorial in which English and French artists and statesmen united to deprecate the attempt to change old lamps for new. To endeavour to avert by all possible means the continuance of these deplorable proceedings is the object of the Committee, who wish to promote the sympathetic co-operation of those numerous and influential Italians who hold the same views as their own, to maintain all possible respect to the sentiments of the Italian nation, without taking exception to what are plainly necessary repairs to St. Mark's. The names of the Committee include those of MM. Alma Tadema, T. Ballu, and Baudry, Membres de l'Institut; C. Blane, W. Bode, F. W. Burton, Châtelain-Lacour, Cecchetti, Director of the Archives, Venice; Chardon, Membre de l'Institut; E. Christian, Dohme, C. Garnier, J. L. Gérôme, J. J. Henner, J. P. Laurens, J. E. Leprieux, J. R. Lowell, W. Von Lübke, J. L. E. Meissonier, G. W. Reid, J. Ruskin, M. Thannung, O. Voemmer, J. Tourniquet, C. Yriarte, and the Conte Zorn, whose able pamphlet on this subject was epitomized in these columns soon after its publication. The secretary is Mr. H. Wallis, 9, Buckingham Street, Strand.

MR. ALMA TADEMA has just received from the Berlin Exhibition a small and extremely brilliant picture, which, with others, he proposes to exhibit in London during the next season. It is a new and improved revision of the famous 'Claudius,' of which M. Rajon made an etching. Considerable changes have been introduced. The trembling emperor has been placed with greater effect and expressiveness amongst the folds of the curtain; the action of the saluting legionary is more demonstrative; more figures have been introduced, thus giving a more forcible representation of the subject. A new and telling element of the background consists of a row of busts of the earlier Cæsars placed against the wall, and crowned with laurel. A prodigious improvement has been effected by dispersing the light and shade in a stronger contrast, with greater brilliancy of lustre and colour. The chiaroscuro has been strengthened by subtle combinations of the local colouring with the lights and shadows, thus enhancing the effect and vigorous tonicity of the picture in a most remarkable manner. The same artist has likewise in hand two pictures, showing differing modes of treating the same subject, the parting of a Roman youth and his mother. The backgrounds differ in materials as well as in motives; the effect of one picture is independent of that of the other; the schemes of colour vary an-

tirely. The attitudes of the figures are nearly alike, but there is a considerable change in the expressions.

MR. WHISTLER has returned from Venice, after an absence of more than a year, with a series of etched plates, which will be on view to-day (Saturday) at the Fine-Art Society's gallery, 148, New Bond Street.

THE session of the Society of Antiquaries of London will open on Thursday next, the 26th inst., when Mr. John Evans, F.R.S., F.S.A., will give some account of the Prehistoric Congress at Lisbon, where he attended as a delegate of the Society. The Rev. J. E. Warren, B.D., will give a description and exhibit seven photographs of the famous Stonehenge. Miss Rom Wallis's coloured drawings of the Ashburnham Book of the Gospels will also be on view.

NOT only on Thursday evening, but during the whole of next week, Fellows of the Society of Antiquaries and their friends will have an opportunity of seeing at Burlington House, between the hours of ten and four, the famous old tapestry from St. Mary's Hall, Coventry—30 feet long by 10 feet deep—which has been sent up to London to clean and repair. This tapestry has been fully described by Mr. George Scharf, F.R.S., in the *Archæologia*, vol. xxxvi. p. 438. The historical portion of it is supposed to represent Henry VI.—or, as some think, Henry VII.—and his Queen and Court. On its removal from Burlington House, this tapestry will be exhibited at the South Kensington Museum.

THE autumn exhibition of the Arts Association of Newcastle-upon-Tyne closed on the 4th inst., after having been open two months. About 700 pictures were exhibited, of which 135 were sold in the district for 5,200l.

AS if to confirm the fears expressed in Paris and repeated in our columns lately, a fire, happily of no great extent, broke out in one of the official chambers under the Louvre on Sunday week. It was soon extinguished.

M. DUPRE has nearly finished an elaborate monograph on the life and works of Martin Schoengauer, illustrated by numerous photographic reproductions by M. Durand. Among these are some examples of great rarity which are now in the British Museum.

THE death is announced of M. de Sauley, a Senator under the Empire and a Member of the Institute: he died of apoplexy. M. de Sauley's fame as a numismatist was world-wide. His amiable character won the affection of all who came in contact with him.

AN amusing story is related by some of the continental artistic journals, which we may translate without attesting its truth. Herr Munkacsy was not long ago walking in one of the streets of Karlsruhe, when, in the window of a picture-dealer's shop, he noticed a horrible daub bearing his own name. Entering the shop, he demanded of the proprietor his authority for naming the painting. An off hand reply brought a few hot words from the artist, and after these, "with a vigorous shove he sent the Jew rolling to the bottom of his shop." The police then appeared.

MR. JOHN COLLIER is engaged upon a Primer of Art, which will be published by Messrs. Macmillan & Co.

HERE is a note, from Gray Road, Colchester, on Constable's picture.—"Perhaps the last ten years' history of the picture by John Constable, R.A., lately removed from the church of Nayland, Essex, to undergo the trying ordeal of restoration, may interest your readers. A description of the picture may be found on p. 21 of the 'Memoirs of the Life of John Constable,' by C. R. Leslie. It was painted in 1809, and was placed in an oak reredos, where it remained till its removal in 1869, at which time it was in an excellent state of preservation. Our history begins with its removal: it was then decided to erect a Cæsar stone reredos, and the picture was

to be consigned, perhaps, to the limbo of oblivion. But the parishioners decidedly objected to the proceeding, and demanded the restoration of the painting. The late Mr. Humphrey Baker, architect and stonemason, of Colchester, was entrusted with the designing and execution of the reredos, and the picture was placed in the stone in the manner of glass between the mullions of a window, quite unprotected at the back from damp. I had occasion to visit the church towards the completion of the job, and at once pointed out to the vicar the value of the painting, and the fact that certain and speedy destruction awaited it. I could not gain much attention, and it was left to its fate. At the time of the gathering of Constable's works at the International Exhibition I wrote to the vicar, again pointing out the damage the picture must sustain, and asked that it might be removed from its dangerous position and lent for exhibition, assuring him that it would command great interest, and offering to fill the space, free of cost, with a suitable design during its absence. I received a post-card with a very curt reply, that 'the picture could not be spared for the International under any circumstances.' Again, a year later, I wrote, enclosing a promised extract from the before-mentioned 'Life of Constable,' and implored him to remove the picture, offering to superintend the removal and to provide a zinc or lead case to lap over the back and edges of the picture as a protection from damp. This time I received a reply, thanking me for the enclosure, promising to have it copied and placed in the church chest, and promising to act on the advice given for the preservation of the picture. No steps were, however, taken, and, the vicar shortly removing, the picture was left in its place to rot. I trust that it may yet come fairly well through its danger, and find a resting-place secure from its enemy. Might it not, however, be placed upon the walls of South Kensington Museum for a short time, as an interesting specimen of our great countryman?—CHARLES E. BASKETT." We have received several letters from possessors of portraits by Constable. The statement that Constable painted only two portraits was made by the local paper we copied, and not by us.

MUSIC

THE WEEK.

Mrs. MARIOTTI's.—'Lucretia Borgia' and 'Il Barbiere.'
CRYSTAL PALACE.—Goetz's Pianoforte Concerto.
ST. JAMES'S HALL.—Mr. Cowen's First Concert.
ST. JAMES'S HALL.—The Popular Concert.

MADAME GIOVANNONI ZACCHETTI's impersonation of Lucretia Borgia on Thursday week did not result in any improved estimate of her qualifications, but it was, on the whole, a creditable if not a great performance. The artist's vocal and dramatic powers are adequate, she has no marked defects, and it seems probable that she will give a fair amount of satisfaction in any part she may undertake without creating that special *ferore* which it is only in the power of the greatest singers to evoke. Signor Runcio has little of the *ensuiter in modo*, and his Gennaro is more remarkable for energy than for refinement. His voice has greatly improved of late, and it would be worth his while to give a little attention to the art of phrasing, and the production of the *mezzo voce*. Signor Ordinas is roughly effective as the Duke, but his style of singing is very coarse and unpolished. Madame Trebelli was the Maffio Orsini on Thursday, but at the repetition performance on Monday the part was taken by Madame Amadi, a new-comer. This latest of Mr. Armit's *débütantes* has an excellent mezzo-soprano

voice, but appears to lack the most elementary knowledge of vocalization. The forcing of the chest register was most painful, and if persisted in will result in irretrievable injury to the voice. The audience on Monday was the smallest of the season, and it would seem that the public no longer takes any interest in Donizetti's ridiculous opera.

Rossini's 'Il Barbiere,' the only one of the composer's Italian operas which is likely to endure, was given with a poor cast on Friday week. Mlle. Elise Widmar cannot render justice to the music of Rosina, though her faults are due chiefly to inexperience, and she may be reasonably expected to improve. Signor Vizzani's Almaviva was little short of a caricature. His unmanageable voice compelled him to sing most of the florid passages in falsetto, and his intonation was often painfully inaccurate. On the other hand, Signor Aldighieri gave a reading of the part of Figaro superior to any we have witnessed of recent years. This gentleman is one of the most cultivated artists now on the lyric stage, but he mars the effect of his performances by his evident self-consciousness. He addresses the audience instead of his companions on the stage, and the slightest applause induces him to advance to the footlights and bow his acknowledgments. Signor Aldighieri is comparatively a stranger here, and it is but kindness to inform him that although these things may be still tolerated in Italy they are offensive to the better portion of London audiences.

The only important novelty at the Crystal Palace last Saturday was the first performance of Hermann Goetz's posthumous Pianoforte Concerto, which has lately been published. It was originally arranged that the work should be played at the second concert of the series by Herr Ernst Frank, of Hanover, the composer's intimate friend. The illness of Herr Frank, however, prevented his intended visit to this country, and the performance was postponed till another player could be found. It would have been a cause for much regret had the concerto not been given; for it indisputably ranks among the best and most poetical of the lamented composer's works. In regard to form it gives us but little that is new; for Goetz, though a most individual thinker, was no revolutionist; and, we think very wisely, he has contented himself with the classical model of a concerto, as established by Mozart and Beethoven, and enlarged by Mendelssohn and Schumann, rather than attempt to strike out a new path for himself. In this he has followed the examples of his great predecessors; for with them artistic forms are the result of gradual organic development, not of a spontaneous or arbitrary growth. The only departure from the usual form is the placing an introduction before the *finale*; and for this a precedent may be found in Mendelssohn's Concerto in *e* minor. Goetz's concerto is distinguished more especially by two prominent features—the extreme freshness and charm of the melodic ideas, and the skill of the polyphonic writing for the orchestra. So important, indeed, is the orchestral portion of the music, that the work might almost be described in many parts as a symphony with pianoforte *obbligato*. The general tone of the music is distinctly romantic; the

themes, especially in the first and second movements, are of great beauty, and are admirably treated. The solo part was played by Mr. Charles Halle, one of the safest pianists now before the public. His performance was characterized by his usual finish and refinement, but he might with advantage have infused a little more warmth into his rendering. The rest of the concert, which was uniformly good, requires no detailed notice.

The first of Mr. Cowen's four orchestral concerts, which have been already announced in these columns, took place at St. James's Hall last Saturday evening. An excellent orchestra of about sixty performers, led by Mr. V. Nicholson, was engaged, and the programme which Mr. Cowen offered his patrons was in every respect admirable. In addition to such familiar works as Beethoven's Eighth Symphony, and the Overtures to 'Aurora' and 'Ruy Blas,' three pieces were performed for the first and one for the second time in London. Among these a new Overture (to 'Corinne'), by Mr. Julian Edwards, claims the first notice. One of the most praiseworthy features of Mr. Cowen's scheme is his promise to produce at least one new work by an English composer at each concert, and to examine and select from the works submitted to him without reference to the artistic reputation of the composers. Mr. Julian Edwards, whose name is entirely new to us, is, we learn from the programme, a young man of twenty-two, and his Overture to 'Corinne' is the prelude to a three-act opera of the same name. It shows undoubted talent, and a fair amount of originality; but it is the truest kindness to Mr. Edwards to tell him in the plainest possible terms that, as regards the technique of composition, he has nearly everything to learn. His ideas of form and of thematic treatment seem to be of the vaguest description; whilst his instrumentation is far too noisy—a very common fault with young composers, who would do well in writing to remember that "speech is silver, but silence is golden." The greatest effects are often produced with the fewest notes. We do not know whether Mr. Edwards has received any regular instruction in composition—from his overture we are inclined to think he has not—but the wisest thing he can do is to put himself under a good master for a thorough course of training. A second novelty was M. Benjamin Godard's Concerto Romantique for the violin, played for the first time in England by M. Ovide Musia. Two of M. Godard's compositions were introduced by Mr. Ganz at his last series of concerts in St. James's Hall, and were received with much favour. The new concerto is not less interesting than the other works which we have heard from the same pen. The work is somewhat irregular in form, containing four movements instead of the customary three, the additional number being a *cannonetta* placed between the *adagio* and the *finale*. The concerto is thoroughly French in its style, and its subjects give evidence of considerable individuality of thought. The first *allegro* and the *cannonetta* are the most interesting portions of the music, the *adagio* being slightly dry and considerably spun out, while the *finale*, though by no means without merit, is, on the whole, less striking than the movements

we have named. M. Musin gave an intelligent rendering of the music, but his tone is not remarkably fine, while frequently his intonation was painfully faulty. The third novelty of the evening was a selection from Brahms's new set of Hungarian Dances for pianoforte duet, played by Mr. Oscar Beringer and Mr. Cowen. These graceful little pieces are similar in style to those in the earlier set, now so well known, and will probably become popular. Mr. Oscar Beringer's Andante and Presto for piano and orchestra was noticed by us on the occasion of its recent performance at the Crystal Palace. We have nothing to add to what was then said, and must content ourselves with once more eulogizing Mr. Beringer's admirable and most artistic playing. The orchestral performances, under Mr. Cowen's direction, were marked by great correctness of detail; yet they can hardly be called wholly satisfactory, as there was a want of life and spirit in them. The effect was somewhat similar to that which would be produced by a very fine piece of machinery. The vocalists of the evening were Mrs. Osgood and Mr. Santley, both of whom were warmly and deservedly applauded. We heartily wish Mr. Cowen success in his excellent and spirited enterprise.

The programme of the first Saturday Popular Concert was attractive, including Schumann's Quartet in A, Op. 41, No. 3; Beethoven's Sonata Appassionata, played by Mlle. Janotha; Mendelssohn's Sonata in D, Op. 58, for pianoforte and violoncello; and Molique's Saltarella in A, Op. 55, for violin, played by Herr Straus. Madame Antoinette Sterling was the vocalist. On Monday Mendelssohn's Posthumous Quartet in F minor headed the programme. This work, for obvious reasons, is less popular than its companions, and this was only the third performance at these concerts. For musicians the quartet must ever possess a melancholy interest, as being the last concerted work of importance written by the gifted composer; and though it bears scarcely a trace of the vivacity and geniality most characteristic of Mendelssohn, it is emphatically a creation of genius, the *adagio* being especially fine. Mlle. Janotha gave a truly superb rendering of Chopin's Polonaise in F sharp minor. The Polish pianist is not invariably equal in her performances. Sometimes she adopts a dreamy and abstracted manner, which to the superficial listener may easily be mistaken for coldness of style. But on Monday she displayed unaccustomed power, and a more charming and effective interpretation of Chopin's beautiful work could not be imagined. Signor Piatti gave Valentini's Sonata in E, Op. 8, which he introduced last season; and the concert ended with Mozart's melodious Trio in E. Miss Annie Marriott contributed songs by Handel, Schumann, and Schubert.

Musical Gossip.

WALTER SCOTT'S 'Bridal of Triermain'—a story of chivalric and supernatural adventure, with a nucleus of the legend of the Sleeping Beauty—has been made the subject of a cantata. The composer is Mr. Emanuel Aguilar, and the work was produced at the Bedford

Musical Society's concert of October 27th, and was received with marked favour.

As already announced in these columns, M. Alphonse Duvernoy's prize cantata, 'La Tempête,' was produced at the Châtelet theatre, Paris, last Thursday. The performance was private, only those invited by the Municipal Council of Paris being present. The work is to be repeated to-morrow, at one of M. Colonne's ordinary concerts at the Châtelet, and we shall give an account of it in our next issue.

At M. Paudeloup's Popular Concert last Sunday week a new violin concerto, by an almost unknown Belgian composer, M. Balthazar-Florence, was produced with much success by Mlle. Marie Tayau.

It is stated that M. Gounod has been offered the sum of 10,000 marks (500l.) to conduct two performances of his own music at Berlin, but that he has declined, on the ground that the rehearsals of his 'Tribut de Zamora,' which he is superintending, will render it impossible for him to leave Paris.

The celebrated flautist Jean Rémusat died in September last at Shanghai, at the age of sixty-five. He was one of the most brilliant pupils of Tulou, and for many years held the position of first flute at the Opera and at the Théâtre Lyrique in Paris. He composed a large number of pieces for his instrument.

Weber's 'Euryanthe' was revived at the Stadttheater, Leipzig, on the 7th inst. The principal parts were sung by Frauen Sachse-Hofmeister and Reicher-Kindermann and Herren Lederer, Schelper, and Wiegand. In spite of the nonsensical libretto, the opera, which most musicians agree in considering Weber's masterpiece, produced a great impression.

CARL FRIEDRICH WHITMANN, one of the most distinguished German musical theorists and historians of the present generation, died in Berlin on the 7th inst., at the age of seventy-two.

The committee of management of the Cincinnati (U.S.) musical festival have offered a prize of 1,000 dollars for the best composition for chorus and orchestra. Only native or naturalized Americans will be allowed to compete. The umpires will be Messrs. Theodore Thomas, Carl Reinecke, and Camille Saint-Saëns.

DR. OTTO BACH, director of the Mozarteum at Salzburg, has been appointed conductor of the orchestra to the Gesellschaft der Musikfreunde in Vienna.

HERR OTTO, of Leipzig, a member of the orchestra of the Gewandhaus Concerts, has constructed a new kind of double-bass, with five strings, the lowest of which is tuned down to C, thus avoiding the necessity which sometimes exists in modern music for double-bass players to alter the tuning of their instruments.

BURNSTEIN'S opera 'Der Dämon' was produced at Hamburg on the 3rd inst., under the direction of the composer. In the current number of the *Musikalisches Wochenblatt* the work is severely criticized, as undramatic, ineffective, and tedious.

DRAMA

LYCEUM THEATRE.

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Dramatic Gossip.

HOLCROFT'S comedy, 'The Road to Ruin,' has been revived at Sadler's Wells, Mr. Charles Warner resuming the character of Harry Dorn-ton, in which he has been previously seen at

the Vaudeville. Mr. Warner's method is more suitable to comedy than to romantic drama, and the gaiety and recklessness of the young spend-thrift and his outbreaks of fierce penitence are distinctly shown. In the demonstrations of love for Sophia Mr. Warner is less successful, and the performance lacks balance. Mr. Lyons was good as old Dornton, and Mrs. W. Sidney struggled bravely with the unsympathetic rôle of Widow Warren. Miss Isabel Bateman was Sophia.

MR. H. A. JONES'S new comedietta, 'An Old Master,' which serves as *l'essai de rideau* at the Princess's Theatre, is well written and pleasantly conceived. A character of a footman who is at once conventional and impossible displeased, however, the audience, and the reception of the play was not altogether favourable. Mr. Jones's idea in the introduction of this character is good, but from the dramatic standpoint difficult of comprehension. Mr. Calhaem played with some pathos as the old master.

A REVIVAL at a Gaiety Matinée of 'Chrononhotonthologos,' a burlesque of Henry Carey, first produced at the Haymarket in 1754, had little interest. Such very moderate amount of mirth-giving power as the piece possesses needs for its expression a kind of acting wholly unlike that exhibited by the Gaiety company, some of the members of which are not at the trouble to speak correctly the names put into their mouths. If Mr. Hollingshead seeks to prove that the burlesque of past days is inferior to that of to-day, it is possible he may carry his point with the public. It is but fair, however, that the productions which are to be held up to derision should have an exposition equal to that assigned those it is sought to exalt at their expense. Though the original cast of 'Chrononhotonthologos' is lost, it is known that actors like Quick, Dowton, Lee Lewis, Parsons, Edwin, Luston, and the elder Mathews have taken part in the play. The present revival is the only performance since 1815 we can trace. With the burlesque Douglas Jerrold's 'Black-Eyed Susan' was given in two acts.

THE promised appearance of the Saxe-Meiningen dramatic company on the 30th of May next, at Drury Lane Theatre, will constitute the first visit of German actors to London since 1852. In the summer of that year a troupe headed by Herr Emil Devrient, and including Herr Kuhn and Herr Westphaler, played, with success so indifferent no temptation was offered to a renewal of the experiment, a twelve nights' engagement at the St. James's. Among the plays they then produced were Schiller's 'Robbers' and his 'Kabale und Liebe'; Goethe's 'Faust' and his 'Egmont'; Schlegel's version of 'Hamlet'; and a comedy by the Duchess Amelia of Saxony, entitled 'Der Majoratserbe.' 'Julius Cæsar' is, it is stated, to be the piece with which the new-comers will open.

AMONG the latest novelties at the Parisian theatres may be counted 'L'Article 7,' a three-act comedy of MM. Louis Bataille and Henri Feugère, at the Athénée Comique, in which Madame Macé-Montrouge reappeared, after a long absence from the stage; 'Le Mannequin,' a three-act vaudeville of MM. Gifford and Brébant, at the Déjazet; and 'Bestille-Madeleine,' 'revue omnibus en trois actes et six stations,' at the Fantaisies Parisiennes. The piece last named marks the commencement of the season of revues in Paris.

THE death is announced from Paris of Saint-Agnan Choler, a dramatist of some capacity, whose fame has, however, been swallowed up in that of his more prolific brother, M. Adolphe Choler.

M. WORMS, of the Comédie Française, has assumed the functions of Professor of Declamation at the Conservatoire, in place of M. Monrose, who has resigned.

A NEW adaptation, by MM. Elzéar and Leclerc, of the 'Bug Jargal' of M. Victor Hugo has been produced at the Théâtre du Château d'Eau.

M. GROFFROY has reappeared at the Palais Royal in 'Une Corneille qui abat des Noix.'

'LES BRAVES GENS' is the title of a new comedy of M. Edmond Gondinet, which is to follow 'La Papillonne' at the Gymnase Dramatique.

TO CORRESPONDENTS.—W. H.—G. S.—B. S.—P. M.—P. B.—J. A. W.—received.
W. T. D.—We cannot answer such questions.
No notice can be taken of anonymous communications.

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FRIDAY, NOVEMBER 27, 1880.

CONTENTS.

Lord Beaconsfield's New Novel	701
The Naval Campaign in South Africa	703
The Southern Wreath	703
Parliamentary Friends and Foes	704
Christmas Books	705
School Books	706
Library Table—List of New Books	707
Shakespeare Notes. THE DANISH FARMER; THE BIOGRAPHICAL OF LARA, JEREMIAH RICH, THE LONGEVITY OF EIGHTH, THE PROGRESS OF ERYTHRAIAN DIKOVANY, THE ENGLISH DIALECT SOCIETY; MEASURES, GOSWIP	708-709
Literary Gossip	709
Science—M'LEACHAN ON THE THERMOTHECA GEOGRAPHICAL NOTES, ASTROLOGICAL NOTES, SOCIETIES; MEASURES, GOSWIP	711-713
Fine Arts—FOSTER AND HEAD'S CLASSIC AND ITALIAN PAINTING, GIFT-BOOKS, THE WINTER EXHIBITION, DULLEY GALLERY, M. LÉON COHENAT, NOVELS FROM HOME, BALM, GOSWIP	713-717
MUSIC—THE WEEK, GOSWIP	718
DRAMA—THE WEEK, GOSWIP	719-720

LITERATURE

Endymion. By the Earl of Beaconsfield. 3 vols. (Longmans & Co.)

There was once a malicious person who said that the sentence in which Mr. Wagg in 'Pendennis' sketches a fancy novel for the Hon. Percy Popjoy was the best description that could possibly be given of Lord Beaconsfield's fictions. It must be owned that "the cardinal in disguise, after being converted by the Bishop of London," has rather a habit of "proposing to the duchess's daughter." Nor is 'Endymion' false to the well-known principles of its author. But it is in every sense of the word a much quieter book than most of its predecessors—quieter in style, in incident, in personal allusions, and in assaults. The lovers of the 'Codrington' style—by the way, Lord Beaconsfield has taken a terrible revenge for 'Codrington' in this very book—may perhaps mourn over the subdued and almost severe tone of the language and setting of 'Endymion.' The lovers of personality will be rather disgusted at the perverse way in which, as it will seem to them—the ingenious way in which, as it will seem to others—the author has mixed and blended the traits of his gallery of portraits. In a curiously happy or a curiously provoking manner, Lord Beaconsfield has so altered the fates of his personages while preserving many of their characteristics, and has combined so many later living figures with so many earlier, that it is hardly possible to set down this person as that in the fashion dear to gossips. There is no need to give an elaborate analysis of the story of 'Endymion'; indeed, from the crowded condition of the canvas, such an analysis would take up altogether too much room. It would not, indeed, detract much from the interest of the book, for that interest does not consist in any revolutions or discoveries, but rather in the successive sketches of the various characters introduced, in the reflections put in their mouths or given, more rarely, as the author's own, and in the adumbration of not a few important historical figures and incidents. Still, a short argument can be given. The hero, Endymion Ferrars (it may be observed that those who stumble at the name Endymion show a surprising ignorance of English history and an equally surprising ignorance of Lord Beaconsfield's fancy for well-sound-

ing names), comes of a race of place-holders whose fortunes collapse at the first Reform Bill. Retirement into the country only postpones the final catastrophe, and the twin children, Myra and Endymion, are left, when scarcely more than girl and boy, with nothing but a certain connexion and, on Endymion's side, a clerkship in Somerset House. There for some time Endymion lives in nondescript but pleasant society, consisting partly of his fellow clerks, partly of the frequenters of the house in which he lodges—frequenters who range from peers of the realm through crotchety young men of genius to successful tailors. The crotchety young man of genius, George Waldershare, is perhaps the most unmistakable portrait of the book, and certainly one of the very best. He wanders about Europe, suggesting to the Duke of Modena the importance of being ready to take part in a Jacobite revolution in England; the education of his landlady's pretty sister Imogene "occasions him several sonnets"; and his views of the merits of Toryism are wholly delightful:—

"Occasionally there was only conversation, that is to say, Waldershare held forth, dilating on some wondrous theme, full of historical anecdote, and dazzling paradox, and happy phrases. All listened with interest, even those who did not understand him. Much of his talk was addressed really to Beaumaris, whose mind he was forming, as well as that of Imogene. Beaumaris was an hereditary Whig, but had not personally committed himself, and the ambition of Waldershare was to transform him not only into a Tory, but one of the old rock, a real Jacobite. 'Is not the Tory party,' Waldershare would exclaim, 'a succession of heroic spirits, "beautiful and swift," ever in the van, and foremost of their age?—Hobbes and Bolingbroke, Hume and Adam Smith, Wyndham and Cobham, Pitt and Grenville, Canning and Huskisson?—Are not the principles of Toryism those popular rights which men like Shippen and Hynde Cotton flung in the face of an alien monarch and his mushroom aristocracy?—Place bills, triennial bills, opposition to standing armies, to peerage bills?—Are not the traditions of the Tory party the noblest pedigree in the world? Are not its illustrations that glorious martyrology, that opens with the name of Falkland and closes with the name of Canning?' 'I believe it is all true,' whispered Lord Beaumaris to Sylvia, who had really never heard of any of these gentlemen before, but looked most sweet and sympathetic. 'He is a wonderful man—Mr. Waldershare,' said Mr. Vigo to Rodney, 'but I fear not practical.'"

As George Waldershare is the most prominent of Endymion's friends out of office, so Mr. St. Barbe is the most remarkable of his associates in it. St. Barbe is a clever, but as yet unsuccessful, novelist of a cynical kind. But personally he is devoured with envy of Gushy, his rival, whose works sell by the thousand; of the aristocracy, who do not invite him to dinner; of the under-secretaries and permanent officials at the heads of departments, who receive salaries which would keep men of genius in comfort. We wish we had not to say that the original of Mr. St. Barbe is as clearly recognizable as the original of George Waldershare; the retaliation for 'Codrington,' to which we have alluded, hardly excuses the merciless exaggeration of faults which after all made up but a small part of the character of the greatest English novelist of his day. However, mercy, as his warmest admirers will

admit, is not exactly Lord Beaconsfield's distinguishing quality.

"I hate the craft," said St. Barbe, with an expression of genuine detestation; 'I should like to show them all up before I died. I suppose it was your sister marrying a lord that got you on in this way. I could have married a countess myself, but then, to be sure, she was only a Polish one, and hard up. I never had a sister; I never had any luck in life at all. I wish I had been a woman. Women are the only people who get on. A man works all his life, and thinks he has done a wonderful thing if, with one leg in the grave and no hair on his head, he manages to get a coronet; and a woman dances at a ball with some young fellow or other, or sits next to some old fellow at dinner and pretends she thinks him charming, and he makes her a peeress on the spot. Oh! it is a disgusting world; it must end in revolution. Now you tell your master, Mr. Sidney Wilton, that if he wants to strengthen the institutions of this country, the government should establish an order of merit, and the press ought to be represented in it. I do not speak only for myself; I speak for my brethren. Yes, sir, I am not ashamed of my order.'"

While Endymion is thus living pleasantly, but in comparative obscurity, his more enterprising sister Myra has taken upon herself the task of rescuing herself and her brother from their evil fate. She becomes companion to Adriana Neuchatel, the only child of a great financier. The Neuchatel household is very carefully drawn, and is one of the pleasantest sketches in the book. In a more agreeable sense than that in which the term has been just used, Lord Beaconsfield's Mr. Neuchatel may be said to be a retaliation for Balzac's Nucingen, though, of course, the originals are not absolutely identical. Her position here, which is altogether that of a friend and equal, introduces Myra, and with her Endymion, to very lofty society, and the political portraits, already sufficiently thickly strewn about the book, come thicker and thicker. A great marriage is clearly Myra's only chance, and she finds the convenient and fortunate person in Lord Roehampton, who is very pleasantly, we had almost said affectionately, sketched. That Lord Roehampton is Lord Palmerston in the main is, perhaps, the most positive "tip" that can be given to obtuse but curious persons. Yet Lord Palmerston certainly did not when he was middle-aged marry a penniless girl for love, nor did he die soon afterwards in the midst of his work. This, however, is a good instance of the embroilment (an embroilment quite justified, and indeed demanded, by all the laws of art) in which Lord Beaconsfield has involved his borrowings from the actual portrait gallery of history.

More elaborate even than Lord Roehampton—and, indeed, more elaborate than any other portraits in the book, hardly excepting Waldershare—are the sketches of Lord and Lady Montfort, though here, too, the strokes cross and mingle in an inextricable manner. Lady Montfort—Berengaria—is the queen of Whiggism; she holds the *salon* of the party, and very soon becomes the patroness, more active even than his sister, of Endymion. Her husband, whom she at least believes herself to adore, is a curious person who has travelled all over the world, who gave up his boroughs at the Reform Bill without any compensation, and who, having married Berengaria, allows her to

play at queen of Whiggism as much as she likes, provided he is not expected to play king, much less prime minister. Besides Myra, Lady Rosehampton, and Lady Montfort, a third protectress appears for Endymion in the form of Imogene, his whilom landlady's pretty sister, with whom both he and Waldershare have in former days philandered, but who marries Lord Beaumaria. Under all these fostering influences Endymion's success is certain, especially as one at least of his patronesses does not hesitate to present him anonymously with 20,000*l.* when there is a difficulty about his getting into Parliament. His political adventures are not startling, and, indeed, he is rather the centre round whom the other characters move than a personage of considerable interest in himself. Of those personages we have not mentioned a twentieth part, and cannot by any possibility mention a quarter. Mr. Sidney Wilton, whose pseudonym is the most transparent, but whose character is perhaps the least interesting of all the political personages; Job Thornberry, the son of a farmer, who early develops Radical ideas, becomes a manufacturer in the north, gets into Parliament, speaks eloquently against the corn laws, and may now be found on most Cabinet Council days in Downing Street; Nigel Penruddocke, an enthusiastic disciple of the Tractarian movement, who follows his destiny and becomes Archbishop of Tyre and Papal Legate; Sir Fraunceys Scrope, the last man who appeared in the House in top-boots, a blue coat, and buff waistcoat,—these are among the most interesting and obviously familiar of the native characters. But foreigners play an important part. There is Prince Florestan, whose mother, Queen Agrippina, has the most beautiful hair in the world; who twice makes landings in the country to which he has claims, and the third time is, though in a very unhistoric way, successful; who lives much in England and figures in the Montfort tournament. There is the Count of Ferroll, who is something of a chronological puzzle, but whose references to blood and iron, and his characteristic statement that "a ministry which is upset by its finances must be essentially imbecile," sufficiently identify him. There are many other old friends with new faces, or new friends with old faces, as the reader may prefer to take it. We may give another extract or two, for few novelists are better represented by extracts than Lord Beaconsfield. The first is a striking sketch of pre-Reform notions in society; the second Nigel Penruddocke's vaticination as to the progress of free thought:—

"And how can the country be governed without the Church!" exclaimed Zenobia. "If the country once thinks the Church is in danger, the affair will soon be finished. The King ought to be told what is going on." "Nothing is going on," said the ambassador; "but everybody is afraid of something." "The King's friends should impress upon him never to lose sight of the landed interest," said the great personage. "How can any government go on without the support of the Church and the land?" exclaimed Zenobia. "It is quite unnatural." "That is the mystery," remarked the ambassador. "Here is a government, supported by none of the influences hitherto deemed indispensable, and yet it exists." "The newspapers support it," said the great personage, "and the Dissenters, who are trying to bring themselves into notice,

and who are said to have some influence in the northern counties, and the Whigs, who are in a hole, are willing to seize the hand of the ministry to help them out of it; and then there is always a number of people who will support any government—and so the thing works." "They have got a new name for this hybrid sentiment," said the ambassador. "They call it public opinion." "How very absurd!" said Zenobia; "a mere nickname. As if there could be any opinion but that of the Sovereign and the two Houses of Parliament." "They are trying to introduce here the continental Liberalism," said the great personage. "Now we know what Liberalism means on the continent. It means the abolition of property and religion. Those ideas would not suit this country; and I often puzzle myself to foresee how they will attempt to apply Liberal opinions here." "I shall always think," said Zenobia, "that Lord Liverpool went much too far, though I never said so in his time; for I always uphold my friends."

"But let us be calm, my dear Nigel. Do you mean to say, that I am to be considered an infidel or an apostate because, although I fervently embrace all the vital truths of religion, and try, on the whole, to regulate my life by them, I may have scruples about believing, for example, in the personality of the Devil?" "If the personality of Satan be not a vital principle of your religion, I do not know what is. There is only one dogma higher. You think it is safe, and I dare say it is fashionable, to fall into this lax and really thoughtless discrimination between what is and what is not to be believed. It is not good taste to believe in the Devil. Give me a single argument against his personality which is not applicable to the personality of the Deity. Will you give that up; and if so, where are you? Now mark me; you and I are young men—you are a very young man. This is the year of grace 1839. If these loose thoughts, which you have heedlessly taken up, prevail in this country for a generation or so—five and twenty or thirty years—we may meet together again, and I shall have to convince you that there is a God."

Here is an extract from the remarks of the Father of the House:—

"It is very different from what it was when I was your age. Up to Easter we rarely had a regular debate, never a party division; very few people came up indeed. But there was a good deal of speaking on all subjects before dinner. We had the privilege then of speaking on the presentation of petitions at any length, and we seldom spoke on any other occasion. After Easter there was always at least one great party fight. This was a mighty affair, talked of for weeks before it came off, and then really an adjourned debate. We were gentlemen, used to sit up late, and should have been sitting up somewhere else had we not been in the House of Commons. After this party fight, the House for the rest of the session was a mere club. . . . Twenty years ago no man would think of coming down to the House except in evening dress. I remember so late as Mr. Canning, the minister always came down in silk stockings and pantaloons, or knee breeches. All things change, and quoting Virgil, as that young gentleman has just done, will be the next thing to disappear. In the last Parliament we often had Latin quotations, but never from a member with a new constituency. I have heard Greek quoted here, but that was long ago, and a great mistake. The House was quite alarmed. Charles Fox used to say as to quotation "No Greek; as much Latin as you like; and never French under any circumstances. No English poet unless he had completed his century." These were like some other good rules, the unwritten ordons of the House of Commons."

To criticise 'Endymion' as a whole is not the easiest of tasks, because it hardly presents itself as a whole. The book deals, so

to speak, only with the prelude to the hero's own career, and closes as that career fully opens. Myra, too, is promoted from a coronet to a crown, but the reader has only a glimpse of her in her new dignity. The other characters are for the most part presented in profile, though the silhouettes are drawn with a firm and artful hand. As a story the book will probably be found disappointing; it does not much affect either the moving incident or the fantastic play of imagination, both of which the author could once manage so well. Vividly as the figures are for the moment brought before the reader, they come somewhat like shadows, and so they depart. But if the book has some drawbacks—and in particular Lord Beaconsfield has given himself but little room for the display of the brilliant, if not altogether chastened, faculty of description which he possesses—its merits are still remarkable. It is excellently written, and the author has never so fully proved himself able to produce quiet, graceful English prose. It is full of epigrammatic turns of thought and speech, less ostentatiously sparkling than of old, perhaps, but still of the old stamp, such as the allusion to the "transient and embarrassed phantom of Lord Goderich," and to "the costly ceremonies which under the names of Eton and Christchurch fascinated and dazzled mankind." There are not a few *parades*, as they may almost be called, of direct political and philosophical significance, such as that lately quoted in which Penruddocke discusses the future of faith, and that in which Enoch Craggs, the overlooker, points out that his master Job Thornberry's "thus far and no farther" of emancipation for capital, but not for labour, is not tempting to labourers themselves. In these things there is ample enjoyment to be found, and if any one wants more let him remember Dryden's happy story of the veteran cavalier, who, when apologising for not mounting his steed quite so nimbly as of yore, asked the spectators to count four score while he did it. But neither in the literal nor in the metaphorical sense need arithmetic go so far in the case of Lord Beaconsfield and 'Endymion.'

The Naval Brigade in South Africa during the Years 1877-78-79. By FLOET-SURGEON HENRY F. NORBURY, C.B. (Samson Low & Co.)

In this work Mr. Norbury gives a narrative of the operations of the Naval Brigade in the recent Kaffir and Zulu wars. That gallant force was so constantly employed in these contests, and under conditions of so novel a character, that no history of South Africa during the last three years could be regarded as complete which did not embrace many of the facts which Mr. Norbury has now placed upon record. The incidents described are, for the most part, not exciting, even though they include much skirmishing in the bush on the Cape frontier, and the memorable episode of the defence and relief of Ekowe. Moreover, Mr. Norbury does not wield a graphic pen, and therefore fails to do justice to his more eventful experiences. Besides recounting the achievements of the Naval Brigade, he furnishes an interesting, although discursive, account of the customs of the Kaffir tribes. He has

collected much information concerning the witch doctors, who, in spite of the palpably fraudulent nature of their tricks, constantly manage to impose upon the credulity of the Kaffirs. At the same time he admits that they have acquired the knowledge of a few valuable drugs. "For instance," he says, "they have discovered with us the use of the male fern root, and they have various powerfully stimulant and aromatic barks," a statement which is fully confirmed by a recent writer of experience in Natal. The witch doctors play an important part in every native war. For instance, Gneto, Krel's medical attendant, as we suppose he may be called, sold three thousand war charms among the Galekas at the rate of about one shilling each. Mr. Norbury, in describing the extraordinary delusion which in the year 1856 cost the Kaffirs 20,000 lives and 200,000 head of cattle, says that it originated with Krel, who, in order to force the Kaffirs to fight, "prevailed on a witch doctor, Umhlakazi, to predict that should they destroy all their crops and cattle, their forefathers, with their departed cattle, would rise from the earth and drive the white race into the sea." It is certain that Umhlakazi played a mischievous part in this tragedy, but Mr. Browlee, the then Gaika Commissioner, states positively that the delusion was not in the first instance instigated by Krel, but was conceived in the brain of a young woman of the tribe, who, after the manner of some of the spiritual mediums of our own country and time, professed to speak under inspiration. Mr. Norbury says that "the Kaffirs are often very figurative in their idiom." This is quite true, and, indeed, he might have said that the Zulus are very rich in proverbs, many of them being both wise and humorous. Many of the bullocks employed in the war transport service were called "Inglemaun," a corruption of *Englishmen*, and Mr. Norbury remarks that animals bearing this name were popularly supposed to receive more flogging at the hands of their native drivers than any others in the span. This, we suspect, is a new version of the well-known story that the emigrant Boers were accustomed to give to their worst ox the name of "England" as an expression of their contempt for John Bull. The following incident is delightful in its way:—

"Some peaceably disposed Galekas once sent two bullocks to a company of our troops stationed near: one possessed a perfectly white body with a black head, to denote that it was a present from the black to the white man; the other was a red bullock with a white head, to indicate that it was sent to the white-faced men who wore red coats."

Most readers know that the Galeka war began in a beer-drinking quarrel between the Galekas and the Fingoes. On the authority of "many persons," Mr. Norbury suggests that the disturbance was premeditated on the part of Krel. As he does not mention his authority for this extraordinary statement, it is only fair to remark that it rests upon no better foundation than conjecture. Probably on better grounds he is convinced that the starving women who swarmed into our camp supplied information and food to the enemy, whereby the war was prolonged. His remedy for

this state of things is hardly likely to be adopted by any English general. He says:—

"All the women of a tribe on the outbreak of a war should, on pain of death, be made to assemble in a certain part of the country, where they should be fed and placed under the surveillance of a strong guard, which should permit access to none."

It would, however, be unfair to judge Mr. Norbury by his abstract view of what would justify the infliction of capital punishment upon Kaffir women, for there is ample proof that he behaved with great humanity towards these poor creatures when they were found to be wounded or suffering from exhaustion. A Galeka woman, who is described as a "very intelligent-looking female," remarked to him that "they [the women] were never afraid to go to a white man's camp, it was the Fingoes they dreaded." Such a remark, confirming as it does all that has been rumoured concerning the brutal conduct of many of our Fingo allies, justifies a doubt as to whether in the beer-drinking quarrel the Galekas were really the aggressors. Mapassa, an influential Galeka chief, refused to take up arms against the English. His loyalty being suspected—although it would appear unjustly—he was required to leave the neighbourhood of the Kei. Mr. Norbury, in a matter-of-course way, says:—

"We burned all his kraals which were on our line of march to give him a hint to clear out and to convince him that we were in earnest."

This, no doubt, would greatly assist to confirm Mapassa in his loyalty. To what a depth of destitution the war reduced his people will be seen from the following extract:—

"We afterwards struck our tents to return to Itaka; whilst this was being done a number of Mapassa's people came into the camp to see what they could pick up. They were very badly off for food, and seized with avidity the mealies which the horses had left. One woman spoke intensely grammatical English; she seemed a respectable female, and had several children with her. She informed me that she belonged to Anta's people in the Ciskei, but that she had married a Galeka; that she had been educated at the seminary at Lovedale; that Mapassa's people were starving, and she longed for the war to be over, for she was quite certain that as the Xosa were beaten in every engagement they must succumb in the end, and that their continuing to fight was madness. All the family were very thin, and one of the daughters pinched up the skin over her stomach to signify how empty she was; so I procured a lot of spare biscuit and gave the mother, which she at once distributed."

Mr. Norbury was present when Sir Bartle Frere's ultimatum was handed to Cetywayo's messengers, and he frankly acknowledges that "the bearing of the Zulu Indunas was, on the whole, dignified, collected, and courteous, without the least exhibition of temper or bravado." He makes the remarkable statement, which we do not remember to have seen before, that the Indunas, in returning to Cetywayo, desired to be accompanied by a British representative in order that he might explain the grave demands which his Government had made upon the king. This request was not acceded to, but the duty of explaining the position of affairs was left to Mr. John Dunn, who, when he saw that war was impending, lost no time in quitting the la-

of his adoption, and seeking a new location on the Natal side of the Tugela. Mr. Norbury says:—

"The procession reminded me strongly of the Biblical pictures of Abraham and the old patriarchs; there was Mr. Dunn, with his wives and concubines, his wild-looking men, armed with spears, driving forward the flocks and herds, his women and children, many hundreds in number, carrying their mats and cooking utensils on their heads, and the mothers with their little ones at their backs—a pastoral people migrating from one district to another."

As we have already remarked, an authentic account of the services which the Naval Brigade rendered in the two recent South African campaigns was well worth compiling, but Mr. Norbury would have shown more judgment if he had confined himself to that task, instead of introducing into his book topics which are not only highly controversial, but altogether foreign to his main object.

The Brothers Wiffen: Memoirs and Miscellanies.
Edited by S. R. Pattison. (Hodder & Stoughton.)

ALL those whose library, in their early days, included Mr. Howitt's charming 'Boy's Country Book' remember the name of Wiffen, and associate it with the delightful sketch there given of Ackworth School. The volume before us gives some account, with abundant specimens, of the poetical work not merely of J. H. Wiffen, the translator of Tasso, to whom the 'Boy's Country Book' notice refers, but of his brother Benjamin, who, long afterwards drifting into literary pursuits, won himself an honourable reputation among students of sixteenth century letters by his recovery and publication of many of the rarest works of the early Spanish reformers. The book contains lives of both brothers, in the case of J. H. Wiffen written by his daughter, in a style which perhaps too obviously emulates Mr. Carlyle in places; in the case of Benjamin by Mr. Pattison himself. The latter is the more interesting, because it includes long autobiographic extracts in which the book-hunts of the retired ironmonger (for such was Wiffen's unpoetical trade) are recounted with great simplicity and freshness.

Jeremiah Wiffen, the elder brother, was, though shortlived, rather a fortunate man in his way. The Wiffens were born and bred under the shadow of Woburn Abbey, and after a short period of trial as an usher the Duke of Bedford made Jeremiah his librarian, and thus secured to him a life of literary leisure. The editing of Rachel Lady Russell's letters and the 'Historical Memoirs of the House of Russell' were ample but not undue repayment. Wiffen married in 1828, and died suddenly in 1836 at the age of forty-four, after what appears to have been a singularly happy life. His brother shared his early literary enthusiasm, and some interesting particulars are here given of visits which they paid to Southey and Wordsworth during a tour to the Lakes. But Benjamin subsided into ironmongering, and it was not till long afterwards that he became actively engaged in literary pursuits of any kind, though he seems to have always kept up the habit of composing fugitive verse. Some

time after his brother's death he retired from business, owing to ill health, and being then no more than forty-three he naturally wanted occupation. It was supplied to him in the odd way in which things are occasionally supplied at the right moment. His brother had been a Spanish as well as an Italian student, and had translated Garcilasso de la Vega as well as Tasso. Accordingly a Spaniard of rank and fortune who was interested in the early Spanish reformers, coming over to England with introductions to some prominent Quakers (to which body, as the mention of Ackworth has indeed sufficiently intimated, the Wiffens belonged), inquired after Jeremiah; he was referred to the surviving brother, then in London, and the result was a partnership of nearly thirty years in the exhumation and reproduction of the 'Reformistas Antiguos Españoles.' We have said that the autobiographic record of the progress of this work is perhaps the most interesting thing in this volume. Wiffen spent immense labour on his pursuit, usually copying out such unique or scarce works as he managed to get hold of and sending them to his friend Don Luis, who had them printed, though occasionally the printing was done in England. The bibliography of the subject being quite unstudied, and the books themselves (owing to persecution, and perhaps to the long interval of want of interest in them) very rare, the work was one of perpetual novelty and discovery; while in some instances, notably in the case of Juan Valdés, the intrinsic value of the matter recovered was not unworthy the labour spent on its recovery. Benjamin Wiffen died in 1867, at the age of seventy-three. Portraits of both brothers are given here—of the elder in his youth, Byronically handsome; of the younger apparently in late middle age, a thoughtful and somewhat severe face.

We have not as yet said anything about the "remains," which occupy a considerable space in the volume, and we shall own frankly that the biographical interest seems to exceed the literary. The poems here printed are frequently graceful enough, but they are distinctly minor poetry, and of that special class of minor poetry where the discerning reader can see that the writer was under the special influence, now of this author, now of that, and was, consciously or unconsciously, endeavouring to follow in the footsteps of one or the other. Jeremiah's poems are perhaps more finished and possess more deliberate attempt at poetic ornament; Benjamin's are more spontaneous, and perhaps testify to greater originality of mind. A good specimen of the former is to be found in the lines:—

O lady, wear this wreath for me,
Though gathered from the cypress tree.

Perhaps this equivoicalness, as it may be pardonably termed, was not a bad equipment for a translator, and we shall not attempt to determine whether after Fairfax and Hoole, a curious enough pair, a third translator of Tasso was wanted. Benjamin's poems consist of two of some length: 'The Quaker Squire,' deriving partly from Cowper and partly from Crabbe, and 'The Warder of the Pyrenees,' less definitely suggested by Scott. In 'The Quaker Squire' there are passages of very decided merit. Some-

thing not dissimilar may be said of his few minor poems, though his command of lyric metres was by no means equal to his brother's. To both, however, if the title of poet must be grudged them, that of man of letters can be unhesitatingly granted. The Quakers have always been honourably distinguished among Nonconformist sects by their contributions to literature, and the two Wiffens bore a worthy part in sustaining this reputation.

Tasmanian Friends and Foes, Feathered, Furred, and Finned: a Family Chronicle of Country Life, Natural History, and Veritable Adventure. By Louisa Anne Meredith. (Marcus Ward & Co.)

THIS is a very excellent book for children, and many older folk will find much to interest them in it. This is high praise, but there is that in the book which makes us wish that we could praise it yet more highly. Its great fault is that it is woven of three inartistically blended threads of interest.

It is well known how great is the tendency in settlers to surround themselves with the birds and animals natural to their new home. The dwelling and enclosure of the colonist more often than not form a menagerie in which the animals are allowed to roam almost at will, thus affording splendid opportunities for study of their habits. During nearly forty years spent in Tasmania Mrs. Meredith has availed herself to the utmost of the facilities she enjoyed. Moreover, she has evidently loved and studied not only her own pets, but also all living things with which she has met. "Careful scientific descriptions of all these creatures," she says, "have been written by learned naturalists for learned people; the only ground on which there is room for our pens is the familiar every-day knowledge of little habits and peculiarities which the greatest professors at home cannot always observe for themselves." Accordingly in the present book she has recorded innumerable personal experiences of the animals and plants of Tasmania in a way that is sure to interest intelligent children, and if not scientifically, yet with such evident truthfulness and detail as to compel the attention of naturalists. She herself writes:—"I do not presume to offer scientific information on any subject, but have given the proper (i.e. scientific) names of most objects alluded to, so that works of authority may readily be consulted by the inquiring or studious reader." These experiences form the chief attraction of the volume.

If the above were a full description the book would be much better than it is. Unfortunately the author has chosen to mingle her facts with a slight and uninteresting thread of fiction. She presents the experiences which she has to offer not as her own—though she says in her preface, and we fully believe, that they are her own—but as those of the family of Tasmanian settlers which supplies the chief characters in her fiction. The name of this family is Merton; and its members are in the habit of indulging in conversation so didactic, and of stringing together such leading questions, that, though he is not so told, the reader feels sure that

they have some connexions of the name of Sandford. Mrs. Meredith's information is administered as a wholesome medicine—in very insipid jam. This may be well enough for some children; but for others, and for all older readers, the medicine would have been more welcome without the jam. In short, the fiction both obscures the fact and makes it distasteful.

But the difficulty which the reader feels in precisely distinguishing the facts is infinitely increased by the knowledge, acquired from the preface, that the characters in the fiction are, with some exceptions, real. It would have been better if the author had simply recorded what she has to say; or, if she must have fiction, that she had allowed us to believe that her fictitious characters were fictitious. As it is, the reader's attention is constantly distracted by the endeavour to understand the circumstances under which facts very valuable to the naturalist really happened.

Another point of interest in the book is, it may be suspected, from the publishers' point of view, the chief reason for its existence. It is illustrated by certain coloured plates of insects, flowers, and fishes from drawings by the author. These are pretty, and will without doubt please many child readers. Some of the figures of fishes are valuable if they are as accurate as they appear, but it would be necessary to see the fish while as fresh as when drawn by the artist to confirm this. There are also certain black-and-white sketches of animals which, we confess, please us more than the coloured plates. The sketch of "Dumpy the Wombat" is really charming. But it is now time that we should turn from the fiction and the illustrations to the stories of animal life which form the most valuable part of the volume.

That the indigenous animals of Tasmania are fast disappearing is a well-known fact, but none the less it is sad to hear from so good an authority as Mrs. Meredith that the mischief has gone so far. Scarcely an animal is mentioned by her without the addition of the remark that "it is now never seen," or at least that "it is now much more seldom seen than formerly." It is rather strange that while she laments the extermination of nearly every other animal, she writes almost with satisfaction of the disappearance of the natives of Tasmania. Her testimony differs from that commonly received in that she attributes the blame for the extermination of the natives to themselves, and not to the white settlers. The blacks, she intimates, began to murder the whites, and only after that did the whites retaliate by exterminating the blacks. Yet she herself says that the blacks did not become ferocious till some time after the arrival of the whites; and a story which she tells of the risk which some native women ran, through gratitude, to save the lives of a party of settlers, shows that, long after strife between the two colours had broken out, Tasmanians were at least capable of feelings not entirely degraded.

Some of the anecdotes of animal instinct are most curious, and bear the stamp of truth. Regarding the intelligence of marsupials, which is usually considered to be not great, she writes:—

"Whilst regretting that so unjustifiable an opinion should be held by men of science, I am

tain to rejoice over those pages in my unpretending book which I think will supply evidence that the engaging and affectionate animals whose brief memoirs they contain are far from deficient in intelligence. . . . The young brush kangaroo, of which the longest account is given, showed most decided knowledge of, and preference for, certain individuals. In the morning, before his breakfast of bread-and-milk was given to him, he would follow me or the parlour-maid from place to place until we fed him; but he only so followed us because no one else was in the habit of feeding him at that hour. In the garden he hopped round and round in merry races with our sons, seeming as fond of the fun as they were, or with his little fore-paws took hold of my husband's hands or mine, licking them fondly, and evidently liking to pace the walks with us in our sedate manner; but at the sound of an opening gate he would quickly and warily rear himself erect and glance round, with his ever alert and mobile ears intently listening, and should an unfamiliar step approach, he invariably took flight, leaping away at railway speed to hide himself among the shrubs. Here, surely, was evidence of clear discrimination. My tame bandicoots, which used to run up like great mice into the folds of my dress, or creep into my sleeves, never attempted such familiarities with any other person; and the one which died would cry uneasily if any hands but my own touched it after it became sick. A great forest kangaroo, which long ago belonged to the wife of one of Mr. Meredith's servants, always accompanied her everywhere, as a faithful dog would do, but never followed any one else; and the wombat attaches itself to particular persons with touching fidelity."

There are two stories which we should especially like to quote, but want of space compels us to condense the words in which Mrs. Meredith tells them. The first concerns a kid and a lamb, which, being brought up together as house pets, became inseparable, and so continued until they were about fourteen months old. The sheep was then taken away for an hour to be shorn, the goat being much disturbed during the absence of her friend. When the sheep returned without his coat the goat turned on him furiously,

"buted him off as an impertinent interloper, and still went on running from place to place, seeking anxiously for her lost sheep, ever and anon turning round to butt poor Billy, who ran after her in answer to the well-known call, only to meet the cruellest repulse and insult. Nor could all our endeavours effect a reconciliation. The Billy of Nanny's affection was gone—lost to her for ever with his woolly coat; and she evidently believed that the shorn sheep, so patiently trotting after her, was a total stranger."

After a fortnight spent in this way, the goat refusing to recognize her old companion, and pining because of her supposed loss, the sheep was still so miserable that he was sent away to find companions of his own kind. Mrs. Meredith adds that the goat was never puzzled by any alterations, however great, in the clothing of her human friends.

The second story relates how a pair of carriage horses, noted during many years for their mutual affection, one day suddenly quarrelled for no assignable cause, and, after fighting viciously with heels and teeth, separated; nor did they ever renew their old kindly relations.

Finally, we notice a few misprints in the book, especially in the scientific names. For example, "*tetrads-copalis*" and "*papilis*" are odd forms; and "*Bruchi Zema Jervis*"

Jamesonii," as the name of one bird, is still more odd. Moreover, the reader is referred on p. 40 to an appendix, which is nowhere to be found. The publishers have prefixed a note to the book in which they bespeak indulgence for such mistakes, on the plea that the author is in Tasmania.

CHRISTMAS BOOKS.

Family Honour. By Mrs. C. L. Balfour. (Cassell & Co.)

Better than Good. By Annie E. Ridley. (Same publishers.)

Not Quite a Peck of P—s. By "Sator." (Simpkin, Marshall & Co.)

Panna's Flour-bin. By the Author of 'St. Olave's.' (Macmillan & Co.)

Frank Powderhorn: a Story of Adventure in the Pampas of Buenos Ayres, &c. By J. Sanda. (Nelson & Sons.)

Fabled Stories from the Zoo. By Albert Alberg. (Sonnenschein & Allen.)

The Wilds of Florida. By W. H. G. Kingston. (Nelson & Sons.)

Roger Willoughby; or, the Times of Benbow. Same author. (Nisbet & Co.)

Peacock Alley. By the Rev. F. Langbridge. (Hatchards.)

Every Boy's Annual. Edited by E. Routledge. (Routledge & Sons.)

Elfin Hollow. By F. Scarlett Potter. (Society for Promoting Christian Knowledge.)

Voyages and Travels of Count Funnibos and Baron Stukin. By the late W. H. G. Kingston. (Same publishers.)

The Fortunes of Hassan. By the Author of 'Our Valley,' &c. (Same publishers.)

Nimpo's Troubles. By Olive Thorne Miller. (Griffith & Farran.)

Beatrice Melton's Discipline. By Maud Jeanne Franc. (Sampson Low & Co.)

Our Pets and Playfellows. By Gertrude Patmore. (Bell & Sons.)

'FAMILY HONOUR' is a rather pointless story, except so far as it may be supposed to enforce a moral against false pride. An impossible sort of old lady conceals the misalliance of a brother, who on his deathbed entrusted her with the duty of taking care of his orphan children. Her pride takes the form of providing for them at a distance and under a false name. A general confusion of relations takes place, in spite of her efforts, in the Austwick family, and the proud old lady commits suicide. There seems nothing in the story that can possibly commend it to youth.

Miss Ridley's "story for girls" is of a wholesome sort, and shows some knowledge of girlish character. The gradual improvement in the temper of poor Beatrice, a high-spirited girl who by an accident is reduced to blindness, is the leading subject of the story; but Rose, May, Madge, &c., all contribute to the general interest.

"Sator's" story is an alliterative homily on patience, perseverance, prudence, and the like, diversified by the broken English of an infant and the provincial accent of a north-country nurse, both more laboured than effective. In spite of its merits, the book is heavily handicapped by such occasional lapses into imbecility as children are the first to resent.

'Panna's Flour-bin' is an imitation, at a distance, of 'Alice in Wonderland.' A little girl dreams of fairyland, in which key-boys and thimble-girls, flour-bins and toadstools, get mixed in dreamy fashion. The manner of the tale is happy enough, and occasionally there seems to be a thought, or a half-thought, of a wholesome kind.

'Frank Powderhorn' is a cheerful story, and that part which relates to a sheep-farmer's life in Buenos Ayres and the Fauna and other peculiarities of that country is interesting to older readers than those to whom the Patagonian

adventures and the experiences on shipboard will appeal. The rather farcical sketch of the old lieutenant and his friends is not unamusing.

Some of the sentimental autobiographies of the beasts in "the Zoo" are not bad, though we doubt the value, for instance, of the tale of the martens, and think the frontispiece an ugly exception to the other illustrations.

Mr. Kingston's tale of warfare and hunting carries the reader to the Southern States of America at a period when the Red Indian was still in the land. The adventures of the Irish hero, and those of his friend and countryman Rochford, who arrives in Florida with an enthusiasm for the aborigines, will be read with zest by young lovers of adventure, who will not criticize too closely the verisimilitude of the tale.

In 'Roger Willoughby' the author, whom we are sorry to have to call the late Mr. Kingston, deals not only with some stirring sea fights of old Admiral Benbow, but also with Monmouth's rebellion, the Bloody Assize, &c., and so far lends himself to the purpose of combining instruction with amusement. His modest hope that the book may be found not less interesting than its predecessors has certainly been realized.

Mr. Langbridge's book is well written, and it is no doubt desirable that well-cared-for children out of the nursery should be acquainted to some extent with the harder lot of their contemporaries among the poor. A story dealing with life in a squalid court in a city, with drunkenness, misery, and crime, is not to be lightly put into the hands of youth; but when they are of an age to be edified, and not merely terrified, by the knowledge of such horrors, they cannot make acquaintance with them through a better medium than Mr. Langbridge provides; and, after all, Joe and Heather have the good fortune to come happily through their troubles.

'Every Boy's Annual' is, as usual, excellently adapted to the readers for whom it is designed. For instance, Mr. Frith's "Ascents and Adventures" are sure to interest boys. A little more attention might be bestowed with advantage on the woodcuts; there are a great number of them, some good, but many bad.

'Elfin Hollow' will be deservedly popular among young children who are at the stage at which good thoughts are most easily inculcated by means of good pictures and good stories. The adventures of Ragged Robin in the country of the Gnomes, the Happy Dogs, &c., are simply and prettily told, and bear with them an excellent moral. The illustrations are particularly good.

The travels of Count Funnibos and his friend are also prettily illustrated, though the pictures are occasionally grotesque, which seems a mistake. Surely the slang and sordid side of life will make its impression soon enough. The story is but slight, and is simply a vehicle for the geography of Holland, a country of which English children perhaps know less than they should.

Hassan is a pariah dog who tells, from the canine point of view, his adventures in Bulgaria during the horrors of the late war. The worst features of the time are but slightly glanced at, but enough is told to give a sufficiently graphic sketch for youthful readers of that terrible winter.

Nimpo is an American young lady aged thirteen, who, with her younger brothers, is sent out "to board" with a rough-tongued lodging-house keeper during her parents' absence from home. Her troubles arise from the contrast between the grandeur of independence which she promises herself and the coarse living and rough discipline of Mrs. Primkins. The story presents a curious picture of American life, but the scrapes into which the children get, their joys and sorrows, are in no way very remarkable. We doubt the tale being very attractive to English children.

'Beatrice Melton's Discipline' is a religious

tal. The heroine, an Australian schoolmistress, undergoes several severe trials, the result of which, and of a happy marriage, is to confirm her piety. The book is written in an excellent spirit, but as a story is not specially interesting.

Miss Patmore has recorded in the simplest style a number of interesting anecdotes of her dumb favourites, which will be read with great zest by children, and contain curious facts for boy naturalists. The battle between the frog and beetle is an extraordinary affair, which one could hardly believe on less respectable testimony.

SCHOOL-BOOKS.

History of Scotland for Schools. By W. F. Collier, LL.D. (Ibister.)

SCOTCH history, taken seriously, is perhaps rather difficult to make either clear or interesting. It must be confessed that Dr. Collier, if he intended to fascinate his youthful readers, is hardly likely to succeed. Even Scotch boys—we assume that English boys are out of the question—will have to be unusually patriotic or unusually industrious if they are to take much interest in history treated as it is in this little book. It is for the most part a dry narrative of events in chronological order. Considerable attention is given to the earlier mediæval times, and four-fifths of the work are occupied with the history of Scotland before the union of the crowns. So appalling is the list of State crimes before that date, that the student is likely to fancy he is reading a Newgate Calendar on a gigantic scale. "Henceforth," as Dr. Collier says, "the turbulent stream of Scottish history, too often running red with blood, joins the broader current of English story." It is perhaps a pity that the more peaceful but not less interesting times after 1603 have not received an attention proportionate to their importance. The arrangement of the book has nothing modern about it. Generally speaking, each reign has a chapter to itself, and the longer periods are made to depend on the duration of a dynasty. There are no descriptive titles to mark the characteristics of an epoch, nor is sufficient prominence given to the leading events on which the attention of the student should be fixed. Mythical or romantic stories are mingled with more solid facts in order to give colour to the picture, but we may be allowed to suggest that selections from 'Tales of my Grandfather' and an abstract of Burton form a somewhat incongruous mixture. The illustrations are obviously intended, like the stories, to make the book more palatable. The sketches of famous localities, such as Iona and Stirling Castle, are excellent in their way, and increase the value of the work. Other cuts, of more or less antiquarian interest, are scattered about, often *à propos de rien*, and the book would not have suffered much by their omission. The unwilling student will hardly be beguiled by such sops to his curiosity. A concession is made to modern prejudice by the insertion of short chapters on social matters at proper intervals, but the reader will look in vain for any account of constitutional affairs. He might almost remain in ignorance that such a thing as a Scotch Parliament had existed. No allusion is made to its origin and growth, or to the changes by which its authority was practically annihilated under James I. and Charles I. Although the narrative is generally correct, it is here and there somewhat loose in statement. The remark, for instance, on p. 20, that "up to the ninth century Scotch or Scotland meant Ireland," is, to say the least, misleading. We also notice some important omissions. Edward I.'s claim to the Scotch throne is left unexplained in its proper place, and the basis on which it rested are alluded to elsewhere as doubtful statements. We should have thought that, whatever may be said of the claim, the homage to Edward the elder and the grant of Cumberland to Malcolm

were tolerably well-authenticated facts. On many other points of interest, such as the weakness of the government under the earlier Stuarts and the connexion between Scotland and France, the inquiring student meets with insufficient explanation. The account of the Union, however, is fairly good. The style in which the book is written is unadorned but respectable. Such sentences as the following, on p. 34, "The rock of which it [the stone of Scone] consists belongs to the geology of Western Scotland," are fortunately rare. It should be observed that though the position of important places is explained in notes at the end of the chapters, there is only one very meagre map. We could have dispensed with most of the illustrations for the sake of a good map or two and some plans of the principal battle-fields. There are, on the other hand, plenty of genealogical tables, with biographical notices and other apparatus likely to prove useful to any one who is unfortunate enough to be "gramming" for an examination.

Elementary Classics: P. Vergili Maronis Georgicon, Liber Secundus. Edited for the Use of Schools by the Rev. J. H. Skrine. (Macmillan & Co.)

THE main features of this edition are the introduction on the motive of the 'Georgics' and the English headings which give the drift of the divisions of the subject. The notes are sensible. One mistake we notice, namely, the explanation of a *dativus terminus* (l. 41) as a *dativus commodi*. We are glad to see sundry happy illustrations from English poets in the notes. It is to be hoped that future editors of classical works will follow so good an example. Those who consider the 'Georgics' to be "Elementary Classics" and only want the second book will do well to avail themselves of Mr. Skrine's assistance.

Xenophontis Memorabilia Socratis. Edited with Introduction and Notes by A. R. Cluer, B.A. (Macmillan & Co.)

THIS is more than a mere school-book. It far surpasses in every respect all other English editions of the 'Memorabilia.' Mr. Cluer shows an intimate acquaintance with the voluminous literature of the Socratic philosophy. The notes evince considerable scholarship. There are a marginal analysis and indexes, and five excellent introductory essays including the preface. We can strongly recommend the work to students and teachers.

Via Latina. By E. A. Abbott, D.D. (Seeley, Jackson & Halliday.)

IN spite of the multitude of similar works already in existence, a new "First Latin Book" by so distinguished a schoolmaster as Dr. Abbott will excite much attention. The author states in a short preface the nature of the want which he has tried to supply. He does not pretend that other primers are bad, or that his own contains anything substantially new, but he complains that pupils are too generally allowed to learn accidence without using it and by use understanding the purpose of indexes: "The Latin sentences placed before beginners are so easy that a pupil soon finds he can construe without the trouble of parsing; and he thus early contracts the fatal habit of 'plunging' at the meaning instead of reasoning it out. To provide against this evil is one of the principal objects of the 'Via Latina.'" For this purpose, on Dr. Abbott's plan, accidence should be learned in small doses and applied at once, in as many ways as possible, to construing and composing. The chapter on the first declension will show more clearly than any other the method of this 'Via Latina.' The pupil, presumably ignorant of Latin, is first taught a few nouns of the first declension and a few finite verbs with their meanings. The ordinary functions of the cases are then explained and illustrated, and the declension of nouns in the singular follows. The first exercise is on the parsing of single words, with translation from Latin and English. The

second exercise is much more difficult. The pupil is required to translate such sentences as "Femine patientia nautes violentum superat" and "The daughter gives the queen's money to the sailor," and every Latin noun is to be carefully parsed. It is obvious that the stupidest boy cannot leave these two exercises without a very clear notion of the use of the cases generally and a thorough knowledge of that small part of Latin accidence which he has at present had occasion to learn. The subsequent lessons and exercises are all constructed in a similar manner, and require no further quotation. It will be seen that the exercises are at first more difficult than those of most Latin primers, but the author manages with great adroitness to avoid anticipating information and explanations that should more properly come later on in the book, and yet to accustom his pupils from the first to the belief that it is possible to talk sense in the Latin language. Hints on style are frequently introduced and exemplified, and copious vocabularies and other appendices are supplied. The materials employed are, of course, precisely the same as those of other books of the class and the lessons are arranged in precisely the same order, except that the simpler uses of the subjunctive are taught rather earlier than is customary; but the merit of Dr. Abbott's book is that his exercises are so nicely adjusted to the facts supplied and the explanations given that with its help it would seem impossible to teach Latin badly.

Homer's Iliad, Book XXI. By Arthur Sidgwick, M.A. (Rivington.)

A NEAT edition, admirably adapted for beginners, with plenty of sound instruction in elementary etymology. The book is above the average in point of interest.

White's Grammar School Texts: Xenophon's Anabasis, Book IV. With a Vocabulary.—Homer's Odyssey, Book I. With a Vocabulary and some Account of Greek Prosody. By John T. White, D.D. (Longmans & Co.)

THE vocabularies are well prepared excepting as to some of the etymology, which is not always sound, and refers too much to Sanskrit. The contents of each chapter of Xenophon are given in headings. The Homeric Prosody should prove most useful.

Selections from Caesar: The Gallic War. By G. L. Bennett, M.A. (Rivington.)

MR. BENNETT'S aim has been to "select a number of chapters sufficient to give an idea of the whole of Caesar's government of Gaul." He supplies a short sketch of Caesar's life, a neat map of Gaul, short, sensible notes, and a biographical and geographical index. The type is good.

"Unseen Papers" in Latin Prose and Verse, with Examination Questions. By T. Collins, M.A. (Bell & Sons.)

THESE selections are easy, being meant for the use of candidates for the Cambridge Local Examinations. The book is offered to "brother masters," therefore references should have been given. Mr. Collins's labours will be appreciated.

A First Greek Writer, with Exercises and Vocabularies. By A. Sidgwick, M.A. (Rivington.)

THIS excellent little book is intended partly to "serve as a first stage to Mr. Sidgwick's 'Introduction to Greek Prose Composition.'" The exercises are progressive. As in the more advanced work, they consist of amusing narratives. If it is worthy of Mr. Sidgwick's position and reputation to spend his time on such elementary work, it is owing to the extremely thorough and judicious way in which he does it.

A Primer of Greek Grammar: Syntax. By E. D. Mansfield, M.A. (Rivington.)

IT is hard to compile an easy syntax without enunciating paradoxes. A boy would be puzzled

at the notion that "him" in "I left him" was an accusative of "motion to." If "void of sense" gives us a genitive of separation, what are we to make of "full of nonsense," a common case which Mr. Mansfield seems to have neglected? According to him following actual contact. It is impossible to say that Mr. Mansfield has been very successful in dealing with the difficulties of his task. He should study Mr. Sidgwick's works on Greek prose composition.

Elementary Classics: Extracts from the Greek Menæce Poets, from Callinus to Callimachus; to which are added a few Epigrams. Selected and Edited for the Use of Schools by Herbert Kynaston, M.A. (Macmillan & Co.)

This capital selection supplies an obvious need, and should be used in all schools where Greek is taught, and by senior students who cannot afford complete editions of the poets in question.

An Elementary Treatise on Geometrical Drawing. By the Rev. J. H. Robson, M.A. (Relfe Brothers.)

In the military examinations the obligatory subject of geometrical drawing is, in reality, the one most readily learned; yet examiners generally find that it is the one least perfectly comprehended by the competing students, because it cannot be crammed. The manual before us contains easy and concise methods of working out simple examples of geometry, such as are ordinarily found in the papers set in the preliminary examinations for entrance to Woolwich and Sandhurst. The directions for the construction of plain and comparative scales are clear and simple; and altogether this small publication is suited for the class-rooms of army schools.

An Introduction to Logic. By W. H. S. Monck, M.A. (Dublin, Hodges, Foster & Figgis; London, Longmans & Co.)

We are sorry to be unable to speak of this work as a whole in the same terms of praise that some parts of it, or rather some remarks in it, deserve. It would be better used, not by beginners as an introduction to logic, but by more advanced students as a book in which they may find here and there a useful criticism or suggestion. For an instance of such, the writer insists often, and very usefully at the present time, on the essentially separate characters of logic and mathematics. In logic, as he points out (p. 30), terms are used as a rule distributively, whereas in algebra they are used collectively. Thus, "All armies—all soldiers" is a correct algebraic equation, but as no army is a soldier, such a proposition is inadmissible in logic. And again, the logical terms "all" and "some," unlike the algebraic symbols x , y , z , are seldom numerically definite quantities. But against two or three useful remarks such as this we have to set faults which, in our judgment, take greatly from the value of the book. To pass over faults of general conception—e.g. the limitation of logic to deduction, i.e. to what the writer calls conclusive and indisputable inference, with its implied assumption that by deduction it is possible to extract from the major premises furnished by induction conclusions of greater certainty than induction gives to the major premises, in other words, that induction and deduction admit of being opposed in respect of the certainty they give, whether such certainty be hypothetical or real—to pass over this fundamental misconception and all that follows from it, we have faults of what one is tempted to call positive ignorance. The "few words as to the history of the science of logic" which close the preface have in more than one point a very odd look, and the writer would have done better to omit them. But our suspicions become graver when in the body of the work it is stated that Aristotle's categories "seem to have been founded on the parts of speech which were recognized by the grammarians of the day." A few words more,

naming the parts of speech recognized by "the grammarians of the day" and showing their connexion with the categories, would establish Mr. Monck's claim to have made a real contribution to the history of logic, and one which, by its definiteness, would supersede at once the halting and tentative suggestion of Trendelenburg as to the origin of the categories. Grammarians, too, who have hitherto believed that the parts of speech were founded on the categories, in later days than those of Aristotle, will likewise be pleased if the statement above quoted can be made good. Of equal value with the above is the statement that Aristotle's first division of the categories "should have been" into substances and accidents, or attributes, and it is not surprising to find Mr. Monck repeating Mill's criticism on the category $\pi\acute{o}\tau\epsilon\iota$, relative terms, as if relative terms and relations were the same things. And the criticism of Aristotle's account of the head of predicables, property, and the account of Porphyry's heads of predicables leave the reader wondering where the writer has picked up his knowledge of ancient logic, and why he has thought proper to print what will be of so little value to any one, whether acquainted with the history of logic or not.

OUR LIBRARY TABLE.

THE readers and admirers of the late Mortimer Collins will probably themselves have noted not a few of the epigrammatic sayings thrown together by Mr. Kenslake in a convenient volume called *Attic Salt*. If in some cases sentences have been admitted which scarcely fulfil the requirements of an epigram, and others which are merely rearrangements of some favourite idea, in the main a wise discretion has been exercised by the compiler, and the collection is fairly representative of the best thoughts of one who thought well. His humour was not altogether in unison with popular taste; in politics and religion his wit did not "keep the road-way"; but we do not envy the man, however differing in opinion, who can rise from a perusal of this little book without increased respect for the late author and a more genial feeling to humanity. It were needless to quote sentences which have often been quoted in this journal. One is "Youth is a lyric, manhood an epic, age a philosophy." Collins was perhaps more a lyricist than a philosopher, but the youthful spirit he maintained till his prime is tempered by much insight into matters of profoundest interest. The publishers of this volume are Messrs. Robson & Co.

THE *Nuova Rivista Internazionale* has adopted a new plan of publishing some of its articles in a separate form under the title of "Biblioteca della Nuova Rivista Internazionale." The first number of that series, just published, contains a translation of Prof. Max Müller's address 'On Freedom,' delivered at Birmingham in 1878. The title is *Della Libertà Individuale*, Discorso di Max Müller, Firenze, 1880.

MESSRS. BARNES & SON send us their *Daily Calendar* and their *Scripture Calendar*. The former is excellent, but we strongly object to the latter. The same firm send us a neat *Monthly Diary*.

MESSRS. FIELD & TURN send us the first volume of the *Printers' International Specimen Exchange*, an attempt to raise the standard of printing by putting together samples of work contributed by various printers in the United Kingdom and America. The undertaking has been blessed by Mr. Ruskin, who says: "I have the most entire sympathy with your objects, but believe that people will have had paper nowadays, bad printing nowadays, and bad painting nowadays—and nothing else." Some of the specimens given here are very bad, while others are excellent. The examples of "old style" printing supplied by the publishers of the book are all of them good. Mr. Caddell,

of Gravesend, sends some neat "Japanesque" ornaments; and a circular executed by Messrs. Peddie, of Edinburgh, is tasteful.

MESSRS. DE LA RUE have sent us an assortment of Christmas Cards, which it is almost needless to say are gorgeous specimens of their class. Some of them are exceedingly good. The comic cards are the least happy.—We have also before us four tasteful Floral Cards by Mrs. Duffield, which are accompanied by indifferent verses.

WE have on our table *Memoirs of Field-Marshal the Duke de Saldanha*, 2 vols., by the Conde de Carnota (Murray).—*Great Orators: Burke, Fox, Sheridan, Pitt*, by H. J. Nicoll (Edinburgh, Macniven & Wallace).—*How to Manage a Steam-Engine*, by M. P. Hale (Wyman & Sons).—*Electric Lighting: a Lecture*, by J. W. Swan (Newcastle-on-Tyne, Lawson & Co.).—*The Obelisk and Freemasonry*, by J. A. Wisme (Dulan & Co.).—*Discontent and Danger in India*, by A. K. Connell (Kegan Paul).—*Pictures from Ireland*, by T. McGrath (Kegan Paul).—*Autobiography of an Italian Police Officer* (Maxwell).—*Asgard and the Gods*, edited by W. S. W. Anson (Sonnenschein & Allen).—*The Two Miss Duncans*, by the Author of 'The Balmie' (Hodder & Stoughton).—*Rose-Leaves*, by A. Alberg (Sonnenschein & Allen).—*Dod's Story Book* (Casell).—*Nehemiah Nibb's Goose*, by G. W. Bardsley ('Hand and Heart' Office).—*Life Chords*, by Frances Ridley Havergal (Nisbet).—*The Storm of the 30th of January, 1849, and the 29th of May, 1860, Told in Rhyme* (J. T. Hayes).—*The Prince of Life*, arranged by H. Twells (Clowes).—*The Churchman's Life of Wesley*, by R. D. Urrill (S.P.C.K.).—*Sketches of the Women of Christendom* (S.P.C.K.).—*The Churches of Asia*, by W. Cunningham (Macmillan).—*Isaac, Jacob, and Joseph*, by M. Dods (Edinburgh, Macniven & Wallace).—*Treasure-Book of Consolation*, edited by B. Orme (Marshall, Japp & Co.).—*Elementary Lessons on the Old Testament*, by Emily E. Deedes (O.E.S.S.I.).—*Guillaume de Tyr et ses Contemporains*, by M. P. Paris (Firmindidot & Co.).—*and Fische, Fucherei, und Fischzucht in Ost- und Westpreussen, Part I.*, by Dr. B. Banerke (Königsberg, Hartung). Among New Editions we have *Peasant Life in the West of England*, by F. G. Heath (Low).—*A Book about Roses*, by S. R. Hole (Blackwood).—*The Gospels*, arranged by the Rev. E. Fowle (Relfe Brothers).—*and Learning: Minna von Barnhelm*, by J. A. F. Schmidt (Williams & Norgate). Also the following Pamphlets: *Our Land Laws of the Past*, by the Right Hon. W. E. Baxter, M.P. (Casell).—*The Ground Game Act, 1880*, by G. Grant (Land Agent's Record Office).—*Insanity: its Treatment and Prevention*, by J. A. Campbell (Carlsle, Thurnam & Sons).—*and National Association for the Protection of the Insane and Prevention of Insanity* (Boston, U.S., Tolman & White).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bartholomew's (C.) *Life and Doctrine of Our Blessed Lord and Saviour Jesus Christ*, roy. 8vo. 18/.

Popular Commentary on the New Testament, edited by P. Schaff, D.D., Vol. 2, roy. 8vo. 18/.

Thompson's (Rev. L. O.) *The Prayer Meeting and its Improvement*, cr. 8vo. 4/.

Wood's (Rev. F. H.) *Guide to the Study of Theology*, 2/6 ed. 1p.

Law.

Eddie's (A. S.) *Principles of the Administration of Assets in Payment of Debts*, 8vo. 6/.

Recher's (A. G.) *Irish Land Laws*, cr. 8vo. 3/6.

Weekly Notes (The), *Digest of Cases not Reported in the Law Reports*, compiled by G. M. White, roy. 8vo. 4/.

Fine Art and Archaeology.

Janvier's (C. A.) *Practical Exercises for Students*, cr. 8vo. 6/.

My Own Picture Book, in Two Parts, 6/6 each, cl., complete, 4/.

Schliemann's (Dr. H.) *Ilios, the City and Country of the Trojans*, imp. 8vo. 50/.

Shepherd's (G. H.) *Short History of the British School of Painting*, cr. 8vo. 3/6.

Tyrewhitt's (Rev. R. St. John) *Greek and Gothic, Progress and Decay in the Three Arts of Architecture, Sculpture, and Painting*, 8vo. 12/.

Poetry.

Chamberlain's (B. H.) *Classical Poetry of the Japanese*, 8vo. 7/6 cl. (Oriental Series).

Scott's (G. H.) *Lyrics and Songs*, 12mo. 4/.

Thirty Years, being Poems New and Old, by Author of "John Halifax, Gentleman," cr. 8vo. 6/6.

Music and the Drama.

Bumby's (J.) Plays for Young People, with Songs and Chorus, the Music adapted by T. Rogers, 8vo. 5/6.

Grove's (G.) Dictionary of Music and Musicians, Part 12, 2/6.

swd.; Vol. 2, 8vo. 11/6.

History and Biography.

Calendar of State Papers: Letters and Papers, Foreign and Domestic, Henry VIII., 1531-32, arranged by J. Gairdner, imp. 8vo. 18/6.

English Men of Letters: Wordsworth, by T. W. H. Myers, cr. 8vo. 2/6.

Illustrated Biographies of Great Artists: Fra Angelico, by C. M. Phillips; Fra Bartolommeo, by L. Booth, cr. 8vo. 3/6 each.

Men of Light and Landing, edited by A. J. Symington; Thomas Moore, Samuel Lover, William C. Bryant, 12mo. 2/6 each.

Phon's (Sir J. B.) The Aryan Village in India and Ceylon, cr. 8vo. 7/6.

Stephens's (W. R. W.) Life and Letters of Walter F. Hook, D.D., Popular Edition, cr. 8vo. 6/6.

Threeplands of Fingask (The), a Memoir, written in 1853 by Robert Chambers, LL.D., 12mo. 3/6.

Victoria Cross (The), an Official Chronicle of Deeds of Personal Valour, 1856-1880, edited by R. W. O'Byrne, 5/6.

Geography and Travel.

Burbridge's (F. W.) Gardens of the Sun, 8vo. 14/6.

Half-Hours in Many Lands, cr. 8vo. 3/6.

St. John's (Capt. H. C.) Notes and Sketches from the Wild Coast of Nipon, 8vo. 12/6.

Seesholm's (H.) Siberia in Europe, 8vo. 14/6.

Philology.

Cham's (C.) Glossary of Idioms, Galliloma, &c., contained in Senior Course of Modern French Reader, 12mo. 3/6.

Macmillan's Progressive French Course: III., Third Year, by G. Eugene-Francais, 12mo. 2/6.

Bykes's (G. F. H.) First Readings in Latin, 12mo. 3/6.

University Series, edited by Pierce Egan and A. C. Maybury: Ovid's Metamorphoses, Lib. 4; Ovid's Epistols as Ponto, Lib. 4, 2/6 each, swd.

White's (J. W.) Series of First Lessons in Greek, adapted to Goodwin's Greek Grammar, cr. 8vo. 4/6.

Science.

Darwin's (C.) Power of Movement in Plants, cr. 8vo. 15/6.

Pocheville's (J. M.) Food for the Invalid, the Convalescent, the Dyspeptic, and the Gouty, cr. 8vo. 2/6.

Gaule's (J.) Frisiorum Europa, 8vo. 3/6.

Mart's (J. B.) Structural Anatomy of the Female Pelvic Floor, fol. 10/6.

Key to Exercises in Euclid, by J. Todhunter, cr. 8vo. 4/6.

Mathews's (W.) Flora of Algeria, with coloured Map, 3/6.

Popular Science Review, new series, Vol. 4, 8vo. 12/6.

General Literature.

Aimard's Indian Tales, edited by Percy B. St. John, fourth series, cr. 8vo. 2/6.

Austin's (S.) Our Next-door Neighbour, 12mo. 3/6.

Boys' and Girls' Book of Travel and Adventure, illus., 8vo. 5/6.

Bradford's (C.) Ethel's Adventures in the Doll Country, 5/6.

Bricks without Straw, a Novel, by A. W. Tourange, 12mo. 7/6.

Daudet's (A.) Letters from my Mill, trans. by Mary Carey, 3/6.

Don Quixote de la Mancha, translated by F. A. Motteux, Vol. 2, 8vo. 18/6.

Duckett's (H. W.) Old Favourite Tales, illus., cr. 8vo. 7/6.

Greenwell's (L. E.) The Chevalier's Daughter, cr. 8vo. 5/6.

Grog's (P.) Errant, a Life Story of Latter-Day Chivalry, 3 vols. cr. 8vo. 21/6.

Half Sisters (The), by Author of 'Deepdale Village,' &c., cr. 8vo. 3/6.

History of Rommie Brown, and the Queen of the Fairies, 4/6.

Jacob's Ladder, by B. Wordsworth, with Musical Illustrations by J. H. Brown, 5/6.

Kerlake's (F.) Attio Galt, or Epigrammatic Sayings from the Works of Mortimer Collins, cr. 8vo. 6/6.

London Casket (The), a Novel, by Mrs. A. W. Hunt, 3 vols. 21/6.

Little Women, by Louisa M. Alcott, illustrated, 18/6.

Moulton's (J. E.) Story of a Dewdrop, illustrated, sm. 4to. 5/6.

Macmillan's Magazine, Vol. 42, 8vo. 7/6.

Meekler's (C. E.) The Guests of Flowers, with Prefatory Letter by Dr. Kerner, 2/6.

Mother's Treasury, Vol. 1880, 8vo. 2/6.

Old House (The) and Its Inmates, by Author of 'Ben's Kit,' &c., 3/6.

Osborn's (Y.) Jack, a Chapter in a Boy's Life, cr. 8vo. 5/6.

Pearce's (M. G.) Homely Talks, cr. 8vo. 2/6.

Report of the Proceedings of the International Congress on Education of the Deaf, read by A. A. Kinsey, 8vo. 5/6.

School-Boy Life and Incident, illustrated, 8vo. 4/6.

Seamer's (M.) Shakespeare's Stories Simply Told, cr. 8vo. 3/6.

Thomas's (Rev. J.) Beacon Flash, 2/6.

White Rat (The), and other Stories, by Lady Barker, illustrated, 12mo. 4/6.

FOREIGN.

Theology.

Simar (H. T.): Lehrbuch der Dogmatik, Part 2, Section 2, 8m.

Wolf (C. A.): Commentar zu den drei Briefen St. Johannis, 8m.

Fine Art.

Kruse (F. X.): Synchronistische Tabellen zur Christlichen Kunstgeschichte, 4m. 50.

Santa-Croix (Le Roy de): Monographie de la Cathédrale de Strasbourg, 12ir.

Poetry and the Drama.

Hettinger (Fr.): Die Göttliche Komödie d. Dante Alighieri dargestellt, 5m.

Martinek (O.): Goethe's Faust erklärt, 8m.

Philosophy.

Polebunberg (R.): Die Philosophie d. Nicolaus Cusanus, 4m.

History.

Müller (E.): Le Jour de l'An et les Étrennes, Histoire des Fêtes et des Cérémonies de la Nouvelle Année, 15ir.

Geography and Travel.

Matkovic (P.): Reisen durch die Balkan-Halbinsel w. d. Mittelalters, 8m.

Nordau (Max): Paris unter der dritten Republik, 6m.

Ompheda (L. Fr. v.): Bilder aus dem Leben in England, 7m. 50.

Philology.

Egger (J.): Zur Geschichte d. Indogermanischen Consonantismus, 1m. 80.

Forster (F.): Spanische Sprachlehre, Part 1, 5m.

Hugonis Ambianensis Opuscula, edited by J. Haemer, 2m. 60.

Müller (F.): Grundriss der Sprachwissenschaft, Vol. 2, Part 2, 3m. 60.

Tomaschek (W.): Centralasiatische Studien, Parts 1 and 2, 3m. 80.

Science.

Hensle (J.): Anthropologische Vorträge, Part 2, 3m. 40.

Mittheilungen aus der Zoologischen Station zu Neapel, 7m.

General Literature.

Burly (Ph.): Grave Imprudence, 3fr. 50.

La Comtesse Mouseline (un Scandale Rume), 3fr. 50.

Pinow (F.): Cour-de-Neige, 3fr. 50.

Rocheport (H.): Mademoiselle Blumark, 3fr.

Sacher-Masoch: Galatische Geschichten, New Series, 3m.

SHAKESPEARE NOTES.

31, Matthäikirch Strasse, Berlin.

THE "wondrous strange snow" in Shakespeare's 'Midsummer Night's Dream,' V. i. 58 & seq.,—

Merry and tragical! tedious and brief!
That is hot ice and wondrous strange snow,

haunts even to-day the emendational conscience of the editors; it has not yet come to rest, perhaps, because the error was always looked for in the word "strange," and only there. Is not "wondrous" a very weak expression, and would not "ponderous" be much more to the purpose? The contrast between heat and ice is not more striking than that between ponderousness and a gliding down flake of snow; and so I may ask you what you think about "ponderous flakes of snow" instead of "wondrous strange snow." A shorthand writer with a weak mind and a weak organ of hearing might easily have understood and written something about a "wondrous strange snow," while what the actor said was quite in keeping with the situation, namely, hot ice and heavy snow.

Concerning the "strange black," "swarthy," "staining," and "sable" snow, the question is to be put whether in Shakespeare's London the fogs were even but half as dirty as they are to-day; if this question is to be answered in the affirmative, Shakespeare could not have found any "wonder" in the fact of snow being dirty.

For Shakespeare's use of "ponderous" in the sense of "heavy" see 'Measure for Measure,' III. ii. 290, 'Hamlet,' I. iv. 50; concerning "flakes," see 'Lear,' IV. vii. 30.

'Midsummer Night's Dream,' III. ii. 149 f:—

Can you not hate me as I know you do

But must you join in souls to mock me too?

The proposed emendations for "in souls" are: "in flouts," "in souls," "ill souls," "but must join insolent," "in taunts." I propose the reading "insults": "Are you not contented with hating me, but must you join insults to the hate by mocking me?" I know that Shakespeare has not used the same word, but we find its different forms several times, and are allowed to understand it there, at least in a few passages, in the sense here required. F. A. Leo.

THE DANISH PASSIONAL.

11, King William Street, West Strand, Nov. 17, 1880.

My attention has just been called to the Latin 'Passionale' included in Luther's 'Enchiridion' as being the original of the Danish version; and I readily acknowledge that it had, for the time, escaped my memory, although the work itself repeatedly occurs in my catalogues. There are, however, certain differences betwixt them, which I venture to think leave my general inference untouched.

For example, in the preface the last paragraph of the Danish—"Therefore we ought to pray to God that he might soften every man's heart, and give us grace that we may fruitfully consider the death and pains of Jesus Christ. For it is not possible that

we ourselves can properly and thoroughly consider the death and pains of Jesus Christ without so be that God gives us that gift in our hearts. So there neither is this consideration nor any other teaching given these for this cause, that thou shouldst at once take to it, and think that thou of thyself canst carry it out. But thou must seek and covet the grace of God, that thou mayest through his grace, and not of thyself, perfect it,"—is not in the Latin.

Again, although the number of the illustrations agree, for that, in the Latin, of the raising of Lazarus, the Danish substitutes our Lord before Herod; and that of David, which concludes the Danish, is not in the Latin. But of more importance still, the prayers, which in the Danish accompany each subject, are entirely absent in the Latin. C. J. STEWART.

THE BIOGRAPHERS OF LOCKE.

PROF. FOWLER has convicted me of a very stupid blunder, but in doing so has himself shown carelessness which I think reasonable critics will regard as a set-off to my offence. In the sentence that he quotes from my translation of one of Locke's letters to Limborch I presume that he objects especially to my having rendered the phrase, "Tu et tui similes veri et sine ambitione vel invidia christiani," as "You and true men like you, free from Christian arrogance and hatred," whereas it should have been "You and men like you, true Christians, free from arrogance and hatred" (or, if Mr. Fowler prefers it, "without ambition or envy"). I can only account for the blunder by attributing it to some confusion in working up my notes, which were made at wide intervals, and often several times reshaped before my book was actually written. I do not ask to be excused for the blunder, but I trust less censorious persons than Mr. Fowler will not attribute it to ignorance of "the rudiments of a classical education"; especially as in copying this very phrase Mr. Fowler has shown that it is possible to make a mistake without being grossly ignorant. In transcribing Locke's sentence he has omitted the words "vel invidia." I am quite sure that he did this through mere carelessness; but I should have as good a right to charge him with maliciously falsifying a quotation, in order to lead the reader to suspect me of a worse fault than I have committed, as he has to imply that I do not know the difference between an ablative singular and a nominative plural.

I am as anxious as Prof. Fowler can be to bring this controversy to a close, and shall therefore say nothing that can tempt him to break his rule of silence, although by taking no notice of several details in his last letter I leave him with the advantage of having diverted attention from the broad question between us by raising a number of side issues. But I must indignantly repudiate his assumption that I have made any "slandorous assertion for the mere purpose of annoyance," and I must also repudiate his other assumption, that my complaint against him was prompted by any fear (which I never had) that the publication of his book would damage the sale of mine. It was not a question of money, but of literary reputation; and, rightly or wrongly, I felt, and still feel, that Mr. Fowler has not treated me well in writing a book about Locke which made so slight a "general acknowledgment" of the large debt it owed to me, and which contained so little evidence in support of the prefatory assertion that, by "referring to several other authorities," he had produced in any important respect a "more precise account" than I had given. If the purport of his introductory "note" was not, to use his own terms, "to supplant" my book, I think any one who reads it will say it was badly worded.

I have only one thing more to say. I have not, and I never had, the least doubt that Prof. Fowler was quite unconscious of the injustice

(as I regard it) that he was doing me. In so far as he is to be exonerated, however, it appears to me that the lax notions which are abroad as to the rights (not the legal, but the moral rights) of authors are to blame. In his first letter Mr. Fowler frankly claimed to have made only such a "perfectly honest" use of my book as "every author has a right to make of the works of his predecessors." The question is thus transferred from personal to general grounds, and I shall the less regret having troubled the readers of the *Athenæum* with a complaint which, as regards myself, must have wearied them, if it serves to direct attention to what appears, in these days of cheap compilations, to be an increasing neglect of authors' rights.

H. R. FOX BOYD.

P.S.—The above was written and in the editor's hands a week ago; but at my request he held it back, in order that I might see whether Mr. Sainsbury had anything to say which called for a reply from me. I need not, however, add much. I am really very sorry that I have provoked Mr. Sainsbury's wrath, all the more as it appears to have been seething for more than four years, when, had he either privately or publicly informed me of it, I could probably have easily appeased it at the time. I am most anxious to render him full justice, but he must first show how I have wronged him. He says he can "readily verify" his assertion that I "had the benefit of all his private notes and memoranda." I ask him not only to do that in any way he finds convenient, but also, in fairness to me, to prove that these "notes and memoranda," or anything else for which he thinks me indebted to him, were of any greater service to me than I have indicated. His first letter was so worded as to lead Prof. Fowler, and doubtless many others, to suspect me of "appropriating a mass of unpublished material without any acknowledgment whatsoever." He ought either to "verify" or to withdraw that accusation.

* * We cannot insert any more letters on this subject.

JEREMIAH RICH

Falcon Court, Fleet Street, E.C.

THE statement in Mr. Bailey's interesting letter (September 18th) is quite correct so far as regards a family likeness between the alphabets of many of the earlier shorthand systems, but his communication does not solve the problem I propounded, viz., whether Jeremiah Rich is entitled to be considered the inventor of the system known as 'Art's Rarity,' seeing that it is palpably a copy—not a modification, unless an important omission makes it so—of 'Semography' by William Cartwright.

Mr. Bailey has obligingly furnished me with a copy of the alphabet known as Arkiden's, which he referred to in his letter. It differs from Cartwright's alphabet in respect to ten of the characters. On the other hand, it bears a closer resemblance to the alphabet of Edmond Willis (1618), the difference being only in regard to six characters. Rich's alphabet, on the contrary, corresponds in every character to that of Cartwright, and, what is still more curious, the system is worked out in detail on the exact lines of Cartwright, and occasionally in the latter's own words. There is, however, one curious omission, viz., the absence from 'Art's Rarity' of a device which Cartwright adopted for expressing such phrases as "the sons of God," "the servants of God," &c., by means of dots (or "tittles," as the old writers called them) in different positions around the principal character—the word "God" or any other word to which the device was applicable. Yet in the 'Pen's Dexterity'—Rich's second book—which contained the former alphabet and most of the details of 'Art's Rarity,' the before-mentioned device of Cartwright was appropriated by Rich without acknowledgment, and to him has been

awarded special commendation for it by Mr. Lewis and other historians of the art.

Mr. Bailey's suggestion that the scheme was worked out in common by Cartwright and Rich is unfortunately incompatible with Rich's disclaimer in his preface to Cartwright's 'Semography,' and also with the contrary statement, vouched for six persons, in the preface to 'Art's Rarity,' viz., that the latter was the invention of Rich alone. Unless further evidence is forthcoming, it would seem that the honour so long enjoyed by Rich must be now attributed to Cartwright.

EDWARD FOCKENELL.

THE LONGEVITY OF EDITORS.

Barley Lodge, Cheltenham, Nov. 23, 1880.

PERMIT me to add a provincial illustration of the longevity of editors to the metropolitan instances noticed in last week's *Athenæum*. In 1833 I commenced the publication of a little weekly paper entitled *The Cheltenham Looker-On*, and have conducted it uninterruptedly ever since, through now very nearly forty-eight years.

HENRY DAVIES.

THE PROGRESS OF ETRUSCAN DISCOVERY

THE last two numbers of the *Gelehrte Anzeigen* of Göttingen (November 10th and 17th) call for a few words of notice. They are almost wholly occupied by a most able digest by Dr. Deecke of the progress of Etruscan discovery during the last two years. Dr. Deecke analyzes the 330 Etruscan inscriptions in Gamurrini's appendix to Fabretti's 'Corpus Inscriptionum Italicarum' (1880), as well as the 320 new inscriptions in Fabretti's third supplement (1878). He also registers the results obtained in Pauli's 'Etruskische Studien' (1879). In this tract of forty pages, which is a marvel of compression, the reader is thus presented with the substance of the results attained in three important volumes, and is made acquainted with the bearing of all the new inscriptions on the five departments of epigraphy, grammar, vocabulary, nomenclature, and mythology. Of special interest are pp. 1442-1445, as showing at what a rapid pace our power of interpreting Etruscan inscriptions has lately been advancing. Six years ago Etruscan was almost an unknown language; now, however, the great bulk of the shorter inscriptions can be read with certainty, and as to the general meaning of several of the longer records there is no serious doubt. Inscriptions which have hitherto been regarded as hopeless riddles are, one after another, surrendering their meaning; the signification of every frequently recurring word is now known with certainty; every grammatical form, every fresh word that is gained, becoming in its turn a tool by means of which other locks are picked.

THE ENGLISH DIALECT SOCIETY.

THE English Dialect Society will next week issue to its members the publications for the present year, as follows:—'A Glossary of Words in Use in Cornwall,' with Map: I. West Cornwall, by Miss M. A. Courtney; II. East Cornwall, by Thomas A. Couch; 'A Glossary of Words and Phrases in Use in Antrim and Down,' by Wm. Hugh Patterson, M.R.I.A.; 'An Early English Hymn (Fifteenth Century), with a Phonetic Copy soon after,' by F. J. Farnvall, M.A., and A. J. Ellis, F.R.S.; 'Old Country and Farming Words, gleaned from Agricultural Books,' by James Britten, F.L.S. The first publication of the Society for 1881 is nearly ready. It is 'The Dialect of Leicestershire,' by Sebastian Evans, LL.D.; and, besides a glossary, it has chapters on Pronunciation, Grammar, Literature, Place-names, and the Domesday Measurement, a List of Local Names, and some Proverbial Sayings and Rhymes. This volume will be found specially interesting as illustrating the dialect used by George Eliot in 'Adam Bede,' which is largely quoted

in the course of the work. In his chapter on "Literature," Dr. Evans says:—"Bishop Latimer's sermons abound in Leicestershire phrases, and the works of Bishop Hall, Herrick, Cleaveland, the Beaumonts, the Burtons, and other Leicestershire authors, are none of them wanting in words and idioms smacking of the soil. The author of 'The Anatomy of Melancholy' seems, indeed, to have been rather proud of what he calls his 'Dorick dialect,' and occasionally ventures on phrases and spellings which even in his own day must have seemed rather obtrusively provincial. None of the Leicestershire writers, however, are so rich in illustrations of the Leicestershire dialect as Shakspeare and Drayton, while in our own time by far its best literary exponent is the Warwickshire author of 'Adam Bede' and 'Middelmarch'."

Literary Gossip.

MR. FROUDE, we learn, is about to publish his 'Personal Reminiscences of the High Church Revival.' They are given in the form of letters to a friend, and will first appear in *Good Words*, beginning in the January number. The first letter deals with the Church of England fifty years ago; subsequent ones with the Tractarians, John Henry Newman, Tract XC. and its consequences, the 'Lives of the Saints,' &c.

Good news for Shelleyites: Mr. Garnett has undertaken to edit, for Messrs. Kegan Paul & Co.'s "Parchment Series," a selection from the letters of Shelley, to include only such matter as is really good in a literary sense (and the better part of Shelley's correspondence is good indeed), and aiming at the same time to exhibit the writer fully in all aspects of his character and work. Notwithstanding what has recently been so carefully done by Mr. Forman in this direction, there is ample room for the publication projected by Mr. Garnett, and it will be welcomed by many to whom Shelley's correspondence is as yet but vaguely known.

THE copy of 'Queen Mab' which we mentioned a fortnight ago was sold last week for 30l. Mr. Forman, as shown by his letter in last week's *Athenæum*, questions the genuineness of the MS. alterations, and his view is shared by many, although, as the price obtained shows, others are of a contrary opinion. Mr. Simpson, when the lot came up, frankly stated Mr. Forman's opinion, and said that in consequence the volume would be sold not subject to return.

MR. EDMUND W. GOSSE is about to publish a small selection of the best English odes from Spenser to Swinburne, with a critical introduction. It is the first time that such a selection has been attempted. The volume will be published by Messrs. Kegan Paul & Co., and will form part of their "Parchment Library."

MR. JOSEPH THOMSON, the young African explorer, who accompanied and afterwards succeeded Mr. Keith Johnston, is now writing some papers for *Good Words*, giving an account of his travels. The first, 'To Usambara and Back,' will appear in the January number.

MESSRS. MACMILLAN & Co. have in the press a new volume of collected lectures and essays by Prof. Huxley. It will contain, besides the recent address at Birmingham on Science and Culture, which will give its name to the volume, his lectures on the

coming of age of Darwinism, on evolution, on technical education, on universities, actual and ideal, on Joseph Priestley, and others which have appeared in various periodicals during the last few years.

THE revised version of the English New Testament will be issued in February next, and a 'Companion to the Revised Version of the English New Testament,' by the Rev. Alexander Roberts, D.D., Professor of Humanity, St. Andrews, and member of the New Testament Company, will be published simultaneously by Messrs. Cassell & Co., explaining the reasons for the changes made in the Authorized Version.

WE greatly regret to hear of the death of that distinguished antiquary Dr. Guest. His 'History of English Rhythms' has long been a standard work, and it is not too much to say that in his special lines of study he was quite unrivalled. He resigned only a few weeks ago the Mastership of Caius College, which he had held since 1852.

AN interesting relic of Charles Lamb was sold on Friday, the 19th inst., at Messrs. Hodgson's sale rooms. This consisted of a portrait of the essayist by his friend Hazlitt. Originally in the possession of S. T. Coleridge, the portrait passed at his death into the hands of Mrs. Gillman, from whom it was purchased by the late Mr. Edward Moxon. Started at 10/., the portrait was ultimately sold for 60/.

THE vacancy for a Government Trustee on the Council of the National Library of Ireland, at Dublin, caused by the death of the Very Rev. C. W. Russell, President of Maynooth College, has been filled by the appointment of Mr. John T. Gilbert, F.S.A., editor of the 'National Manuscripts of Ireland,' &c.

"SURFACEMAN" (Mr. Alexander Anderson), with whose verse many of our readers are familiar, has been appointed an assistant librarian in Edinburgh University.

MR. DAVID BOQUE will publish a fac-simile reprint of the earliest edition of Delaune's 'Angliæ Metropolis; or, the Present State of London,' a book just two hundred years old, showing the condition of the City of London under the later Stuart sovereigns, and embodying much interesting matter relating to its government, companies, postal arrangements, watermen, carriers, &c., and a chapter on "The New Lights." The reprint will be edited by Mr. Edward Walford.

IN commemoration of the hundredth anniversary of Joseph II.'s accession to the imperial German throne, a Viennese literary society has issued a collection of poems written in honour of that philosophic monarch. The poems number in all forty-five, of which most are here published for the first time. They include contributions from older writers, such as Herder, Klopstock, Grillparzer, as well as contributions from the younger Austrian poets. It has given particular satisfaction in Vienna that so many purely German writers are represented in the collection, such as Gregorovius, Klaus Groth, Wilhelmine von Hillern, and Lingg, all anxious to add their testimony to the worth of this monarch. The poem that, however, excites most interest is one entitled 'Emperor Joseph and the Student,' which tells an anecdote of the king's life, and is written

by the once popular actress of the Burg Theatre, Friedricke Gosemann, now better known under her married name of Countess von Prokeasch Osten.

THE able and original Swiss novelist Gottfried Keller will commence a new cycle of stories in the January number of the *Deutsche Rundschau*.

LAST year 52,263 cwt. of printing paper, worth 1,257,528 rupees, was imported into India. The value of the writing paper imported was over fourteen lakhs of rupees, and of other kinds of paper over four lakhs. Want of enterprise, it is said, is the only thing that prevents India from supplying itself with paper, the materials being ready to hand.

A new volume of poetry by the author of 'Olrig Grange,' entitled 'Raban; or, Life-Splinters,' will be published immediately by Mr. MacLehose, publisher to the University of Glasgow. Messrs. Sonnenschein & Allen will publish next week a new volume of verse, 'Drifting,' by Mr. Buchanan Reid, the well-known American poet.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for October commences with a Return (*Athen.* No. 2718) of great value to the student of history; it is a list of the names of every member returned to serve in each Parliament from the year 1213 to 1874 (in two volumes), specifying the names of the county, city, borough, or place for which returned; (Vol. II.) Parliaments of Great Britain, 1705 to 1796; Parliaments of the United Kingdom, 1801 to 1874; Parliaments and Conventions of the Estates of Scotland, 1357 to 1707; Parliaments of Ireland, 1559 to 1800. There are ten other Reports and Papers in the List, and fifteen Papers by Command. Among the latter are the Agricultural Statistics for Great Britain, with abstract returns for the United Kingdom, 1880; a Report by James Caird on the Condition of India; and Part II. of the Report of the Indian Famine Commission, containing Measures of Protection and Prevention.

WE regret to hear of the death of Mr. G. W. Yapp, after a few days' illness. Mr. Yapp was a contributor to the *Penny Cyclopædia* as early as 1837, but he became more generally known as the compiler of the Official Catalogue of the 1851 Exhibition. He was also employed on the Paris Exhibition of 1855, and he translated the catalogue of that of 1867. He was an occasional contributor to a great many journals—the *Architect*, *Engineer*, *Building News*, *Gardener's Chronicle*, and the *Athenæum*. At one time he was Paris correspondent of the *Daily Telegraph*, and during the siege he sent some interesting letters to this journal. He never recovered the hardships he endured at the time of the blockade, and, returning to England, he devoted himself mainly to contributing to the *Art Journal*, and to the compilation of a work called 'Art, Pictorial and Industrial.'

THE European edition of *Harper's Magazine* to be issued by Messrs. Sampson Low & Co. commences with the December number, which will contain, amongst its score of contributed articles, several which aim at literary or art interest. The first of a series of papers on "The English Lakes," illustrated

by an English and an American artist, contains some new reminiscences of Wordsworth, gleaned by Mr. M. D. Conway. Another of a series of full-page wood engravings, in which Mr. E. A. Abbey has tried to illustrate many of Herrick's poems, will be given in this issue. Among the poems is one by Rose Hawthorne Lathrop, Nathaniel Hawthorne's daughter, and the wife of his biographer. The "Easy Chair," one of the editorial departments, contains, in connexion with some remarks on Mr. Hughes's American Rugby, a hitherto unpublished early letter by the late Dr. George Ripley, the head of the Brook Farm Association, and afterwards for many years literary editor of the *New York Tribune*, relating to community experiments.

IT is not quite clear if English publishers are alive to the significance of this undertaking of Messrs. Harper. Their magazine is published over here at a less price than it is in the States, and it is, therefore, obvious that it may be difficult for our magazines to compete with it. Even if the magazine is published at a loss over here, its proprietors will be recouped by their home sale, while their English competitors are practically shut out from the American market, and are dependent on the British public for support.

MR. F. MYERS's volume on Wordsworth, in Mr. Morley's series of "English Men of Letters," will be published on December 1st. Mr. Saintsbury's 'Dryden' is in the press, and will be published in January. Prof. A. W. Ward has undertaken to prepare a volume on Dickens, Prof. Masson one on De Quincey, and the Rev. Alfred Ainger one on Lamb.

WE understand that the Greek novel 'Louki Larea,' which we mentioned some weeks ago as having been translated by Mr. Gennadius, will before long be published here by Messrs. Macmillan & Co.

WE hear of the death, which occurred on Monday last at Kelso, of Mr. Thomas Tod Stoddart, the author of the 'Angler's Companion' and other works on angling; he was also known as a poet, having published 'Songs and Poems,' &c. Mr. Stoddart reckoned amongst his friends Hogg, the Ettrick Shepherd, Prof. Aytoun, Christopher North, Sheriff Bell, and other celebrities in literature. It is said that Mr. Stoddart has left an autobiography which is intended for publication.

MARIETTE PACHA has left Paris for Egypt, but in a very indifferent state of health, we are sorry to say.

WE understand that the Count de Grasseville, son of the Emperor of Austria's Grand Chamberlain, is writing a work on Cyprus, which island he lately visited. The local government is said to have placed a large amount of official information at his disposal.

A 'GUIDE' to the Great North of Scotland Railway is in preparation, the letter-press of which will be executed by no less an authority than the chairman of the company, while sketches of landscape will be furnished by Mr. George Reid, R.S.A.

MR. DOUGLAS, of Edinburgh, has in the press the two series of lectures on Early Christian Art in Scotland lately delivered

by Mr. Joseph Anderson, of the Edinburgh Museum of Antiquities, as Rhind lecturer, in succession to Dr. Arthur Mitchell. It is stated that another Edinburgh publisher has in preparation a complete and luxurious edition of the works of Allan Ramsay.

'JEANNETTE,' a novel by Mary C. Rowell, author of 'Love Loyal,' will be shortly published by Messrs. Hurst & Blackett, in three volumes.

In the course of this month will be published at Weimar the correspondence of the Brothers Grimm. The brothers, as is well known, were separated little during any part of their lives, not at all in later life. The letters about to be issued, therefore, only embrace the period that lies between 1805 and 1815, when Jacob was at Paris and Vienna, and Wilhelm at Halle and Berlin. Falling, however, as these letters do, in the earlier portion of their career, they are of especial interest as showing how the studies with which their names have become bound up came to be embraced. The correspondence throws much interesting light upon the history of the younger German romantic movement, besides furnishing insight into the character of the two brothers.

The Early English Text Society will send out to its members next week its books for this year, two in each series.

SCIENCE

A Monographic Revision and Synopsis of the Trichoptera of the European Fauna. By Robert M'Lachlan, F.R.S. (Van Voorst.)

In this important monograph, issued in parts, of which the first appeared six years ago, we have the fullest and most satisfactory account of the insect order or sub-order Trichoptera, familiarly known as "caddis-flies," that has yet been given to the world. It is the outcome of many years' absorbing and painstaking study, and is in every way a credit to English biological literature. The somewhat portly volume consists of 630 pages, besides 59 very full plates containing 2,000 figures in outline, illustrating the curious modifications in essential parts of the external anatomy of nearly all the species, and all drawn under the microscope by the author himself. The whole of the known species, 474 in number, are fully described.

A work of this nature is, of course, chiefly occupied with technical descriptions of the families, genera, and species; in the Trichoptera this requires much greater detail than is necessary in other orders of insects, owing to the important part played by the veining of the wings and the form of the abdominal segments and anal appendages in the differentiation of the genera and species. It is evident that the author has not shirked any part of the severe labour thus entailed. The descriptions are full without being verbose, and all are drawn up afresh for the purposes of the work from the specimens themselves. The larvae and the curious cases they construct are described whenever they are known, and the nature of the streams or pools in which they live always specified. With regard to this Mr. M'Lachlan makes the interesting observation, founded on much personal investi-

gation in many parts of the Alps, that streams and pools derived from glaciers are nearly always destitute of Trichopterous larvae, although water fed by land-springs at the same altitudes abounds with them. An interesting feature of the work is the completeness and exactitude of the details given with regard to the localities and geographical range of each species, for which the author has been indebted in great part to the co-operation of many willing fellow labourers in various parts of the Continent, particularly in Finland, Scandinavia, Switzerland, Saxony, and Austria, and to the recent entomological researches of the Rev. E. A. Eaton in the Pyrenees and south of France and in Spitzbergen; all stimulated by the work itself in the course of its publication, if we may judge by the fact that nearly half the described species have come to the author's knowledge since the appearance of the first part. In connexion with this Mr. M'Lachlan cordially acknowledges the help afforded by the curators of many public museums on the Continent, who entrusted to him all their material in this department. The general results of distribution are summarized and tabulated at the end of the volume. We here learn that France, with its varied configuration and climate, heads the list in the number of species it contains, namely, 201, Switzerland following with 183, Saxony with 155, Finland with 151, and the British Isles and Scandinavia with 148 apiece. Although the Trichopterous Fauna has been little studied in the Mediterranean region and in Northern and Central Asia (all included by Mr. M'Lachlan within the range of the European Fauna), it is evident, notwithstanding the author's hesitation in drawing a conclusion, that boreal and alpine regions are more favourable than warmer latitudes to the increase of these insects, a large proportion of the species being peculiar to high northern latitudes and the more elevated valleys of the Alps. Of the whole 474 species described, 409 have been found within the geographical limits of Europe as commonly understood, the remaining 65 occurring in Northern and Central Asia and Asia Minor and in the island of Madeira. Some of the European species have a range extending far beyond the European boundaries into boreal and Central Asia, and a few pass over to boreal and Arctic America; one, *Limnephilus affinis*, the most widely spread of all, is found throughout Europe, and in Iceland, Madeira, and Amur Land.

In the introduction Mr. M'Lachlan discusses the knotty points connected with the systematic position of the Trichoptera, a quite different question from that of their natural relations to the rest of the composite Linnean order Neuroptera. The difficulty arises from the want of homogeneity of the Neuroptera in structural characters and in mode of individual development or metamorphosis, and, at the same time, the absence of differences sufficient to warrant the separation of the component parts as so many independent orders. It is a question of rank in classification, and concerns chiefly the pure systematist, whose fine sense of symmetry and proportion is not satisfied without some approach to uniformity in the value of groups of the same

denomination. Mr. M'Lachlan inclines to the separation of the Trichoptera as a distinct order. He does not, however, wholly neglect the far more important question of real genetic relations, and states his reasons for believing in a proximate connexion between his favourite group and the Lepidoptera. The introduction also contains a full account of the external structure of the group, and a few remarks regarding the parts to be selected for generic and specific characters and the mode of treating the specimens for preservation in collections. A complete systematic catalogue, besides index of families, genera, and species (with synonyms), concludes the volume.

GEOGRAPHICAL NOTES.

SIGNORI MATTEUCCI AND MARSHALL, not being able to penetrate Wadai, propose now to explore the countries to the south of Dar Fur, and to settle more especially the lower course of the Welle, concerning which we have learned but little from Dr. Potogass's extensive travels.

Senhor Estanislao S. Zeballos, President of the Argentine Geographical Institute, has returned from an excursion into the south-western portion of the confederation, in the course of which he met with high mountains, inhabited by Araucans, instead of the boundless Pampas which still figure upon our maps. He has carefully mapped the country traversed, and brings home with him sixty-four large photographs.

The *Revue de Géographie* publishes the concluding portion of M. P. Gafarel's paper on the voyages of the Zeni. The author's conclusions are as follows: the voyages actually took place; Zichmi is a corruption of "thegn" or "thane," and stands for Henry Sinclair, lord of the Orkneys; Frislanda is the Farver; Estland is Shetland; Icaria is Anticosti, or some other island in its neighbourhood; Estotiland is Newfoundland; Drogeo is continental America; the people spoken of as living to the south-west of Drogeo, and having towns, temples, and idols, are the Mexicans. Estotiland had at that time a European colony, and the author is inclined to agree with M. Beauvais that these colonists were Kacoci, i.e. Irish Soots.

ASTRONOMICAL NOTES.

The comet found by Mr. Lohse at Dun Echt on the night of the 7th inst. has proved (as is now pretty generally known) to be identical with that discovered by Mr. Lewis Swift at Rochester, N.Y., on the 10th of last month. There seems to be little doubt that it is, in fact, a reappearance of a comet discovered by Herr Tempel (now Director of the Royal Observatory at Arcetri) at Marseilles on the 27th of November, 1869, and reckoned as Comet III. 1869. Dr. Bruhns, who computed its orbit on that occasion, remarked that the observations, extending over about a month, indicated deviation from parabolic path; and this surmise of elliptic orbit appears now to be established. As the perihelion passage in 1869 occurred on November 20th, and on this occasion on November 7th, the period is very nearly eleven years. There is no record, we believe, of any previous appearance having been observed. According to the ephemeris of Mr. S. C. Chandler, of Boston, U.S., the comet was nearest the earth on the 17th inst., at a distance of about seventeen millions of miles; but it would seem that the actual apparent brightness began to diminish before this, and even before the perihelion passage. The perihelion distance from the sun was about 1.10 in terms of the earth's mean distance. The comet is now in the constellation Perseus, but is probably out of the reach of any but powerful telescopes. According to an ephemeris calculated by Herr Zelbr and Dr. J. von Hepperger,

of the Imperial Observatory, Vienna, its place at Berlin midnight to-morrow, the 29th inst., will be R.A. 2^h 57^m, N.P.D. 36° 14'; and on Thursday next, December 2nd, R.A. 3^h 41^m, N.P.D. 38° 47'.

No. 4 of Vol. III. of the Boston Science Observer contains a view of the new observatory which is being erected at Rochester, N.Y., by Mr. H. H. Warner, to be called the Warner Observatory. It will be placed under the care of Mr. (now Prof.) Swift, and will be provided with an equatorial telescope of 16-inch aperture by Messrs. Alvan Clark & Sons. Prof. H. L. Smith, of Hobart College, Geneva, N.Y., contributes to that number of the Observer a description of a new equatorial stand, which he has contrived and applied to an excellent achromatic, made by Tolles, of 4½-inch aperture and 37-inch focus.

The Andromedes or meteors supposed to be connected with Biela's comet are due to-night (27th inst.), and the absence of moonlight will be favourable to searchers for them. Last year a considerable shower was expected in consequence of the earth passing near the point of the comet's orbit where the comet itself would have been due; but its failure to appear may have been partly owing to the moon, which was then full on November 28th. It will be interesting to note whether many are seen on the present occasion; the watch for them is easy, as the radiant point is above the horizon all night.

SOCIETIES.

ROYAL.—Nov. 18.—W. Spottiswoods, Esq., President, in the chair.—The following papers were read: 'On the Essential Properties and Chemical Character of Beryllium,' and 'On the Molecular Heat and Volume of the Rare Earths and their Sulphates,' by Messrs. L. F. Nilson and O. Pettersen.—'On the Absorption Spectra of Cobalt Salts,' by Dr. W. J. Russell.—and 'On the Friction of Water against Solid Surfaces of different Degrees of Roughness,' by Prof. W. C. Unwin.—Prof. G. Bell made experiments with his photophone, demonstrating the transmission of sound along a beam of light.

GEOGRAPHICAL.—Nov. 22.—Right Hon. Lord Aberdeen, President, in the chair.—The following gentlemen were elected Fellows: Lieut.-Gen. Sir M. A. S. Biddulph, Sir T. G. Briggs, Col. J. Morland, Major J. Alleyne, Major C. C. S. Moncrieff, Capt. E. Bull, Lieut. F. T. N. Spratt, Lieut. H. L. Wells, Hon. W. Egerton, Rev. N. A. B. Borton, Rev. J. L. Carrick, Rev. J. C. Lambert, Messrs. J. B. Arthur, H. F. Ashbee, C. P. Austin, B. Brocklehurst, H. J. Buckwell, O. J. Cattley, J. P. Deane, R. W. Dillon, W. H. Heaton, J. H. Heaton, W. Haworth, H. J. Hopkins, W. Jackson, H. Keene, W. Libbey, W. E. MacIvor, A. Marno, J. Meldrum, G. Mercer, C. R. Nunn, C. P. Pounds, F. B. Pulling, W. H. Richardson, J. Russell, J. Sherman, F. B. Smith, W. E. Sprungall, J. Stewart, A. B. Thorburn, H. G. Thornton, and T. Walker.—The paper read was 'Temperate South Africa, considered as a Route to the Central Equatorial Region,' by the Right Hon. Sir H. Bartle E. Frere, Bart.

GEOLOGICAL.—Nov. 17.—R. Etheridge, Esq., President, in the chair.—Prof. J. H. Thompson was elected a Fellow.—The following communications were read: 'On Abnormal Geological Deposits in the Bristol District,' by Mr. C. Moore, and 'Interglacial Deposits of West Cumberland and North Lancashire,' by Mr. J. D. Kendall.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 17.—Rev. S. M. Mayhew in the chair.—Rev. Prebendary North described an early font, apparently Saxon, in Stanton Church, Gloucester.—Rev. J. A. Lloyd reported the discovery of Saxon carved work during the recent restoration of his church at Broad Hinton, Wilts, and exhibited a full-size drawing.—Mr. L. Brock reported the discovery of a Roman pavement of beautiful design in the clove, Winchester, of which the Rev. C. Collier sent a drawing.—Mr. Walker produced and described the matrix of the old Chapter seal of the church of St. Peter, Wolverhampton, which has replaced an earlier one of silver now lost.—Mr. Lewis described a kitchen-midden at the Roman castle of Pevensey, and exhibited several fragments of very early pottery. He exhibited a rubbing of a Saxon coffin lid found at Bexhill Church, where much Saxon walling has been found above the Roman arches during recent repairs.—Mr. W. Myers produced a vast number of Blat implements from Cisbury Camp, and described

the circumstances of their discovery upon the surface of the ground, where large quantities may be found.—Mr. C. Brent exhibited a Hebrew phylactery and a remarkable Etruscan puzzle case without any aperture.—The Chairman produced several beautiful specimens of early pottery found in London; also an early Chinese carving in Jasper, found in excavations in Bishopsgate.—Mr. T. Morgan read a paper 'On the Results of the recent Congress at Leizes,' and reviewed the principal objects inspected, alluding especially to the discussion at the meeting at Stonehenge.—The second paper was by Mr. C. H. Compton, 'On the Cradle Tower in the Tower of London,' which has recently been opened out and freed from the modern buildings that surrounded it. The roof is beautifully groined, and, as the reader observed, the tower afforded access from the moat to the queen's apartments. The whole has been repaired under the direction of Mr. Taylor, of H.M. Office of Works. A large Roman brick from the recently discovered wall was exhibited and described.

NUMISMATIC.—Nov. 18.—J. Evans, Esq., President, in the chair.—Lord E. S. Churchill, Dr. C. R. Stipnagel, Messrs. L. Blacker, R. Nelson, and J. Tophes were elected Members.—Mr. B. V. Head exhibited, on behalf of Mr. H. Baker, a set of countermarked shillings of the present century, all having the appearance of being designedly stamped, but with what object it was not apparent.—Mr. J. Tophes exhibited a selection from a hoard of silver coins lately found at Nottingham, among which were two double-struck pennies of Henry I.; eight of Stephen, struck at Norwich, Nottingham, London, &c., two being countermarked with a cross; one of Matilda similar to Hawkins's Suppl., Pl. VI., No. 634, rev., SVE ONOX; and one of Roger, Earl of Warwick, Hawkins's Suppl., Pl. VI., No. 632.—The Baron G. de Worms exhibited a gold pound sovereign of Elizabeth, m.m. woolpack; a crown piece of James VIII., the elder Pretender; and other coins.—Mr. T. T. Bent exhibited two copper coins of the Republic of San Marino, 1869 and 1875; a Danish coin of Waldemar III. der Store; a coin of Frederic di Montefeltro, d. 1482, Duke of Urbino; and a copper coin of Pavia, s.e., emperor's head; rev., SAN SIRO, 1693.—The Rev. Canon Powells exhibited a bronze medal of Charles I., by J. Roettier, r.v., TERTIV. EX. ME. FORTYVAM EX. ALIJS, a head from out of a cloud holding a martyr's crown; a silver medal of James II. and his queen, by Bower, rev., SEMPER TIBI PERDENT RANVS, in exergue MAYFRAGA REPERTA, 1687; and a bronze medallion of Calvin, executed by A. Bovy, chief medallist of the Swiss Mint in 1864; rev., ECCLESIAE REFORMATOR. GENEVAE PASTOR ET TYTAMEN. CORPORE FRACVS. ANIMO POTENS. FIDE VICTOR. IL TEINT FERME COME S'IL EVST VEV CELVY QVI EST INVISIBILE.—Mr. A. J. Evans read a paper on some recent discoveries of Illyrian coins, the result of considerable personal researches in North Albania and Southern Dalmatia. From the mountains above Guineje the writer had obtained a small hoard of Illyrian coins, belonging chiefly to the second century B.C., and comprising many types entirely new to numismatists.—The Rev. Canon Powells read a paper 'On the Testoons of Edward VI.' to prove that some among them, of base metal, bearing mintmarks identical with some of Henry VIII.'s coins (Indisputably Irish), and being, moreover, identical in date with the fine silver struck for England, are, in fact, the Irish currency of Edward VI., against the badness of which all Ireland was then exclaiming.

LINEAN.—Nov. 18.—R. M'Lehlan, Esq., in the chair.—Lieut.-Col. H. Godwin Austin was elected a Fellow.—Dr. G. Dobson exhibited a remarkable parasitic worm from the intestine of *Megaderma fross*, from the Gold Coast. It appears allied to *Pterygodermatites plagiatus*, Wedl, from the long-eared hedgehog, though on first hasty examination Dr. Dobson had been disposed to regard it as a new genus, *Metabellia*. Dr. M'Donald further drew attention to its peculiar anatomical structure and relationships.—Dr. Cobbold agreed to the importance of the observations as verifying previous discoveries, with addition of novel structural details. He considered the worm as identical with the Ophio-stomum of Rudolphi and Willemoes Suhm, with *Pterygodermatites* of Wedl, and with *Rictularia* of Froelich, and he regarded it as an aberrant member of the Ophio-stomidae, whereas Wedl thought it came nearest the Cheilacanthidae. Dr. Cobbold also exhibited specimens of *Diatoma crassum*. Previously, in 1875, some had been brought before the Society from a Chinese missionary, who on going back to China with his wife and daughter was again attacked by the parasite, and they had been obliged to return to England.—A paper was read 'On a Proliferous Condition of *Verbascum nigrum*,' by the Rev. G. Henslow. The upper part of the plant was very diffuse with leafy axes produced

from the centres of the flowers, while the lower part had flowers with very large ovaries adherent within to arrested proliferous branches. These differences may be attributed to the general tendency of the sap to run to the extremities, and thus cause an excess of development above with simultaneous arrested condition below.—A paper 'On the Classification of the Gastropoda,' Part II., was read by Dr. J. D. M'Donald. In this communication the author gave further data in support of his mode of arranging the group dependent on anatomical characters.—'Nematode Capensis' was the title of a paper by Messrs. P. MacOwan and H. Bolus, in which among other novelties described of South African plants were *Ranunculus Beuvii*, *Orthocarpus ambigua*, and *Herposiphon Capensis*, the last a representative of a form hitherto known only from Australia.—A communication from the Rev. J. M. Berkeley, 'On Australian Fungi,' Part II., principally received from Baron F. von Mueller, was taken as read.

ZOOLOGICAL.—Nov. 18.—Prof. Huxley, V.P., in the chair.—The Secretary read a Report on the additions made to the Society's menagerie from June to November.—Mr. W. K. Parker read a paper on the development of the skull in the Urodela Batrachians.—Mr. Parker described the skull of the adult gigantic Salamander (*Siredonia macrura*), the Siren, and the Menopoma, and compared their structure with that of the various stages of the skull of the common newt.—Mr. G. E. Dobson made remarks on the head of a Partridge (*Perdix cinerea*), with an extraordinary prolongation of the intermaxillary bone, and Mr. W. A. Forbes on the shedding of the horns of the Prong-buck (*Antilocapra americana*), as recently observed in the specimen living in the Society's Gardens.—Mr. Scollar exhibited the skin of the Guinea Fowl lately described in the Society's Proceedings as *Nemida thibet*. Further investigation had induced him to believe that this bird was the same as *Nemida guichardi* of Hartlaub, the inaccurate colouring of the head in Mr. Elliot's figure of that species having prevented its identification.—Papers were read: by Mr. G. A. Boulenger, 'On the Palmarote and Ethiopian Species of Batr.' of which he recognised ten species, four in the Palmarote, five in the Ethiopian region, and one found in both regions,—from Dr. O. Finsch, 'On the Birds of the Island of Ruk, in the Central Caroline,' and 'On some new or little-known Species of Pigeons from the Caroline Islands,'—from Mr. E. A. Smith, 'On the Shells of the Genus *Myndora* of Gray,'—from Mr. M. Jacoby, 'On a Collection of Phytophagous Coleoptera made by Mr. Buckley at Eastern Ecuador,'—and by Messrs. F. D. Godman and O. Salvin, 'On some supposed new Species of Butterflies,' collected by Mr. A. Goldie in the interior of the district of Port Moresby, New Guinea.

ENTOMOLOGICAL.—Nov. 1.—Sir J. Lubbock, Bart., V.P., in the chair.—Mr. E. Mayrick and Capt. T. Brown were elected Ordinary Members, and Dr. J. E. Brindt a Foreign Member.—Mr. Waterhouse exhibited, on behalf of Mr. S. Olliffe, a pair of dwarfed specimens of *Epione wespertaria*, taken at Arundel.—Mr. M'Lehlan exhibited some curious galls on a broad-leaved eucalyptus from Australia, which were stated to be made by a lepidopterous larva, and also mentioned that in a letter received from Mr. Rutherford, dated from Cameroons, West Africa, the writer stated that he had taken *Papilio merops* and *Papilio cecus* in copula.—Mr. Trimen doubted that the butterfly referred to by Mr. Rutherford was *P. cecus*, Stoll, which to the best of his knowledge was a form of the female confined to South Africa, and was more probably either *Hippocoon*, Fab., or one of the other prevalent West African forms.—Prof. Westwood exhibited a globular gall on the surface of a willow leaf made by a species of Tenthredinidae, and also a dipterous larva (*Syrphus*) found closely adhering to the stem of a pelargonium.—Mr. Kirby exhibited a remarkable variety of *Epnada tulitula*, and also a remarkable form of *Apatura*, stated to have been taken by Mr. Ralfe in Finner Wood.—Sir J. Lubbock exhibited some interesting larva which Mr. Culvert had forwarded to him from the Troad through Sir J. Hooker. He stated that these larva had recently appeared there in great numbers and were likely to prove most useful, as they fed on the eggs of locusts. These larva were probably coleopterous, and Sir J. Lubbock suggested that if the species does not exist in Cyprus, it might be worth while to introduce it there.—Mr. Trimen exhibited a wingless female specimen of the Hymenoptera which he had strong grounds for believing was the female of the well-known *Doryctes helveticus*, Linn. Mr. Trimen also exhibited six cases fabricated by a South African lepidopterous larva, of which the outer covering consisted of particles of sand and fragments of stone, which gave them a most peculiar aspect, resembling in general appearance a myriapod.—Sir R. Saunders read a paper 'On the Habits and Affinities of the Hymenopterous Genus *Pelaterodermis*

in the sober and limited simplicity of Giotto's groups in the Arena Chapel the profound thought and feeling for the grander aspects of nature which are more obvious in the completely developed art of the Sistine Chapel and the Stanze of the Vatican."

Technical knowledge will enable a student to criticize the masterpieces of Michael Angelo and Raphael much more justly than omniscience as to the history of art. Surely, too, a man thus technically and historically informed is already "the possessor of a cultivated mind," whatever his attainments in letters or science may be.

We say this to supplement, and not to controvert, what Mr. Poynter has written; no one has a deeper respect for technical skill than he. We agree with him in what follows on the preciousness of primitive art and of due appreciation for it. With his exaltation of the Parthenon sculptures far above "the most renowned Italian art of the sixteenth century" every one ought to agree. We desire, with Mr. Poynter, the formation of a museum in which casts from the great sculptures of antiquity may be a means of familiarizing "our future Mummies" with the fact that works of beauty have a price beyond their commercial value. It is impossible not to admire the clever manner in which the expression of this desire is made to lead to condemnation of the "barbarous demolition and looting" of the Summer Palace of the Chinese emperor, which might have been prevented if respect for the beautiful work of men's hands had been taught as a lesson in the boyhood of our military heroes. Such respect is, indeed, as Mr. Poynter affirms, one of the most desirable lessons to be learned from the history of art.

A history of painting which deals with the subject from the Egyptians to Tiepolo must needs be brief. Nevertheless there is in this volume a vast amount of knowledge carefully put together by Mr. Head's pen. The book is, of course, a compilation, but it is enriched with special notes by Mr. Poynter, whose hand is to be recognized in the concise and appreciative analyses of the art of Mantegna, Michael Angelo, and a few other painters. There are slips here and there which may well be corrected by-and-by; for example, we hear again on p. 79—for the last time, let us hope—of Pietro Cavallini, who has been identified by "some" with the "Italian artist who designed the shrine of Edward the Confessor in Westminster Abbey, and the crosses in memory of Queen Eleanor." This is a sentence in which there are about as many exploded blunders as words. On the whole, however, this book is the best of its class in English, and ought to be valued accordingly.

GIFT-BOOKS.

Messrs. LONGMANS send us a new edition of the *Lays of Ancient Rome*, with illustrations on wood by Mr. J. R. Weguelin. Its publication attests the apparently undying popularity of Lord Macaulay's *Lays*, and the cuts attached to it are of unusual merit, and suffice to give a new charm to the verse. Especially noticeable are the youthful "messenger of war," blowing his trumpet and waving his javelin towards the Etruscan warriors, the girls treading the grapes, and "The Three."

English Lake Scenery (Walker & Co.) comprises coloured plates from drawings made by

Mr. A. F. Lydon. Some of the plates are very good in their way, others are garish and weak. Among the former are the pretty panoramas of 'Windermere and Esthwaite' and 'Windermere.' To those who are not determined to reject "coloured plates" altogether this little volume may prove acceptable as a somewhat more than tolerable gift-book from an artistic point of view. As an "ornament for the drawing-room table" it will be quite in its place.

The Magazine of Art, Illustrated (Camell & Co.), is the third yearly volume of a copiously illustrated periodical, the chief aim of which is to be popular—cultured if possible, but, above all, "popular." As the work is characterized by grace and sweetness, and there are many elements of merit in it, we can with a good conscience commend it to the public whom it addresses with considerable success. There are no sins against good taste, and some of the woodcuts are charming; for instance, the portrait of the Countess Polocka from the Berlin Gallery. A series of biographies of artists is the most acceptable portion of the letter-press. The portraits attached are of very unequal value.

Men of Mark: a Gallery of Contemporary Portraits. Fifth Series. (Sampson Low & Co.)—This series, like its predecessors, deserves praise. The portraits are, as before, due to Messrs. Lock & Whittfield; the biographical notices which accompany them were written by Mr. T. Cooper. A defect which greatly mars the value of the portraits has already been noticed in these columns; it arises from the practice of "touching on" the faces of the likenesses, smoothing out the creases and furrows of time, labour, and sorrow, prevailing in the works. Notwithstanding this most of the examples are very good; that of Lord Cairns is excellent, the pose of the head and features being exceptionally happy and energetic. Mr. Roebuck could hardly be better, unless it had been let alone. With these let us class Sir J. D. Hooker and Mr. Vicat Cole.

Switzerland, its Scenery and its People, Pictorially Represented. (Blackie & Son.)—This is one of the most richly illustrated books of the class, a member of which appears every year, and it may be fairly ranked with the 'Rome' of M. Wey, and the sumptuous volumes on India, Spain, and other countries which we have already noticed. The woodcuts are of the kind we are accustomed to find in the *Tour du Monde*, and neither in typography nor binding does this book differ from those which owe their existence to that capital publication. It is not equal to the best of them, but it is better than some of them. Neat, precise, conventional, brilliant, but rather mechanical than artistic, these woodcuts can hardly be called works of art, but they have some of the merits of photographs, with few or none of the defects proper to camera pictures. There is no poetry about the cuts. Yet it is impossible to deny that they give a tolerable idea of the outward semblance of the places they represent, and they are quite sufficient for those who do not care for more. A large part of the letter-press is historical and very neatly and carefully written, in a clear but somewhat chilly style. This part of the work is associated with numerous historical illustrations, which are the least commendable, because they are the most ambitious, of the decorations of the volume. On the other hand, where more than portraiture has been aimed at the results are very satisfactory. There is, for example, a telling view of the Staubeach facing p. 236, where the effect of light and chiaroscuro has been made very serviceable. One of the best of the vignettes is on p. 215, where the Gauli glacier is very ably treated; the representation of the Axen Strasse is acceptable. It would occupy too much of our space to describe all the bright and pleasing views in which the book abounds so richly that nearly every page is enlivened by their presence. The volume deals with the

country in sections, including the Rhone valley, the lakes of Geneva and Lucerne, and the Oberland.

British Painters of the Eighteenth and Nineteenth Centuries. Illustrated. (Bogue.)—This volume does not profess to give a detailed or complete account of the art of the periods indicated by its title. It contains brief and very popular accounts of some of the better-known artists, whose careers and works afforded subjects so various that it is easy to see that no rule of choice was observed when the selection was made. As a collection of "all sorts" the book will be acceptable, but a finer taste would not have placed side by side some of the least worthy artists and some of the worthiest England has produced during the two centuries. The woodcuts are sometimes good, occasionally their subjects are admirable enough to give a charm to them and brighten the pages on which they appear. Readers of very catholic tastes will find the biographies pleasant to read, and will even linger over many of the cuts. Startling statements puzzle the reader here and there, as where he is told to recognise a connexion between the doings of the Royal Academicians and the passing of the Reform Bill. Some of the criticisms are "odd" and most of them are "old-fashioned," but none of them is ungenerous.

The Wooing of the Water-Witch: a Northern O'Ditty. By J. M. Smith. (Chatto & Windus.)—This little book contains a legend of a bold Viking and his love, the mer-maiden of the northern seas, the wanderings and adventures of the hero. The text is made to be extremely tiresome by means of an affectation of "Norse" phraseology for the earlier part, and the prevalence of a false local colouring which is derived from that circumstance. Needless pains have been taken to keep up this whimsical blunder, a crotchet the author had better avoid in future. Translated into English the legend is readable, but not sufficiently so to justify any one in mastering the absurd jargon employed for part of the narrative. Some of the cuts are laughable, but many more do not deserve that

THE WINTER EXHIBITION, DUDLEY GALLERY.

THIS well-used gallery contains nearly five hundred paintings in oil, which are mostly sketches made during autumn holidays, and embody studies from nature of an easy-going sort, that involve a very small amount of design—that is, thinking, invention, or technical experiments. The level attained by the painters is respectable, but there are few remarkable pictures. If any difference exists between this collection and its forerunners it is to the disadvantage of the present exhibition. There is even less solid and searching workmanship here than hitherto—fewer signs of active inspiration. The best pictures here are two by Mr. G. D. Leslie, two by Mr. Aumonier, one by M. Lhermitte, and one by Mr. H. S. Marks. A few of less importance are mentioned below. We shall notice the whole in the order of the catalogue, and therefore take first Mr. T. B. Macquoid's *Old Courtyard, Italy* (No. 28), which, though rather painty, is sunny in effect and dexterously handled.—It may be compared with No. 33, by Mr. Perkins, *The Strumper's Cottage*, a group of whitewashed buildings in sunlight, of which the shadows are black to excess. The composition is excellent.—Mr. Aumonier's *Winter Hill, near Great Marlborough* (51) is a charming study of the Thames in rainy weather, noteworthy for richness of colour and atmospheric effect, and for the clever handling of the grey or shining levels of the water, its shadowed ripples and bright undulations. *Cookham on Thames* (236), by the same, is a capital painter's sketch, resembling No. 51 in its good qualities, and quite as true to nature.—M. Fantin's *Printer de Fleurs d'Automne* (53) shows a departure from

the painter's ordinary practice with cold grey and opposed tints in favour of warmer greys and ruddy hues. The artist shows his characteristic appreciation of the textures and local colours of the flowers, and we never saw a better specimen of his skill, except when he has paid more attention to the composition of the masses. Here the composition is awkward. The same artist sends *Nasturtiums* (116).—A *Spanish Lady* (61), by Mr. Burgess, a dashing dame, standing and looking at us with an arch expression, has, despite its roughness, unusual refinement of touch and colour, and, although but a sketch, is animated in treatment, action, and expression.—*Sisters* (83), by Mr. J. Clark, two children seated side by side, reading, and seriously at play, is rather coarse and painty, and there is over much brown in all parts; the heads are curiously disproportioned, but the painter's feeling for simple and childlike character, which has never yet failed him, gives a charm it is hard to resist.—*The Thames at Hurley* (94) is by Mr. J. S. Hill, and, like numerous sketches here, shows that our artists, who like to find their subjects ready made, and seek to represent beauty in landscape rather than to be able to deal with technical problems such as exercised Turner, have deserted those purlieus of Betwix-y-Cood which are sacred to the memory of David Cox in favour of the pretty scenes which F. Walker and others seem to have discovered for them. With these amateurs the subject makes the picture, not, as with true artists, the picture the subject. Mr. Hill's painting is pretty and effective; it shows a cloudy evening over a marsh, a wind-beaten river, and much foliage.

In Mr. Heywood Hardy's *Study of Fox Hounds* (96) the dogs' heads are very cleverly "pencilled"; in fact they are a capital example of dexterous manipulation, and a considerable success in canine portraiture.—A promising student in portraiture is Mr. A. A. Calderon, who has produced No. 109, called *The Lady of the Present*, which is carefully painted, in good form and style, with excellent discrimination of character.—*The Scarlet Ibis* (128) is by Mr. M. Hale, and depicts a recumbent figure in red-and-white drapery, caressed by the sacred bird; it is too nearly like a "study in red" by Mr. A. Moore to be acceptable. The questionable drawing is no departure from the type affected by Mr. Hale, although it is a regrettable element of a picture of considerable merit.—*The Monastery Wall* (142), a landscape containing a vista of a road, bounded by a hedge and an old red-brick garden wall, would have been more charming than it is if the painter had allowed himself to deal with the brilliancy of sunlight on the scene in something like the force and with the richness of nature. As it is, the greyish sunlight is better defined than coloured. The handling, which is not without vigour, is rather heavy. It is the work of Mr. A. de Breański.

Apple Dumplings (150) is a good example of Mr. Leslie's style, but it is mannered to the core. Still, there is much that is decidedly delightful in the figure of the pretty housemaid who sits on a kitchen table and deftly peels a sour apple. The colouring is a repetition of that of a piece of old Nankin blue china, with complementary tints. Rough as the little picture is, and monotonous as are the tones and tints of the background, the vivacity of the expression and originality of the motive of the figure will ensure a welcome for the work. *Cherry Pie* (162), by the same artist, the pendant to the last, is much less acceptable. A plump cook is contemplating a newly-made pie with all the pride of art; the draughtsmanship of the tart is honourable to both artists, the modeller and the painter. Mr. Leslie's share in the still-life accessories has been performed to admiration.—*The Old Squire's Favourite* (167), a large picture of its

class, is not worthy of Mr. Heywood Hardy. The figures of the gentleman and boy, who are riding in a woodland road, are disproportioned to each other, and the background, though cleverly painted, is slight. A more important defect is the failure to represent the action of the boy's pony, which is supposed to be trotting; its legs are much too small.—In *Linselle* (162), by Mr. MacLaren, a head is drawn with exceptional firmness, but not perfectly. It is excellently modelled.—M. Lhermitte, always happy in respect to tone, was never more so than in *Le Calvaire de Mont St. Père* (180), a vista of a village street of old white cottages, with an ancient cross and a group of trembling sycamores. The grey colour is almost pathetic, so truly in keeping with the subject in it. The composition is less happy.—We have had pleasure in looking at Mr. Lucas's crisp and clear, bright, and dexterously treated "*Should our acquaintance be forgot?*" (209), a group of tattered books, boys' toys, a slate, and cane.—A pretty vista of a canal, called *The Northern Venice* (219), by Mr. A. G. Bell, is acceptable on account of the warmth and softness of its bright effect on lines of old houses and shining water.—Mr. H. S. Marks's *The Miller of Dee* (228), a half-length figure of a man leaning on the hutch of the entrance to his mill, could hardly be truer or fuller of humour and spirit without demonstrativeness. The face of the miller is perfect in its way. We do not see why his hands should be free of flour.—*Near the Land's End* (248) is a brilliant and solidly modelled little coast view, resplendent with sunlight on the deep azure seas and ruddy cliffs. It is by Mr. O. P. Knight, and deserves a much better place.—*A Summer Storm, Venice* (255), by Mr. J. Mac Whirter, shows that it is possible to vulgarize Venice.—Mr. H. Moore's sea-view, *A Break—after a Wild Day* (281) presents nothing new, and it is not worthy of him.—We commend No. 290, *The Village Mill*, by Mr. C. D. Brockman; *Chrysanthemums* (311), by Mr. A. Ward; *Love among the Roses* (313), by Miss J. Haylar, and her two neat and firm views of rooms, called *A Day's Sport* (420) and *The Rural Bats* (438).—*Lucretia* (421), by Mr. Rooke, is a design for decoration, and depicts the heroine flourishing the fatal knife most awkwardly, not to say affectedly. Her expression is artificial and grotesqueness, and there is much in it that is unwholesome and puerile. A charming study in tints of rich blue, it is a pity the bad drawing mars the picture for artistic eyes.

M. LÉON COGNIE

In the person of this distinguished painter European art has lost one of the ablest of its professors, a man remarkable as a painter and almost as remarkable as a teacher. Léon Cogniet was born in Paris in 1794, and in due time became one of the pupils of Guérin, from whom he received that inheritance of learned art which he imparted to many of the more accomplished living artists of France. Among his pupils are MM. Meissonier, J. P. Laurens, Lucien Mélingue, L. Bonnat, Jules Lefebvre, H. Lemacher, Feytaud Perrin, and Luminais, and Mlle. Nélis Jacquemart. In 1817 Cogniet obtained the Grand Prix de Rome, and while occupied at the Villa Medici sent to the *Salon* of 1822 a noteworthy picture, called '*Metabus, King of the Volscians, expelled by his Subjects*.' Next came that learned and masculine work which has long decorated the Luxembourg, the '*Marius in the Ruins of Carthage*,' which was engraved by Gélée and S. W. Reynolds. His '*Numa*' was likewise bought by the Government, and was, we believe, burned during the Commune in the hall of the Conseil d'État, of which it was long an important ornament.

Appointed Professor of Drawing in the Lyceum of Louis le Grand and the Polytechnic School, Cogniet settled in Paris, and devoted himself to teaching art in the French manner.

He continued to exhibit remarkable pictures, about the merits of which there has been from first to last not a little discussion. In succession appeared '*The Murder of the Innocents*,' 1824, which attracted much attention; '*The Charity of St. Stephen*,' which is in the church of St. Nicolas des Champs; and '*The National Guard marching to join the Army in 1792*,' a highly dramatic and expressive picture. The '*Battle of Ravoli*' is at Versailles, where are his illustrations of episodes of the campaign in Egypt, in producing which other painters had shared. Pictures of Russian and Spanish subjects followed the above. '*A Scene at the Barricades*' was inspired by the troubles of 1830, when it appeared at the Luxembourg. Cogniet's best-known work is the extremely impressive '*Tintoretto painting his Dead Daughter*,' 1845, which is now at Bordeaux, and has been more than once engraved. He was a member of the Council of the École des Beaux-Arts, and received a medal of the second class in 1824, of the first class in 1855. He became a Knight of the Legion of Honour in 1828, and Officer in 1846; a member of the Institute in 1849.

THE VIA DI S. SABINA.

THE VIA DI S. SABINA, on the Aventine, follows the line of an ancient street, the pavement of which has been found several times. It was seen and described by Nerini in the year 1775, between the churches of S. Alessio and S. Sabina. It came to light again in 1867, when, after the battle of Mentana, the Aventine was fortified by General Kanizer, and surrounded with moats and ditches. In July last it was discovered for the third time, near the church of S. M. del Priorato, just opposite that famous garden gate, the keyhole of which has seen more lovely eyes than any other keyhole in the world. I never happened to be at that out-of-the-way spot without meeting groups of Anglo-Saxon girls trying to spy the cupola of St. Peter through the keyhole of Il Priorato. The ancient street was one of the most aristocratic in that aristocratic quarter of the Aventine. It was lined with the stately mansions of L. Asinius Rufus, the friend of Pliny the younger; of Cæcina Decius Maximus Bassilius, Prefect of the Pretorium in 458; of Sex. Cornelius Repentinus, son-in-law of the Emperor Didius Julianus; of M. Valerius Bradua, cos. 191; of Publia Valeria Comana, daughter of Valerius Comazon, cos. 220; and so on. During our latest excavations we came across the remains of a circular building, with columns and entablature beautifully cut in white Carrara marble. The bas-reliefs of the frieze represent groups of sea monsters and tritons holding a medallion of Faustina the elder, or else of a lady resembling *à s'y méprendre* to that empress. We have found also a marble tripod, four feet high, ornamented with æonic masks, gorgonic heads, dancing fauns, &c., the broken head of a colossal bronze statue, some terra-cotta friezes, lead pipes, &c.

The foundations of the left tower at the Porta del Popolo have been dug out, as was done two years before with those of the right tower. They were built with the remains of the magnificent tombs which formerly lined the Via Flaminia. We have found many blocks belonging to the friezes, pediments, and other architectural parts of the mausolea, and the tombstone, six feet long, of Q. Trebellianus Catulus, quæstor of the Provincia Narbonensis, commander of the sixteenth legion under Claudius, &c.

Another tombstone mentions the names of C. Gallonius Maritimus, and of Q. Marcianus Turbo, a famous captain under the reign of Hadrian.

Near the church of S. Bibiana, thirty-five feet below the level of the Viale Principessa Margherita, we have discovered the archaic stone quarry from which the materials for the *Palatium* of Horatian fame, have been taken. The bed of rock, which is called "cappellaccio," is cut into

several parallel galleries; there are many blocks ready for transportation. Others have been cut on two or three sides only; the size of others is marked on the rock with grooves or lines. The quarry seems to have been abandoned in the first or the second century of the republican era, because the pottery found within the galleries is of a primitive workmanship, and contemporary with the pottery found within the early tombs of the Esquilina.

The line of the Servian walls has been discovered, save a few interruptions, all along the northern slopes of the Quirinal, in the Piazza Magnanopoli, in the Antonelli Palace, in the Colonna Gardens, in the Via della Dateria, and so on, as far as the Porta Collina, near which the ordinary walls were substituted by the Agger. The vacant spaces are being filled up by new bits coming to light at frequent intervals. On September 21st a beautiful fragment of the fortification was discovered in the garden of Signor Feliciani, 17, Via de' Giardini. The fragment occupies the whole space between the Via de' Giardini and the Quattro Fontane; it corresponds very nearly to the site of the Capitolium Vetus. A mithriac bas-relief in marble, representing the usual scene of the sacrifice of the bull, lay buried at the foot of the wall.

The English colony is building a church at the corner of the Via Babuino and Gesù e Maria, on very difficult ground indeed. Two steam engines are not sufficient to keep the foundations dry and pump out the spring waters which collect here from all the surrounding hills. Underneath the space reserved for the bell tower, and nineteen feet below the level of the Babuino, a handsome group of antique bronzes was found on September 18th. The workmen carried off many pieces, and sold them to Scalabrini, the dealer in antiquities opposite; they were soon after seized by the trustees of the new church. The most remarkable fragments are the head of a bronze statue, larger than life size, which is thought to represent Augustus, and to have some connexion with the mausoleum of that emperor; a mask, with the eyes perforated through; the profile of another head; and many other pieces of less consequence. They have suffered great injuries, either from fire or from the secular exposure to the action of water.

The Tiberine Museum was opened to the public on Monday, November 15th. It comprises four halls and a garden. In the garden are kept the remains of the Pons Valentinianus, of its parapets, of its inscriptions, of the triumphal arch which stood as a *titulus* de pont on the cis-Tiberine side. Within the halls are exposed the set of paintings found in the Farnesina grounds, the set of stucco ceilings found in the same place, the bronze statues, the coins, the marbles, the potteries, the miscellaneous bric-à-brac found within the bed of the river, and the inscriptions, urns, statues, and busts found in the tomb of G. Sulpicius Platorinus.

The Ministry of Public Instruction has taken possession of the vineyards and gardens which occupy the site of the Baths of Titus. As soon as the legal formalities are over, the place, turned *pro tempore* into a promenade, and ready for future excavations, will be thrown open to the public. The same thing has been done with the baths of Caracalla. The ministry has bought the whole space of ground between the main building and the piscina. It will be arranged as a public promenade.

The winter campaign was opened simultaneously at Ostia and at Hadrian's Villa with the last days of October. As regards Hadrian's Villa, I am glad to state that the discovery of its noble monuments will not interfere with the preservation of its groves of olive trees, cypress, and stately pines. The utmost care is bestowed by the excavators in dealing gently with the trees, which, according to the opinion of many, are nearly as charming and beautiful as the

ruins themselves. As a rule, any tree interfering with the progress of the excavations is transplanted to a more secure spot. The usefulness of these proceedings is easy to understand. Hadrian's Villa was not a mere group of buildings, neither a plain park in the modern acceptance of the words. It was a park thickly covered with imitations of the most famous buildings of the Roman world, which, accordingly, were separated one from the other by thickets of trees, flower gardens, lawns, &c. It is easy to understand that the system followed by the authorities in clearing the ruins of the villa will restore to the place its original character and its manifold attractions. The programme for the winter campaign contemplates the discovery of the group of buildings between the Vale of Tempe on the east, the Pincile and the Canossum on the west. This space is occupied mainly by the private apartments of the emperor and by that round portico which is called in guide-books "*teatro marittimo*." Whatever this building may have been, certainly it was one of the most sumptuous. Every bit of marble found in the excavations of the teatro is being restored to its original place—of course, whenever this place is known beyond doubt. Eight columns of the Ionic order, with their capitals and entablature, have been raised; five more are waiting to be raised. Columns among ruins are just like figures in a landscape—they vivify it, they make it alive and cheerful. After wandering through the solitudes of the villa, the silence of which is faintly broken by the distant voice of the "*preceps Anio*," and through ivy-clad ruins, shapeless and nameless, which are more picturesque than interesting, one feels most pleasantly surprised and charmed with the aspect of this lovely building, with its rows of columns, exquisitely cut capitals and friezes, marble pavements, &c.

The programme for Ostia contemplates the discovery of the whole quarter of the town between the theatre and the temple of Vulcan. The first cartload of rubbish was removed from the caves of the theatre on the morning of October 29th, at nightfall of the same day the following monuments had been discovered:—A marble pedestal, six feet high, with a long inscription in honour of a Marcus Licinius Privatus, a town councillor, who had presented his fellow citizens with the handsome sum of fifty thousand *aestertii*. He was quæstor of the Corporation of the Bakers from Ostia and Porto, and president of the Company of Carpenters (*fabri lignarii*); another pedestal with two inscriptions (the one on the front will never be read because the block of marble has been built into one of the pilasters of the theatre; the one on the side contains the date of the dedication of the pedestal, the 19th of September, A.D. 173, under the consulship of Severus and Pompeianus); a life-size statue of a magistrate, very likely of the same Marcus Licinius Privatus; and many fragments of less consequence.

The slopes of the Tusculan Hills, facing Rome and the Campagna, were more densely crowded with villas in ancient times than they are now. This difference is easily understood. Aristocratic families were then more numerous and wealthy; they cherished their native land; travelling abroad in summer was more difficult than pleasant; the country around Rome was then more healthy and fit for summer residence than it is now. The lowest of modern villas at Frascati, the Pallavicini, although built at a height of 303 m. above the sea, is subject to malaria from June to October. In ancient times the salubrious region began at a height of 100 m., thus affording an immensely wider space for summer residences. The villa of the Cæcili, now called I Grottoni, stands at 132 m.; the beautiful villas called Cisternole, S. Matteo, Bevilacqua, &c., range between 100 and 200 m. above the sea. To this lower region, actually saturated with malarious spores, belongs the

villa of the Emperor Galba, the ruins of which ought to be better known and more frequently visited by the student or the tourist. They cover a wide space east of the railway station of Frascati. The piscina of this villa is one of the largest in Latium. It is 120 feet square, 30 feet deep, divided into six galleries by five rows of pilasters, and holds 70,000 cubic feet of water. Such capacity was not deemed sufficient for the wants of the place. Another reservoir, 135 feet long, 42 feet wide, was added close by, thus bringing the storage of winter water for summer purposes to 130,000 cubic feet. Between the piscina and the palace a lead pipe was found in 1705, inscribed, "*Felix arkarus imp. Sergii Galbae*," a document which leaves no doubt as to the site of the villa, mentioned twice by Suetonius, in chapters iv. and xviii. of Galba's life. The imperial palace stood where stands now the "*Campitelli*" farmhouse—a perfect labyrinth of reticulated walls, with mosaic or marble pavements, niches for statues, fountains, &c. On the hill called Floriano are remains of other buildings, enclosed by a wall 2,000 feet long. Here, some months ago, a crypto-porticus was discovered, with stucco bas-reliefs, on the ceiling of the finest workmanship. They represent panoplies of Roman and Eastern weapons, crowns of laurel and oak, sea monsters, and other miscellaneous subjects. I have mentioned this "*Tusculanum*" of Galba because it will be explored and searched in a scientific way in the course of the winter, and because of its connexion with the history of malaria, the summer plague of the Campagna. Two things are absolutely certain: first, that the site of the villa is now utterly unhealthy, and subject to the influence of pernicious fevers from June to October; secondly, that in ancient times it was healthy and fit for a summer staying. Suetonius tells plainly that Galba *æstivare consuevit* in this place, which it would have been foolish to do unless its hygienic condition were altogether different.

The same thing may be said as regards Hadrian's villa at Tibur, Geta's at Beccane, M. Aurelius's at Castel di Guido, Commodus's at S. Maria Nuova, and so on. Pliny says that the *juventutis* of his Laurentine villa at Tor Paterno (the most pestilential district of the "*ora maritima*") was *maior æstare* than in winter. Would the most eccentric of our patricians or financiers ever think of building a villa, worth some millions, in the open Campagna? We may fairly assume that the hygienic state of Latium was, if not normal, certainly better under the empire than it is now. In the second place, considering that the nature of the soil has not changed since the sub-Apennine period, we may state that our fathers had done something which actually prevented the annual outbreak of malaria, or at least diminished its violence. Let us find out what that something was; let us do the same, taking advantage of our skill in chemistry and mechanics; the results cannot fail.

R. LANCIANI.

SALES.

Messrs. SOTHERBY, WILKINSON & HODGE dispersed last week a collection of coins and medals formed by a nobleman. Most of the specimens in the cabinet were in a fine state of preservation, but more especially the English and Scotch, which were considered unusually good. The following are some of the higher prices realized. Greek silver:—Metapontum, tetradrachm. obs., head of Ulysses with helmet and quadriga on the top; rev., an ear of wheat, 62s. Syracuse, the medallion, usual type 48s. 10s. English gold:—Henry VII. sovereign: obs., the king seated on his throne, holding a sceptre; rev., full-blown rose with the French arms in the centre, 26s. 10s. Henry VIII. pound sovereign, struck in the thirty-fourth year of his reign: obs., king seated on his throne; rev., the arms of England, 34s. George noble: obs., St. George on horseback

killing the dragon; rev., a ship with a rose on the mast, 34l. Edward VI. sovereign of his third year: obv., king seated on state chair; rev., the royal arms, 25l. 10s. Double sovereign, or a pattern for 3l.: obv., king seated on his throne with a portcullis under his feet; rev., the full-blown double rose and shield of arms; m.m. on both sides a dragon's head, 175l. Queen Mary rial: obv., the queen holding a sword and shield of arms, standing in a ship; rev., a sun in the centre of eight arches, 68l. Elizabeth rial: obv., the queen in a ship; rev., a sun and lions, 18l. James I. spur rial: obv., the king armed in a ship with a rose at the side; rev., rose and sun in treasure of eight arches, 15l. 10s. Fifteen-shilling piece: obv., the Scottish lion sejant; rev., rose and sun, 27l. Angel: obv., angel; rev., a ship, 17l. Charles I. unit: obv., bust in armour with short hair; rev., shield of arms, 21l. Anne five-guinea piece, 1705, 14l. George III. pattern two-guinea piece, 1788, 12l. 15s. George IV., William IV., and Victoria, a complete set of the coins of each sovereign, struck in the years 1826, 1831, 1839, realized respectively 19l., 15l. 15s., 14l. 15s. English silver:—Elizabeth, a set of the portcullis money; obv., arms crowned; rev., a portcullis crowned, 36l. 3s. 6d. Charles I. twenty-shilling piece struck at Oxford: obv., king on horseback, 1842, 13l. Siege pieces:—Rebel half-crown: obv., a plain cross, 11l. 15s. Rebel crown of the same type, 10l. 10s. Beeston shilling, an irregularly-shaped piece with a castle stamped on it, 20l. Scarborough crown, a quadrangular piece of plate stamped with a castle, 30l. Scarborough half-crown, an oblong piece with a castle, 15l. 5s. Scarborough two-shilling, of a very irregular form, 12l. 5s. Scarborough one shilling and ninepence, a plate stamped with a castle, 15l. 17s. 6d. Scarborough sixpence of the same type, 10l. Colchester shilling, an octagon stamped with a castle, 15l. 10s. Dublin crown, 17l. Dublin half-crown, 13l. Victoria, nine proof florins of various types, struck in the year 1848, 21l. 10s. Scotch coins:—Malcolm III. silver penny: obv., the king's full face; rev., cross fleury, 27l. David I. silver penny: obv., king's profile; rev., plain cross, an unpublished coin, 22l. Alexander II. silver penny: obv., bare head; rev., a double cross, 16l. David II. silver groat: obv., profile and a sceptre; rev., a cross with a mullet in each angle, 22l. Gold noble: obv., the king standing in a ship with a sword and shield; rev., a cross fleury in eight curves, 81l. James II. gold St. Andrew: obv., St. Andrew; rev., arms, 27l. 10s. James III. gold unicorn: obv., a unicorn without the chain; rev., a flaming star on a cross, 21l. 15s. James IV. gold half rider: obv., the king on horseback; rev., a cross and shield, 32l. James VI. silver forty-shilling piece: obv., three-quarter bust with a sword; rev., the arms crowned, 30l. 10s. Gold, two-thirds of a lion: obv., a lion seated, holding a sword, 35l. 10s. The sale produced 3,958l. 10s.

The same firm sold, on the 20th inst., a small collection of Rembrandt's etchings formed by an amateur. The sale comprised only 165 lots, but nearly every etching was in a good state, and had formerly been in some celebrated collection. The sale produced 1,804l. 1s. 6d. The following are the highest prices realized.—The Adoration of the Shepherds, second state, on india paper, 25l. The Flight into Egypt, from the Schloesser collection, 35l. The "Ecce Homo," third state, from the Edails collection, 39l. The Descent from the Cross, second state, from the Debois collection, 45l. Christ Entombed, first state, 25l. St. Jerome, second state, from the Leackrunk and Schloesser collections, 68l. St. Francis Praying, second state, 29l. The Persian, second state, 27l. The Flute-Player, second state, from the De Fries collection, 28l. The Woman with the Arrow, second state, 28l. Six's Bridge, second state, from the Schloesser collection, 37l. A Peasant

carrying Milk-Pails, second state, with margin, 44l. 10s. A Village near the High Road, fourth state, and with a square margin, 60l. A Landscape with a ruined tower, third state, from the Cannenburg collection, 35l. A Cottage with white pales, second state, 28l. 10s. John Lutma, third state, from the Knowles collection, 34l. Ephraim Bonus, second state, 41l. 10s. John Cornelius Sylvius, from the Schloesser collection, 34l. 10s. The Burgomaster Six, third state, from the La Motte Fouquet collection, 30l.

Fine-Art Society.

A COLLECTION, nearly fifty in number, of the works of the late Mr. Dodgson will be shown at the Winter Exhibition of the Water-Colour Society.

THE Society of British Artists has issued cards of invitation to the private view of its Winter Exhibition, which is appointed for to-day (Saturday), at the gallery in Suffolk Street.

SIX cases of antiquities have arrived at the British Museum from the excavations at Babylon. They consist chiefly of inscribed tablets and small objects. With them is a Phœnician inscription.

THE discovery of a Roman villa at Brading, in the Isle of Wight, which has more than once been the subject of communications in our columns, will be brought before the Society of Antiquaries on Thursday next. A committee having been formed, composed mainly of resident landowners in the neighbourhood of the villa and of Fellows of the Society of Antiquaries, the Report of that Committee will be read to the Society by the Director, Mr. H. S. Milman. The Report will be accompanied by an exhibition of plans and drawings, as well as of the actual objects found during the excavations, which have been collected with great care by the assiduous labours of Mr. J. H. Price and Mr. J. E. Price, to whose energy and ability the public are indebted for the preservation of these remains. The Council of the Society of Antiquaries has subscribed 20l. towards the excavations.

STUDENTS and collectors will be glad to hear that Mr. Reid has undertaken to produce during his next vacation a catalogue of the extraordinarily numerous and choice collection of prints in the Duke of Devonshire's library at Chatsworth, which is one of the finest gatherings of the kind, and has never yet been thoroughly searched, still less described.

THE building in course of erection in Manchester for the School of Art is, we hear, progressing rapidly, the exterior being finished. The Earl of Derby, it is anticipated, will take part at the opening of the edifice next mid-summer.

MR. G. R. TUNN, a son of the late Mr. Tunn, the anatomist, died lately in Monte Video. He painted the first picture for the new Town Hall in Manchester, "The Reception by the Sultan in Buckingham Palace of the Corporation of Manchester." In Turkey he had painted local genre subjects, and at Monte Video, where he had lately gone, he was busy with portraits and with Argentine scenes. He is stated to have died of apoplexy, brought on by the heat of the climate.

M. GUILLAUME, the famous French sculptor, is carving a statue of Bossuet for the Château de Chantilly, of which critics write in terms of high admiration.

COUNT ZORZI, whose brochure on the restoration of St. Mark's we referred to last week, is about to publish an illustrated work on the monuments of Venice.

M. ST. MARCEAU, who obtained the Prix du Salon, 1879, is designing and sculpturing a cup destined as the prize for the races at Longchamps, 1881.

MR. E. BURNE JONES desires us to say that

his design, "The Parable of the Boiling Pot," which is included in "Dalziel's Bible," a work we recently noticed, was made sixteen or eighteen years ago.

THE new Fine-Art Society at Simla, to which we referred a short time since, promises to be a success. It already numbers forty members, of whom many are natives of distinction. Amongst the latter is the Gaekwar of Baroda.

IT is well known that a large number of monumental brasses were sold as old metal soon after the fall of the western tower of Hereford Cathedral in 1786. Some of them were purchased by that able antiquary John Gough, who visited Hereford soon after that event, and they remained in his family until recently. The late Mr. John Gough Nichols inherited them, and expressed a wish to restore them. But in consequence of his death difficulties arose in carrying out his design. Through the assistance of Mr. Stephen Tucker, Somerset Herald, no fewer than forty fragments have been secured from the walls of Mr. Nichols's house in Parliament Street, and have been entrusted to Prebendary Havergal, who has removed them to Hereford Cathedral. There are two fine effigies, several inscriptions, eight shields, and several small figures and fragments from the fine brass of Precentor Porter, who was also Warden of New College, Oxford, all in a good state of preservation. It is proposed to secure the brasses to the walls of the north-east transept (the original matrices being lost or destroyed), with a record in brass of this interesting restoration. Full details will be given in Mr. Havergal's volume, now ready for the press, on the "Monumental Inscriptions in the Cathedral Church of Hereford." The Prebendary will, no doubt, not fail to notice the success which attended the restoration of the famous brass called "The Gorleston Knight" to its matrix in Gorleston Church, near Great Yarmouth. This work, after a separation from its place lasting, we believe, nearly a hundred years, was recognized in a dealer's shop, recovered by Dawson Turner, and replaced in the slab, and now stands against the wall of the church.

HERE is a characteristic anecdote of Constable, sent by a correspondent whose father sat to Constable:—"My father, who was something of an invalid in 1829, found himself seated on a bank under a tree, with his hat by his side, during a sharp shower, and rallied Mr. Constable about the background. 'Anybody,' Constable answered, 'could paint your portrait, Mr. Lee; no one but myself could paint that sky; and the picture will prove of value when there is no one living who has known you.'"

THE Sunday visitors to the Royal Institution, Manchester, augment in number, last Sunday showing a considerable increase. More than 3,000 were admitted, most of them being decently clad artisans and boys.

MR. J. B. ATKINSON, whose "Schools of Modern Art in Germany" we noticed lately, desires to say that it is more than a reprint of articles in the *Portfolio*, and contains additional engravings and woodcuts.

THE new National Gallery of Art was opened at Sydney on Wednesday, September 22nd last, with ceremonies worthy of the event. The Trustees of the Academy of Art have secured commodious galleries, parts of the building erected for the late International Exhibition, and by buying works of art they have more than doubled the value of their collection of examples. In the first room are water-colour drawings. In the large room are many pictures, including a work of Mr. Madox Brown's, by English, French, and Belgian artists. Autotypes, prints and etchings, statuary and casts occupy other parts of the building. The site is beautiful, overlooking the Botanical Gardens and the best part of the city.

Among the objects recently added to the Musée de Cluny are, says the *Chronique des Arts*, several fine works acquired at the late San Donato sale. In the great hall, where the drawings of Viollet-le-Duc were exhibited, has been erected a fine chimney-piece of carved stone of the sixteenth century, decorated with a bas-relief of the Casa Santa of Loreto; near it is a ceiling of sculptured wood, brought from an ancient house at Rouen. From the Hôtel Dieu at Auxerre has been removed to the Musée de Cluny a fine tapestry in four pieces, representing incidents in the life of St. Stephen, which was given to the cathedral at Auxerre by Bishop J. Bailler in the later part of the fifteenth century. Sold out of the cathedral, this valuable example was secured by the Hôtel Dieu, which has now ceded it to the nation. That curious and numerous collection of shoes of all times and countries, to which we recently referred as having been formed by Jules Jacquemart, has been placed in the same museum, having been bought on inadequate terms for this place, according to the wish of the artist who gathered it. M. Sommerard's catalogue of the treasures under his charge is nearly ready for publication.

The results of the renewed excavations at Olympia have proved more fruitful than was expected. Much has been discovered relating to the internal arrangement of the Temple of Zeus. A fragment of the statue of Theseus belonging to the western pediment has been recovered.

MUSIC

THE WEEK.

HER MAJESTY'S THEATRE.—Various Operas.
CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—Berlioz's 'Faust'; The Popular Concerts.

As the production of Signor Tito Mattei's opera 'Maria di Gand' occurred too late for notice in this week's *Athenæum*, we have only to record a few changes of cast at Her Majesty's Theatre, scarcely needing more than formal mention. Mdlle. de Bressolles replaced Mdlle. Widmar as Rosina in 'Il Barbiere' on Friday week, and rendered more justice to the music, though there was but little charm in her impersonation. On Monday Mdlle. Isidor essayed the rôle of Marguerite in 'Faust,' and acquitted herself tolerably well without making any special impression. Her best effort was in the prison scene of the fifth act. 'Il Trovatore' was played on Tuesday for the first time this season, with Madame Colombo, Madame Amadi, Signor Manfrini, and Signor Aldighieri in the principal characters.

Last Saturday's Crystal Palace concert may be dismissed with but few lines of criticism, the novelties being comparatively of subordinate interest. An orchestral piece, entitled 'The Sentinel,' by Ferdinand Huller, arranged, it is said, from a set of military pieces for the piano, pleased greatly and gained an encore. It is but a little cabinet picture, but far more effective than many works of greater pretensions with which we have been oppressed from time to time. Two excerpts from Berlioz's 'La Prise de Troi,' the companion work to his great opera, 'Les Troyens à Carthage,' made no remarkable impression. They were a *Pas des Lutteurs* (Dance of Wrestlers) and a *Marche Triomphale*, both scored with all the French composer's wealth of colour, but containing comparatively little freshness of idea. The symphony was Haydn's in a flat, No. 4

of the Salomonset, a work thoroughly familiar to musicians. The performance of a portion of Beethoven's music to 'Egmont' suggested the idea that the visit of the Meiningen Dramatic Company next season would offer a favourable opportunity for a hearing of Goethe's tragedy with the Bonn master's incidental music. Madame Frickenhaus's rendering of Mendelssohn's Serenade and Allegro gioioso, Op. 43, was neat and unpretentious, but not striking in any respect. The vocalists at this concert did not give unqualified satisfaction. Madame Sophie Löwe was not in possession of her usual powers, and Madame Isabel Fassett, a mezzo-soprano from the United States, afforded evidence of the imperfect cultivation of her voice.

Berlioz's great work, 'La Damnation de Faust,' was noticed at such length when it was produced at St. James's Hall, under Mr. Charles Halle's direction, in May last (*Athenæum*, No. 2744), that it is not requisite to refer again in detail to its striking merits. Although the public at that time showed some indifference towards it, there was no rashness in assuming its eventual popularity. Music so full of original and taking melody, so conspicuous for breadth, humour, and freshness, and so splendidly orchestrated must make its way, and it would seem that interest has already replaced apathy, for there was an overflowing audience at St. James's Hall last Saturday evening, and the performance is announced for repetition on the 11th prox. In one important respect an adverse comparison was inevitable between the rendering of last week and that of six months since. It will be remembered that, in order to give the fullest effect to the work, Mr. Halle obtained the aid of his choir from Manchester on the earlier occasion. This exceptional enterprise could not, of course, be maintained, and the choral force last week consisted for the most part of the members of Mr. Leslie's disbanded choir. Totally unused to music of this kind, these singers were placed in a somewhat false position, and under the circumstances they acquitted themselves remarkably well. But the immense verve and spirit of the Lancashire choristers were sadly missed. Several of the numbers went smoothly and correctly, and that is about the highest praise that can be given. Regarding the principals, Miss Mary Davies and Mr. Edward Lloyd resumed the parts of Marguerite and Faust, Mr. Pyatt replaced Mr. Hilton as Brander, and Mr. Santley sang the music of Mephistopheles, in place of Herr Heneschel. The latter change was for the better, in respect of vocal charm, and refinement of style. Mr. Halle's orchestra was as praiseworthy as ever, with the reservations which it is generally necessary to make as regards this body of instrumentalists.

The Popular Concert of Monday evening was one of most unusual importance for those who feel a sincere interest in the development of native musical art. We are accustomed to draw our supply of instrumental performers of high rank so steadily and undeviatingly from abroad, that the first appearance of a new English pianist is a noteworthy event, if only for its rarity. But in the present instance there are further reasons why last Monday should be con-

sidered a red-letter day in the annals of English music. If the South Kensington National Training School should prefer no other claim on our sympathies, it can at least boast of having nurtured one of the most promising young musicians of the time. Mr. Eugene D'Albert is the Queen's Scholar at Kensington. This is not a mere coincidence, as some have been led to suppose, for the royal scholarship chanced to become vacant, and Mr. D'Albert, as the most gifted pupil in the school, was promoted to the position. At the students' concerts some foretaste of his exceptional gifts has been displayed, but Monday was virtually his first public appearance before a critical and representative audience. A pianist intent upon manifesting his executive capacity in the most prominent light could not select a more fitting work than Schumann's 'Études Symphoniques,' Op. 13. The difficulties of the composition are insurmountable except to performers of the highest calibre, and Mr. D'Albert's easy mastery of the mechanical portion of his task was therefore in itself no mean accomplishment. But the intellectual grasp over his subject shown by this lad—for he is as yet only halfway through his teens—was still more pleasing to observe. It would be an exaggeration to say that Schumann's extraordinary ideas were interpreted with uniform success throughout. Some of the variations did not receive full justice, while others—notably No. 9 and No. 11—could scarcely have been given more effectively. Taking the performance as a whole, it has only been exceeded within our remembrance by those of Madame Schumann and Herr Rabinstein, and it will be acknowledged that this is very high praise indeed. We have still to make the acquaintance of Mr. D'Albert as a composer, in which branch of his art it is understood he exhibits equal promise. Monday's concert, apart from this interesting début, contained nothing of special significance; Mozart's Serenade in c minor, for wind instruments, and Beethoven's Sonata in a, Op. 69, for pianoforte and violoncello, were the concerted works, and Miss Leonora Braham, who gave great satisfaction, was the vocalist.

Musical Society.

MDLLE. JAYOTHA gave a pianoforte recital in St. James's Hall on Wednesday afternoon. Her programme was, unfortunately, so devoid of interest that the occasion attracted but little attention. Beethoven's Sonata Pastorale, Op. 28, and Mendelssohn's Fantasia in f sharp minor, Op. 28, were the works of largest calibre, but the Polish pianist was most successful in Chopin's Nocturne in c sharp minor, which she played with much poetic charm. The recital lasted barely an hour.

MR. JOHN P. JACKSON'S forthcoming work 'Lohengrin, Musically and Pictorially Illustrated,' will form No. 1 of 'The Illustrated Opera Series,' to be published in about ten days by Mr. Bogue. In it he has given the text of Richard Wagner's dramatic poem, 'The Legend of the Swan Knight,' and full-page illustrations by celebrated German artists. He has given all the principal musical pieces for voice and piano. The work will make sixty-four pages.

THE Cambridge University Musical Society, assisted by other choirs in the town, announced a performance of Handel's 'Israel in Egypt' on Thursday last, to which especial interest was attached from the fact that the composer's own

trombone parts, published for the first time some years since in the German Handel Society's edition, were used. The same Society purposes next May to perform, under the direction of Mr. Stanford, Mr. Hubert Parry's 'Prometheus Unbound,' which was produced at the Gloucester Festival in September last.

THE Borough of Hackney Choral Association gave its first concert for the present season at Shoreditch Town Hall last Tuesday evening, under the direction of Mr. Ebenezer Prout. The principal works performed were Mendelssohn's 'Hymn of Praise,' Schumann's 'Nachtlied' (first performance in England), and Mrs. Meadows-White's 'Ode to the North-East Wind.' The soloists were Miss Anna Williams, Madame Clara West, and Mr. Henry Guy.

THE appointment of Mr. Frederick Corder as conductor of the music at the Brighton Aquarium, which was announced in these columns some months ago, is already beginning to bear fruit. The directors now announce a first series of four classical orchestral concerts, to be given on Saturday afternoons. From the programmes which have been forwarded to us, the concerts appear to be modelled upon those of the Crystal Palace, without, however, falling into the too common mistake of undue length. The chief works announced are the following: Symphonies, Beethoven in c minor, Mendelssohn's Italian, Raff's 'Lenore,' and Schubert in a minor; Overtures, 'The Naiads' (Bennett), 'Oberon,' 'William Tell,' and 'Tannhäuser'; Concertos, &c., Mendelssohn in a minor (violin) and c minor (piano), Liszt's 'Fantasie Hongroise'; Miscellaneous, Corder's ballet music from 'Morte d'Arthur,' the 'Danse des Sylphes' and 'Rakoczy March' from Berlioz's 'Damnation de Faust,' Wagner's 'Siegfried-Idyll,' Gounod's 'Funeral March of a Marionette,' and Saint-Saëns's 'Le Rouet d'Omphale.' The orchestra is to be largely increased, and soloists of eminence are engaged for each concert. We trust that this excellent enterprise will be as warmly supported as it deserves. The first concert is to take place this afternoon.

THE Norwich Musical Festival, which is to be held next year, has been fixed to take place during the week commencing Monday, October 10th. Signor Randegger will be the conductor.

THE Acock's Green Musical Society, numbering about sixty voices, is preparing for performance, with orchestral accompaniments, E. J. Loder's opera 'The Night Dancers.'

AFTER our going to press last week it was announced that, owing to the indisposition of M. Faure, the first performance of M. Duvernoy's 'Tempête' had been postponed. The work was given at the Châtelet Theatre last Wednesday afternoon, with the cast of soloists already mentioned in our columns, under the direction of M. Colonne.

THE two fine tenors mentioned in Hart's 'History of the Violin,' p. 113, together with a violin and a chamber double-bass, made by Gaspard de Salo, have been recently sold by auction by Messrs. Puttick & Simpson, and produced the sums of 76*l.*, 91*l.*, 41*l.*, and 21*l.* respectively. They were the property of the late Dr. Steward, of Wolverhampton.

Mlle. MARIE VANZANDT, who has been singing in 'Mignon' with such success at the Paris Opera Comique, is shortly to appear at the same house as Dinorah.

M. ÉTIENNE GIROD, the head of an old established music-publishing firm in Paris, has recently died in that city at the age of fifty-six.

THE WEEK.

PAINTER'S.—Mr. Booth's Appearance in Lord Lytton's 'Richelieu'.
GAIETY (Mathews).—'Captain Cuttle,' a Dramatic Sketch from Dickens in Three Acts.
CRITICISM.—'Where's the Cat?' a Comedy in Three Acts. From the German by James Albery.
FOLLY.—'The Light Fantastic,' an "Absurdity" in One Act. By M. J. Byron.

MR. Booth's Richelieu is an admirably conscientious, thoughtful, and artistic performance. In this character the significance of Mr. Booth's method is revealed, and the reputation it has won for him in the United States becomes comprehensible to the English public. Almost for the first time in recent days the full value of an artistic method has been made apparent by an English-speaking actor to an English audience. Those actors who, like Mr. Irving, Fechter, or even Signor Salvini, have won warmest recognition, have done so apparently on the strength of personal gifts and of a species of magnetic or sympathetic influence, which enabled them to dispense with apparent method and, in certain instances, overleap it. In the case of Signor Salvini, what looked like nature was probably an outcome of highest art; with Mr. Irving, and in a certain degree with Fechter, what was best was a direct outcome of individuality. Through a direct inspiration Mr. Irving attained the really splendid effect which is witnessed in 'Hamlet' when he springs, after the play scene, into the throne vacated by the king, or that not less fine effect in 'Richelieu' when, after the departure of the baffled murderers, he puts his head through the curtains of his bedroom. By much slower, and it may be surer, processes Mr. Booth reaches a result not less fine. To use an illustration which is highly honouring to both actors, while Mr. Irving, like Mr. Swinburne, seems to have what is best in him as a possession, Mr. Booth, like Mr. Matthew Arnold, seems to show that what is regarded as inspiration may come as a result of labour.

MR. Booth's Richelieu is a sustained and an exquisite performance. At one or two points it displays electrical passion, and it is throughout admirable in finish. Those passages in which Richelieu confronts the cowering minion of the king and defies him to touch the woman around whom is thrown the protection of the Church are naturally the favourites with the playgoer. Far higher, however, than the merit of these passages is that of the grace, beauty, and completeness of the whole. There were no points and few effects. All that was seen was the fierce, subtle, and indomitable prelate in the very guise in which he has been conceived by Lord Lytton. The appearance was singularly like the best-known pictures of Richelieu, and the character of the astute, unscrupulous man was presented to the life. The support afforded Mr. Booth was singularly and painfully inadequate. Mr. Ryder was a burly Capuchin and Miss Gerard a pretty Julie de Mortemar. In the part of Joseph there is, however, little demand upon an actor, and to the requirements of Julie Miss Gerard showed herself wholly inadequate. Her voice is weak and thin, and her whole performance never gets beyond prettiness. Except the François of Mr. W. Younge there was nothing in the remaining characters which calls for

praise, and one or two performances were discreditable to English art.

Very poor stuff is the adaptation from 'Dombey and Son' which, under the name of 'Captain Cuttle,' has been given at the Gaiety. Three acts, each including half-a-dozen scenes, serve to bring upon the stage a score of the principal characters in 'Dombey and Son,' and to indicate a kind of action which is comprehensible to those only who retain vivid recollections of the novel. Without such familiarity the whole is meaningless. Mr. John Brougham, by whom the adaptation has been made, has apparently had two ideas—to crowd into a species of dramatic picture as many of the best-known characters as his canvas can hold, and then to place Capt. Cuttle in the centre. It is fortunate for the experiment that Mr. Florence's Capt. Cuttle is admirably comic and unctuous. Not altogether deficient in pathos is it. In one scene, indeed, a distinct vein of sympathy is opened out. Ripe drollery is, however, its chief characteristic, and this renders the whole performance irresistible. Some attempt is made to realize the extenuations of such well-known characters as Mr. Dombey, Carker, Toots, Florence, Walter, and the like. With the exception of Jack Bunsby, however, Mrs. Skewton, Susan Nipper, and Rob the Grinder, the resemblances did not extend beyond externals.

To investigate the causes which have led in England to the substitution of farce for comedy as the most popular form of dramatic entertainment, and to the gradual abandonment of all that constitutes the strength and the *raison d'être* of the drama, is a task for the historian or the sociologist rather than the critic. That the class of pieces set before the public becomes lighter and flimsier with each successive year, and that the limits of the empire of nonsense are continually widened at the expense of the empire of common sense, are facts which must strike the most casual observer. To explain a phenomenon which is as familiar as daylight would, however, need a series of processes at every one of which opposition would be challenged. It remains only to say that the week's contribution of novelty belongs to the most trivial forms of what, by courtesy or through inadequacy of phrase, is termed art. 'Where's the Cat?' which has been produced at the Criterion, may be held to occupy in regard to pieces of its class the position among his fellows assigned to Shadwell by Dryden:—

The rest to some faint meaning make pretences,
But Shadwell never deviates into canes.

A piece more hopelessly nonsensical has never perplexed and amused an audience. In the fact that amusement is afforded the vindication of the play is supplied. The amusement, moreover, which is obtained is harmless, since, though rather startling propositions are advanced, the spectator who, sitting in the light, sees others in darkness, knows that the apparent recklessness of speech is, in fact, the result of bewilderment. A large portion of the hold upon the audience which the play possesses is attributable to a capable interpretation. Besides collecting a company which, so far as regards the performance of farce, could not easily be surpassed on the Continent, the management of the

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Criterion insists upon adequate rehearsals, and gives a first representation a briskness and a completeness which, until within recent years, were unknown in England. The general cast with which 'Where's the Cat?' is presented is excellent, and such performances as those of Mr. Hill and Mrs. John Wood are altogether admirable. Mr. Wyndham has a kind of bustling energy which, when accompanied as it is with a stolid gravity maintained under the most preposterous conditions, is thoroughly ludicrous. Mr. Giddens is developing into a genuine comedian, and Miss Eastlake is an excellent *ingenue*. It might almost be maintained that the preposterous farce to which this piece belongs serves a purpose, since it compels our young actors to get out of that species of amateurish quietude which is now too common on the stage. We fear to state how large a proportion of modern actors are no more than fairly competent and intelligent amateurs.

Two lines from the 'MacFlecknoe' of Dryden have served to describe the farcical comedy which Mr. Albery translated from the German for the use of Mr. Wyndham at the Criterion; a third line from the same poem may be applied to the dramatic trifle with which Mr. Byron has supplied Mr. Toole at the Folly. In this Mr. Byron has shown once more his possession of the art to

Torture one poor word ten thousand ways. There is in 'The Light Fantastic' scarcely a pretence of a plot, and the piece is nothing more than a framework to bear the largest possible quantity of puns. Mr. Toole, in this piece emphatically himself, speaks these verbal pleasantries in such a manner as to assign them their full point, and delivers a lecture upon Terpsichore which, though more than a little strained, is mirthful. Mr. Toole's performance constitutes the piece, the remaining roles making slight demands upon the exponents.

Dramatic Gossip.

Mr. Booth's next appearances will take place in 'Othello' and 'The Fool's Revenge.'

TOMLIN'S comedy, 'The Honeymoon,' was revived on Wednesday at a Gaiety Matinée. Miss Hilton as Juliana shows promise, but requires study and practice. Mr. Beveridge was fairly successful as the Duke. The general performance was not entitled to rank above amateur effort.

M. CHARLY, who was well known for his performances of villains at the Porte Saint Martin and the Ambigu, has died in hospital. So associated with parts of this class was he that he recalls Sandford, of whom Colley Cibber tells that the attempt to present him as an honest man resulted in the audience damning the play in which he appeared, as though "the author had imposed upon them the most frontless or incredible absurdity." The last character M. Charly created was the Duc d'Albe in 'Patrie.'

'MICHAEL STROGOFF,' the spectacular piece extracted by M. d'Ennery from a novel of M. Jules Verne, has had a complete success at the Châtelet. Madame Marie Laurent distinguishes herself in a principal rôle. The remarkable gifts of M. Dailly are lost, so far as the English public is concerned, in his attempt to exhibit an English journalist. M. Marais plays the hero. A version of 'Michael Strogoff' will shortly be produced at the Adelphi.

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Edited by H. K. F. GATTY.

4, York-street, Covent-garden.

SATURDAY, DECEMBER 4, 1880.

TENNYSON'S NEW POEMS	737
GALLAGHER'S SOUTH AMERICA	738
HOBACE AND HIS TRANSLATIONS	740
NOVELS OF THE WEEK	741
CHRISTMAS BOOKS	743
LIBRARY TABLE—LIST OF NEW BOOKS	743-744
BORNETT: DR. EDWIN GUEST; THE PROVINCIAL PRESS; 'TASMANIAN FRIENDS AND FOES'; 'STELLA' (B. A. LAW); A COPY OF 'QUEEN MAE'	744-745
LITERARY Gossip	745
SCIENCE—LIBRARY TABLE: SIR BENJAMIN COLLINS BRIDGES, THE 'ZOOLOGICAL RECORD' FOR 1878; GEOGRAPHICAL NOTES; SOCIETIES; MEETINGS; Gossip	745-746
FINE ARTS—SCHLIEMANN'S LIONS; ART FOR THE SUNDAY, MIDWINTER AND WINTER INSCRIPTIONS; SALES, Gossip	745-746
MUSIC—THE WEEK, NOTES FROM VIENNA; Gossip 741-743	
DRAMA—THE WEEK; Gossip	745-746

LITERATURE

Ballads and other Poems. By Alfred Tennyson. (C. Kegan Paul & Co.)

The contents of this volume are various in value no less than in subject. We have always said that, despite superficial appearances to the contrary, Mr. Tennyson has more real variety of mood than any of his contemporaries, English or foreign; for to search heaven and earth, as the French poets do, to find new subjects and new problems, in order to scrutinise them and adjudicate upon them, always in one's own special temper and after one's own special fashion, is not to display variety of mood.

To say the truth, the poet is nowadays not quite so various as other people. The fine egotism of the poet, which impels him to express his emotions in song, naturally deafens his ears for the most part to those deeper harmonies, "musical as is Apollo's lute," to which the ears of the philosopher are attuned, and blinds his eyes to the wonderful drama—harlequinade and tragedy—in which the mere man of the world plays with such gusto his part. But then we used to set this right:—we used to starve our poets once and force them to hold horses at the theatre door. We coddle them now. The poet's intercourse with the world is through art and through books. His experience of men is second-hand. No man is so little able "to put himself in another's place." And this proves especially awkward for him when he comes to write dramas. Still, as has been said, Mr. Tennyson, for a nineteenth century poet, has remarkable variety of mood. It is astonishing that the man who wrote the 'Morte d'Arthur' and 'Ulysses' wrote also 'The Northern Farmer,' and that he wrote 'The Lotus Eaters,' and, again, such a lyric as 'Tears, Idle Tears.' Who could have believed before the publication of 'The Northern Farmer' that the poet of 'Locksley Hall,' as he once used to be called, was all the while one of the first humourists that England can boast of? For it must always be remembered that the humour of 'The Northern Farmer' is the deep humour of truthful representation, and not the humour of satire, or whim, or caricature, and that consequently it is,

though so small in quantity, to be placed in the same class as the humour of Cervantes, Shakespeare, Sterne, and the creator of Sir Roger de Coverley. And the poems in Northern dialect published in this volume, though not equal to it, are worthy of the hand that produced it. 'The Northern Cobbler' and 'The Village Wife' are delicious reading. It is impossible to refrain from turning to them again and again. May the author live long to give us more of such work! Indeed, that this volume—full of power, beauty, and all kinds of poetical riches—should be the work of a poet in his seventy-second year would of itself be a subject for surprised comment at any other period. The author of 'The Earthly Paradise' has said some severe things about our age, on account chiefly of its steam engines, stuccoed houses, and Tottenham Court Road furniture. Undoubtedly our "day" is rather "empty," and the voice of Mr. Ruskin was needed in the land. Yet there is a homely proverb that declares the proof of the pudding to be in the eating; and in the matter of paradises, earthly or other, the main question, after all, is, How do the paradisaical fruits eat? how do the eaters flourish on their food? Certainly the honour of discovering the "Fountain of Youth" (which Mr. Morris must own was never really found by any mediæval explorer) may be claimed by the age that has produced Victor Hugo and Mr. Tennyson among poets, and Moltke among generals, to say nothing of the statesman, novelist, and epic poet in one to whom we are indebted for the most youthful novel of our time, 'Endymion.'

Time was when youth—as he and the late Lord Lytton went on declaring till a ripper experience taught them the superior beauty of middle age—was the only energy that could do the work of the world; and as to poetry, it has been the fashion among critics of Milton, down even to Mr. Mark Pattison, to disparage 'Samson Agonistes,' on the ground that its baldness of style arose from an exhaustion of what Shakespeare calls the poetic "gum." And as late as Byron and Shelley, poets at thirty were wont to speak of themselves as old men. Wordsworth, however, set the fashion of living long and produced poetry as long as he lived. The fashion was excellent, for publishers no less than for the public, and has been so successfully followed that at the age when Shelley and Byron would have considered themselves patriarchs, and long after the age when Shakespeare retired from dramatic business to Stratford, the poets of England, France, and America are either making a youthful beginning or branching out into new lines.

In one of the poems in this volume, Mr. Tennyson has, in our judgment, attained his highest reach as a poet dealing with the large issues of individual human life. It is called 'Rizpah,' and although the heroine is an English peasant of the last century whose son had been gibbeted, the *motif* is identical with that of the beautiful Bible story of her who, when her sons were hanged "in the hill before the Lord," "took sackcloth, and spread it for her upon the rock, from the beginning of harvest until water dropped upon them out of heaven, and suffered neither the birds of the air to rest on them

by day, nor the beasts of the field by night." When we say that Mr. Tennyson in naming his poem after her who, as a pathetic figure, stands alone even among the sad sisters of Niobe, has not done a presumptuous thing, we are of course saying that he has produced a poem which has no equal in the tragic poetry of our time. It is impossible to read it without, as the poem goes on, being overwhelmed by a pity that is almost intolerable for the heroine of the poem. Having read it, it is impossible to recall it without a feeling of reverence for the great poet whose genius and deep heart called her into dramatic life.

RIZPAH, 17—

Wailing, wailing, the wind over land and sea—
And Willy's voice in the wind, "O mother, come out to me."
Why should he call me to-night, when he knows that I cannot go?
For the downs are as bright as day, and the full moon stares at the snow.
We should be seen, my dear; they would spy us out of the town.
The loud black nights for us, and the storm rushing over the down,
When I cannot see my own hand, but am led by the creak of the chain,
And grovel and grope for my son till I find myself drenched with the rain.
Anything fallen again? nay—what was there left to fall?
I have taken them home, I have number'd the bones, I have hidden them all.
What am I saying? and what are you? do you come as a spy?
Falls? what falls? who knows? As the tree falls so must it lie.
Who let her in? how long has she been? you—what have you heard them all?
Why did you sit so quiet? you never have spoken a word.
O—to pray with me—yes—a lady—none of their spies—
But the night has crept into my heart, and began to darken my eyes.
Ah—you, that have lived so soft, what should you know of the night,
The blast and the burning shame and the bitter frost and the fright?
I have done it, while you were asleep—you were only made for the day.
I have gather'd my baby together—and now you may go your way.
Nay—for it's kind of you, Madam, to sit by an old dying wife.
But say nothing hard of my boy, I have only an hour of life.
I kiss'd my boy in the prison, before he went out to die.
"They dared me to do it," he said, and he never has told me a lie.
I whipt him for robbing an orchard once when he was but a child—
"The farmer dared me to do it," he said; he was always so wild—
And idle—and couldn't be idle—my Willy—he never could rest.
The King should have made him a soldier, he would have been one of his best.
But he lived with a lot of wild mates, and they never would let him be good;
They swore that he dare not rob the mail, and he swore that he would,
And he took no life, but he took one purse, and when all was done
He flung it among his fellows—I'll none of it, said my son.
I came into court to the Judge and the lawyers. I told them my tale,
God's own truth—but they kill'd him, they kill'd him for robbing the mail.
They hang'd him in chains for a show—we had always borne a good name—
To be hang'd for a thief—and then put away—isn't that enough shame?

Dust to dust—low down—let us hide! but they set him so high
That all the ships of the world could stare at him, passing by.
God 'ill pardon the hell-black raven and horrible fowls of the air,
But not the black heart of the lawyer who kill'd him and hang'd him there.
And the jailer forced me away. I had bid him my last goodbye;
They had fasten'd the door of his cell. "O mother!" I heard him cry.
I couldn't get back tho' I tried, he had something further to say,
And now I never shall know it. The jailer forced me away.
Then since I couldn't but hear that cry of my boy that was dead,
They seized me and shut me up: they fasten'd me down on my bed.
"Mother, O mother!"—he call'd in the dark to me year after year—
They beat me for that, they beat me—you know that I couldn't but hear;
And then at the last they found I had grown so stupid and still
They let me abroad again—but the creatures had worked their will.
Flesh of my flesh was gone, but bone of my bone was left—
I stole them all from the lawyers—and you, will you call it a theft?—
My baby, the bones that had suck'd me, the bones that had laughed and had cried
Theirs? O no! they are mine—not theirs—they had moved in my side.
Do you think I was scared by the bones? I kiss'd 'em, I buried 'em all—
I can't dig deep, I am old—in the night by the churchyard wall.
My Willy 'ill rise up whole when the trumpet of judgment 'ill sound,
But I charge you never to say that I laid him in holy ground.
They would scratch him up—they would hang him again on the cursed tree.
Sin? O yes—we are sinners, I know—let all that be,
And read me a Bible verse of the Lord's good will toward men—
"Full of compassion and mercy, the Lord"—let me hear it again;
"Full of compassion and mercy—long-suffering." Yes, O yes!
For the lawyer is born but to murder—the Saviour lives but to bless.
He'll never put on the black cap except for the worst of the worst,
And the first may be last—I have heard it in church—and the last may be first.
Suffering—O long-suffering—yes, as the Lord must know,
Year after year in the mist and the wind and the shower and the snow.
Heard, have you? what? they have told you he never repented his sin.
How do they know it? are they his mother? are you of his kin?
Heard? have you ever heard, when the storm on the downs began,
The wind that 'ill wail like a child and the sea that 'ill moan like a man?

And here it may be worth while to discuss a question which is, we think, important at this time, when foreign influences are doing our literature no good; and, moreover, it is to be feared that we shall have after this poem a run upon gibbets. How is it that so few poets could, even granting them the genius, produce work to affect the reader as this does? The answer is that it is because a story in which is contained such a vast amount of pity and terror cannot be treated in any way that is tolerable at all save by a poet who is entirely superior to the infirmity common to most poets—pride of poetic power.

It is one out of many proofs of the empirical nature of criticism that pride of power has never yet been treated as an important

agent of poetical production. It may be said, no doubt, that after vanity, which is first, pride is the great motor of human action. Just as a man with an exceptional power of wind and limb takes pride in risking his neck on Mont Blanc, and just as a rich citizen takes pride in displaying the length and strength of his purse, so the poet, the moment he is hailed as the possessor of poetical power, feels impelled at once to pose as a poetical athlete. He knows well enough, of course, that his duty as an artist is to use pity and terror merely so as to produce an effect which is at bottom pleasurable. But he cares nothing at all about giving his readers pleasure. He wants to display his power. He must give us pictures of the "Furies" so terrible that he narrowly escapes being torn to pieces by the real furies he has awakened in the breasts of his audience. He must give us pictures of hell that make Christianity itself seem wicked. He must harrow us. He must, in short, show in the style of 'Titus Andronicus,' 'The Duchess of Malfi,' 'Manfred,' 'The Cenci,' 'Le Roi s'Amuse,' how strong he is at the expense of all the holiest sanctions of art, till mankind becomes sickened at the display, and is inclined to beg the poets to return to their golden clime, and not turn our clime into a pandemonium of unholy passions or into shambles of blood and bones. Now, from this kind of pride Mr. Tennyson has always been free—so free that it has not unfrequently been questioned whether he had the power to be proud of. From the first his power has been, with a very few exceptions, as far above what his subjects demanded as the reverse has been the case with some of his contemporaries in England and France. And the result of this training is that, terrible and harrowing as is the subject of 'Rizpah,' there is not a single outrage of our sensibilities—not a single false note.

It must be said, however, for English poets, that the difference between English artistic instincts and French is never more strikingly exhibited than in the treatment for artistic purposes of the maternal instinct. There is no people in the world among whom the relations between mother and child are so deep, true, and poetic as among the French; it is by far the most beautiful thing in French society; but compare the treatment of the subject of maternal love as a passion at bay, in this poem, and again in such stories as Scott's 'Highland Widow,' with its handling by so great a writer as Victor Hugo in the death of La Esmeralda, in the tooth-drawing of Fantine, and above all in the great scene in 'Quatre-vingt-treize.' Victor Hugo is the most splendid genius of the three, and has as deep and tender a heart as any in the world, but how ineffective is all his elaborate machinery of pathos when set against the simplicity of Scott and Mr. Tennyson! Pride of power has ruined M. Hugo's finest work, as it has ruined so much good work in France.

The historical ballads printed in this volume (of which there are two), are successes, no doubt, and yet not brilliant successes. In the historical ballad the first requisite is "business." Whatever in the smallest degree interferes with this, whether it is the importation of unbusinesslike matter or the use of unbusinesslike metre, is in-

jurious. Unexpected metrical effects—fundamental irregularities of pause and stanzaic arrangement—are dangerous. If, for instance, we are waiting for the expected striking down of the hero, we demand that the rhymes and their arrangement shall be aids in our rush towards the catastrophe; and if we are suddenly brought to a halt by finding no answering rhyme where we expected one, and have to ask ourselves when this expected rhyme is to come, our imaginative pleasure is baffled and thwarted to a certain extent. The otherwise fine ballad, 'The Revenge,' is very seriously injured by forgetfulness of this most obvious law. Long lines and short lines, long stanzas and short stanzas, are mixed up without the slightest principle at moments when the reader's imagination has no time to wait; and, moreover, some of the lines are so harsh as to be with difficulty scanned. It is a pity, for the ballad has every requisite but this one. Yet it is doubtful whether Mr. Tennyson's genius—energetic always, but never brisk—is suited to the historical ballad. There are symptoms of a spurring of Pegasus in the lines of 'The Defence of Lucknow'—a rather exclamatory style, which an ungallant criticism would call feminine, and which makes us think that, varied as are his gifts, this kind of work is hardly in harmony with them.

Nor can we think any of the blank-verse poems particularly successful. The monologue of 'Sir John Oldcastle, Lord Cobham,' is the best of them, but even here we get that stiff, inflexible kind of verse which seems to have grown upon Mr. Tennyson since the latest of the 'Idylls of the King'—a stiffness which arises, it would seem, from an attempt to artificially hold up his sentences by forcing into them parenthetical matter, and so producing an artificial cadence, instead of suffering no sentence to be elevated save by the only natural means of elevation—that of the thought or emotion which gives the sentence birth. We wish that our poets could see that no subject is fit for treatment in blank verse unless it can call from the writer sufficient glow of emotion to raise it to, and sustain it at, the elevation required for cadence without any resort to artifices such as that of parenthetical interpolation or antithetical balancing.

Our great fear is, however, that Mr. Tennyson has got so thoroughly into the custom of writing thus that, even where the subject is such as to call up the requisite emotive glow, he relies, unconsciously and unnecessarily, upon the artifice which has become a habit. There can be no doubt that when Mr. Tennyson wrote his dedicatory poem to Princess Alice, he felt most deeply the pathos of the subject. Yet what can possibly seem more cold and artificial than these carefully balanced antithetical lines?—

Dead Princess, living Power, if that, which lived
True life, live on—and if the fatal time,
Born of true life and love, divorce thee not
From earthly love and life—if what we call
The spirit flash not all at once from out
This shadow into Substance—then perhaps
The mellow'd murmur of the people's praise
From thine own State, and all our breadth of realm,
Where Love and Longing dress thy deeds in light,
Ascends to thee.

There seems to be a fatality about the writing of English blank verse. The

fundamental difference between rhymed verse and blank verse is that while rhymed verse has for support harmony, melody, rhyme, colour, and what not, and can, in the level and working passages of a poem, dispense with mere distinction or style, blank verse, though it has all these save rhyme, cannot without distinction or style exist at all; and if the mere working portions of a poem are too level in matter to call up the glow requisite to give this distinction, an artificial distinction has to be manufactured for blank verse to distinguish it from prose. Moreover, as in other matters of distinction or individual accent, the poet's style is sure to reach its culmination, and then it is liable to at once degenerate into mere manner—to afterwards sink further still into mannerism. The poet begins by modelling his style upon that of previous writers or a previous writer—strikes out at last a style of his own, works in it, elaborates it, brings it to perfection, and then overdoes it. Shakspeare is an illustrious example of this. He began by imitating Marlowe, but finding (what most likely Marlowe would have found had he lived) that the "mighty line" is quite unfitted to render the varied and fluctuant life of drama (being really an epic movement), he invented a style of his own. The miracle of this style is that the pleasure we get from it is a something between the pleasure afforded by perfect prose rhythm and the pleasure afforded by poetic rhythm. And when we consider that the pleasure afforded by poetic rhythm is that of expecting the fulfilment of a recognized law of cadence, while the pleasure afforded by prose rhythm is that its cadences shall come upon us by surprise, it is no wonder if Shakspeare is the only poet who can catch and secure both these kinds of pleasure and alternate them. But even Shakspeare was human: the older he got and the more he drank the delight of faithfully rendering Nature, the more he felt inclined to make the expected cadence (the cadence of art) yield to the unexpected cadence (that of nature); and in some of his latest plays there are often between the great passages tracts of matter which, so far as any metrical music goes, might as well have been written in prose. And in the same way Milton, beginning also with Marlowe's movement, carrying it to its highest possible point in the early books of 'Paradise Lost,' could hardly finish the poem without being overmastered by the style natural to his own didactic instincts, which in 'Paradise Regained' flattened the lines and produced his mannerism.

In the 'Morte d'Arthur' Mr. Tennyson had reached a style exceedingly noble of its kind; it seemed to combine the excellences of Wordsworth and of Milton. And the blank verse of 'Guinevere' was also very fine, though there were unpleasant affectations—such obvious tricks, for instance, as that of seeking perpetually to get emphasis by throwing a long pause after the first foot of the line, a device which Milton had already made so stale that it is surprising any successor dared to venture upon it. But from the publication of 'Guinevere' Mr. Tennyson's style stiffened with every poem, became more mannered and more cold, and it almost seems from the blank-verse pieces in this volume as if it will not revive. It is, however, rash to prophesy anything of a poet

who has shown such amazing power of rejuvenescence as Mr. Tennyson has displayed in some of these poems.

South America. By Antonio Gallenga. (Chapman & Hall.)

THIS account of a tour through a considerable part of South America originally appeared in a series of letters to the *Times* newspaper. The fact is not mentioned by Mr. Gallenga, but the work is dedicated "to John Walter, Esq., M.P., by whose desire" the tour "was undertaken and accomplished." When read in the columns in which they first appeared the letters compared favourably with the leading article that invariably kept them company, and which was but the faint echo of the stronger voice. Now that they are presented to the reader in a collected form, he looks at them in a different light, and the interest they excited on their first reading gives place to critical examination. Errors there are, but not important; they do not in the least affect the story which Mr. Gallenga has to tell—the story, namely, of what he saw with his own eyes as he journeyed at full speed from Panama to Callao and Lima, staying a fortnight in the latter place before making an excursion to the mountains of Peru, and then steaming south to Valparaiso, the land of Valdivia, the Straits of Magellan, the cities of the Plate, and the empire of Brazil.

While reading Mr. Gallenga's eloquent descriptions of lake and mountain scenery, and enjoying his cultivated satire, the reader will be reminded again and again of the Pizarros and the Almagros of times gone by; of that arrogant firebrand the monk Valverde, who was the real murderer of Atahualpa; of the restless, ambitious Alvarado, and those roistering dare-devils the Carvajals; for as we travel with our special correspondent, he, though unwittingly, recalls to our recollection "the deeds of violence, the avarice, ambition, bigotry, cruelty, and jealousy which marked and marred" those times, together with "the utter disregard of all faith, honour, and conscience in whatever there was most admirable and most execrable in the old Spanish character,"—all is still there in its full, unmitigated ugliness, except, indeed, that element of heroic courage which sufficed to raise the adventurers of the past above the level of the present cutthroats. If any reader desires to see a proof of this he should read the letter of Mr. Gallenga on Paraguay, which contains a picture of "Lopez II., a monster cast in the mould of the most loathsome tyrants of the ancient Greek and mediæval Italian republics."

Mr. Gallenga risked his neck on the "Grand Central Trans-Andean Line," commonly known as the Lima and Oroya Railway. "The gallant little special engine" which carried him went

"rattling up at full speed against a mass of huge rocks where you absolutely see no issue, when she suddenly backs, and threads her way on a higher zig-zag path on the right, then on another still higher zig-zag path on the left, and so on for four or five zig-zags and as many tunnels, one above the other on the same mountain-side."

till he reached the height of 16,000 feet above the level of the sea; and all that our

special correspondent gained for his pains seems to be the momentous belief

"that there is actually nothing that skill may not achieve, and that could any Titan pile Pelion upon Ossa, and both on Olympus, nothing could prevent the locomotive from reaching the steps of Jupiter's throne."

It was not necessary to go to Peru to come to that conclusion, but we quote Mr. Gallenga's words in order to show with what fondness a special correspondent is apt to report upon what is nothing else than a stupendous folly, and what little regard he pays to the useful if its proportions are too lowly to figure in a newspaper letter. For example, the railway across the Isthmus of Panama is "altogether a North American contrivance," "commonplace, anything but comfortable, and 'tantsoit peu blackguardy,' as a young Danish fellow traveller observed"; "the ticket costs 5*l.* sterling, the distance is forty-seven miles, and the time taken in crossing from end to end is four hours." But when once the train penetrates the "umbrageous multitude of leaves" which hang above it, pierced by columns of twenty-one different palms, standing in thousands, whose fronds are mingled with those of the banana, the mangrove, the cacao, the sugar-cane, fruit trees of every kind, bread trees, cotton trees, and the mighty cedar, whose crests assume every Protean shape, &c., Mr. Gallenga is in his element, and a whole column is forthwith added to the *Times*. This is one of the complaints to be made of Mr. Gallenga's letters—he tells chiefly of the marvels which catch his eye as he is whirled past them at full speed, but takes little trouble to inform his readers of what they fail would know. This "commonplace" railway, as he calls it, is worth twenty such railways as the magnificent "Grand Central Trans-Andean Line." The Panama Railway connects the Atlantic and Pacific Oceans; the Grand Central Trans-Andean connects Lima with some bright and glistening snow 16,000 feet above the sea level. The former, though it cost much to construct, has saved a hundred times more lives than it slew, though it slew thousands of labourers; the construction of the latter has done nothing but help to land a whole people in hopeless, irretrievable bankruptcy, vanity, and self-conceit. A quarter of a century ago, if it had been Mr. Gallenga's lot to cross the Isthmus of Panama, he would have been only too glad to pay, not 5*l.* for a seat among "barefooted negroes" in the present crowded cars, but ten times that amount.

Mr. Gallenga discusses at some length and with much calmness the plans of the canal which M. Lesseps proposes to cut across the Isthmus of Panama, "the benefits of which," he says, "would exceed all human calculations, and even surpass those conferred on mankind by the Suez Canal." If, after reading Mr. Gallenga's volume, any sane person puts his money into that great scheme, or, indeed, any other scheme of lesser or greater magnitude in South America, let him not apply to the British Government for help to recover him of his losses: he will simply deserve to lose every penny.

The interest which Mr. Gallenga's volume deserves to excite among the reading public

is increased by the struggle still raging between Chili and Peru, the issue of which is not doubtful, and never has been, to those well acquainted with both countries. Into the origin or merits of this war it is not our purpose to enter, except so far as to say that, simple as the question is, Mr. Gallenga has hardly grappled with it as he might have done, and as will be expected of him by those who consult his pages; while not a little disappointment will fall upon those readers who look for accurate information on what is described as the wealth of Peru. Sugar, nitrate, guano, silver, gold, and copper mines, to say nothing of healing balsams, quinine, and very precious wools, are the main sources of the wealth of Peru, but of these Mr. Gallenga tells nothing. When travelling on the "Grand Central Trans-Andean Line" he glanced at a sugar estate on his way to the summit, but that is all. "The vicuñas, huanaos, and alpacas," he says, "roam the hills untamed, but are hunted and killed for their skins, their furs fetching high prices." Surely a man so well informed as Mr. Gallenga must know that the alpaca has been a domesticated animal in Peru from time immemorial, and that if the Peruvians, instead of figuring before the world as statesmen, generals, and Freemasons, had attended to the cultivation of the alpaca, they might now be in the enjoyment of a steady nett income of more than twenty million pounds sterling a year, even had they left every other branch of native industry untouched. Further, we should be glad to learn on what authority the statement is based that the guano at Huanillo, Point Lobos, Pabellon de Pica, and Chipana Bay "was, two years ago, reckoned at about 1,800,000 tons"; and that it "is inferior in quality, mixed up with sand and stone, and deficient in ammonia." If Mr. Gallenga could have given information about these things founded on personal knowledge it would have been of much value. Guano being the one thing which forms the foundation of all Peruvian greatness, including the "Grand Central Trans-Andean Railway," he might have taken a little pains to tell his readers at least how it looks out there, and what, at a rough guess, might be the amount of this precious commodity, say, for instance, at the Pabellon de Pica. It is a more serious matter than Mr. Gallenga supposes; for if it should turn out, after a calm examination into facts, that the, say, in round numbers, 2,000,000 tons of Mr. Gallenga's guano amount to more than 10,000,000 tons, then the issue of the conflict at present raging on the west coast of South America may be more important than he imagines. We do not enter into these things, but that a special correspondent, sent out to Peru at a critical period in her history to report to a great commercial journal on her civilization and way of life, should tell nothing about guano except what he repeats on hearsay, must prove a sore disappointment to many.

Mr. Gallenga writes in better spirits when he gets far south of Peru, and finds himself under a canopy of foliage, "hour after hour, and day after day," going "through the midst of tall straight timber [*sic*] shooting up to the sky in glorious clusters, opening into vistas, solemn as the aisles of some grand

Gothic minster," round the bays of Lake Llanquihue. Chapters x. and xi. will be read with unwonted attention, for they unconsciously associate themselves with what is too painfully pressed upon our attention in the London daily papers at the present moment. Mr. Gallenga observes:—

"Much of the improvident method of agriculture in the 'Vale of Chili' is ascribed to the fact that the land, originally taken from the indigenous races by right of conquest, was allotted to a few great proprietors, whose descendants have held and still hold enormous estates, passing from generation to generation, from father to son, and that these, being assured of permanent affluence, were satisfied with such revenue as might be got from the land with the least possible trouble or expense. The class of these wealthy *Acendados*, or landowners, have been looked upon as the bane of Chili, as fatal to this country as the Borghese, the Chigi, the Barberini, and other princes are, or were, to the untitled Roman Campagna; like these perpetuating the evil by those laws of primogeniture which tended to concentrate all property, as well as the government of the country, into the interested hands of a few privileged families."

Here, too, we are again brought face to face with the far-off romantic past; and those who know that noble poem of Ercilla, 'La Araucana,' will return to it after reading Mr. Gallenga's pages with redoubled interest and admiration.

We have no wish to part company with a companion so agreeable as Mr. Gallenga. We should be glad, did space permit, to go with him to the "Magellanic State," the "Plate Republics," and to Brazil, with its twenty provinces, its coffee, sugar, cotton, tobacco, maize, maté, india-rubber, hides of beasts; "the tercentenary of Camoens"; the tramways of Rio, which carry "40,000,000 passengers a year"; "the Amazon and its tributaries, navigable for 24,500 miles"; and the "able-bodied negro, who fetches from 200*l.* to 300*l.* at a public auction." But there is no space for all these things; the reader will have pleasure in reading them for himself; and he may rest assured that if the book contains much that was already well known, yet the writer discourses in so excellent a way that he will not fail to commend to a fresh consideration many things with which the instructed reader was previously well acquainted. Perhaps Mr. Gallenga's work will produce its greatest effect on that generation of men who just now are called upon to study great national events; for here they can see as in a glass, not darkly, the result of three hundred years of misrule on the part of politicians and of the false teaching of immoral priests, the destruction that is in store for all who work unrighteousness, and the disgrace and infamy that are contained in all false dealing, and which must, sooner or later, fall upon the transgressors, be they black or white, learned or simple.

Horace's Odes: Englished and Imitated by Various Hands. Selected and Arranged by Charles W. F. Cooper. (Bell & Sons.)

MR. COOPER has chosen an interesting subject, and has produced a suggestive little book. He certainly, however, does not exhaust the materials which lie ready at hand, and we can well imagine a volume of translations of Horace at once more useful and more attractive.

What Mr. Cooper has given is a series of selected translations of the odes, "limited to [Mr. Cooper means extending no further than] the writers of the earlier part of the present century, the latest in point of date (with the exception of an ode by Barry Cornwall) being those of Leigh Hunt and the Rev. John Mitford." A second part contains a number of imitations and parodies, and these are often exceedingly amusing. Now, by limiting himself to the older translators, Mr. Cooper has deprived his readers of some of the best and most vigorous translations. To name no others, we have here no specimen of Lord Lytton, Lord Ravensworth, Prof. Newman, Sir Theodore Martin, Whyte Melville, or Prof. Conington. Then there have been capital translations of single odes by the late Lord Derby, Lord Denman, and Mr. Gladstone. Mr. Calverley, moreover, has written brilliant renderings of some fifteen of the best-known odes. All these and many more have been omitted.

Nor is the list complete of the older translators. Walsh and Otway and others translated single odes, and we have here no example of them, nor of Green or Coxwell, who translated the whole. Coxwell's translations are particularly amusing. He addresses *Mæcenas*:—

Great Sir, that didst from Royal Race descend,
My safeguard, dear and honoured friend;
and his "*Pernicos odi*" begins:—

When I, my boy, beneath the shade
T' enjoy my friend sit down,
Let not thy wretch be shining made
Like *Ariadne's crown*.

Indeed, all throughout, he takes liberties with his author of the most surprising kind. And there are still two other points where Mr. Cooper has made an error of judgment. He has not given an entire translation, and he has often failed to give the best translation of a particular ode. Why does he supply no translation of Ode i. 24, that beautiful ode to Virgil, or i. 28, on Archytas, or i. 37, "*Nunc est bibendum*"? and the omissions in the other books are at least equally flagrant. That Mr. Cooper has been right in giving more than one version of an ode in several cases is undeniable, but no ode should have been left out in the cold entirely. Nor is it possible to believe that he has always selected the happiest rendering of an ode. To take the very first, was *Broomes's* diffuse

Mæcenas, whose high lineage springs
From a long race of ancient kings,
really the best procurable version of

Mæcenas, atavis editis regibus!

Accepting, then, this book as a mere pledge and promise of something better to come, we would recommend a competent scholar to arrange a complete translation of Horace, supplying the best versions of every ode, and illustrating them with engravings from the most appropriate gems. Such a book would be in every sense a treasury of poetry and art, and would popularize Horace as he has never yet been made popular.

Those translations from the older poets which Mr. Cooper has printed—we are not speaking now of the imitations—are seldom particularly happy. They are often quaint, and sometimes fairly accurate; but they are more often laboured, and show singularly little poetic fire. Then the metres seem

almost always matter of complete indifference, and instead of choosing the best English equivalents for the Latin versification, the translators for the most part seem to take the first thing that comes to hand, and utterly fail in giving any impression of the original poem.

There are, it need hardly be said, two theories as to the best way in which to translate Horace, or, indeed, any ancient poet. In the one case the effort is to translate as closely as possible, and to reproduce the *curiosa felicitas* of each expression. In the other the aim is rather to sacrifice exactness of expression to fidelity of impression, and to produce a version which, if less satisfactory to the scholar, shall more clearly show the unscholarly in what the charm of the poem consisted when men first heard it.

The two most popular translators of our own day have been Sir Theodore Martin and Prof. Conington, and they represent very fairly the advantages and disadvantages of these two theories of translation. Nothing can be better than many of Prof. Conington's separate renderings, and nothing less graceful than the general effect too often is. In Sir Theodore Martin we have *versé* and swing enough, but the tone is sometimes quite too modern, and the translation is occasionally loose and inadequate. We may venture to quote a few lines from a private letter of Prof. Conington's when sending a copy of his 'Horace' to a friend, as it expresses very generously his estimate of his own deficiencies. He says his 'Horace'

"is intended to remind people of the original, not to produce the effect of the original on those who don't know Latin; that is, it seems to me, the work of an original poet, and is certainly beyond me. If you know Theodore Martin's translation, which is, perhaps, the only one that has had much success, you will see what I mean by contrast. He will remind you of Moore and other English poets. I shall, I fear, remind you of nothing.

Then, supposing it possible to combine the best parts of each scheme of translation, there are further difficulties ahead. What metres will properly represent sapphic or alcaic or scæpiad? We may at once set aside the idea of writing English sapphics or alcaics. 'The Needy Knife-Grinder' is all very well in its way, but these Latin metres give little or no pleasure to an ordinary Englishman, and even the English hexameter remains (what some one once called the potato) "a precarious exotic." Then come the unrhymed metres, of which Milton's 'Pyrrha' is the best-known example, and which Lord Lytton used exclusively in his translation. We know all that can be said in their favour, but the fact remains that they will only be agreeable to a very cultivated ear. Prof. Conington, like most translators, falls back on rhymes, but he gives far too great prominence to iambic over the lighter and gayer trochaic measures. Sir Theodore Martin employs all sorts of metres, some of them effective enough, but many which do not in the least represent the original. What can be less like a sapphic stanza than

Persia's pomp, my boy, I hate,
No coronals of flowers rare
For me on bark of linden plait,
Nor seek thou to discover where
The lush rose lingers late?

Perhaps the nearest approach we can get to an English metre representing the sapphic would be such a trochaic measure as:—

Boy, I hate these Persian deckings,
Me the linden chaplets fret:
Seek no more if rose late blowing
Linger yet.

For the alcaic we know nothing better than the metre of Coleridge's 'Christabel,' and the first scæpiad might fairly be turned into such rhyming trochaics as Keats's 'Robin Hood.' But, again, when the matter of metre has been disposed of, there is the collocation of the words in Horace, which means so much, and is so difficult to maintain in any translation. How much depends, in the first two lines of the first ode, on the antithetical endings of "regibus" and "meum"! Mæcenæ's ancestors were kings, but nevertheless he is "præsidium et dulce decus" to the humble poet. It is the same in countless instances, but few translators even attempt to preserve these finer shades of poetic diction. Lastly, there are in Horace expressions full of meaning to a Roman, but which, if literally translated, either give no idea at all, or at most an idea that is inadequate and often even unpleasant. Let us take, for instance, an expression in the Ode to Neobule. This young lady is in love with a certain young athlete of the name of Hebrus, and Horace recounts all his perfections. It is delightful to see him swimming, as he plunges his "unctis humeros" in the river. How is this to be translated? Creech, in Mr. Cooper's volume, speaks of "his oyl'd arms"; Lord Lytton has "anointed with oil," Sir Theodore Martin prefers "balm-dropping shoulders," and Prof. Conington has:—

O, to see him when anointed he is plunging in the flood!

Perhaps the only way of getting rid of difficulty and absurdity together is to translate by some such word as "shining" or "glossy"; but this instance only illustrates one of the perils which beset the translator of Horace.

But we must now turn to the second part of this volume, the imitations and parodies. The first imitation which Mr. Cooper gives is Marvell's fine Horatian Ode to Cromwell, but, magnificent as it is, it is rather after the style of Horace than an imitation of any one ode; there is, however, though Mr. Cooper does not mention it, probably a reminiscence of the passage in Ode i. 37, on Cleopatra's death, in Marvell's memorable lines on Charles I.'s execution. The most amusing parodies in this collection are from 'Horace in London,' by the two Smiths, and there are bits hardly inferior to the best in the 'Rejected Addresses.'

Mr. Cooper has omitted one capital parody on the "Lydia, dic, per omnes"; it was by Lord Holland (Charles James Fox's father), and was addressed to Lady Sarah Bunbury, once the Lady Sarah Lennox of George III.'s youthful admiration, and afterwards the mother of all the Napiers:—

Sally, Sally, don't deny,
But, for God's sake, tell me why
You have flirted so, to spoil
That once lively youth, Carlisle!
He used to mount while it was dark,
Now he lies in bed till noon;
And you not meeting in the park,
Thinks that he got up too soon.

Manly exercise and sport,
Hunting and the tennis-court,
And riding school no more divert:
Newmarket does, for there you flirt!
But why does he no longer dream
Of yellow Tiber and its shore;
Of his friend Charles's favourite scheme
On waking think no more?
Why does he dislike an inn?
Hate postchaises, and begin
To think 'twill be enough to know
His way from Almack's to Sobo?
Achilles thus kept out of fight
For a long time; but this dear boy
(If, Sally, you and I guess right)
Will never get to Troy.

We must find room for one other parody, which is particularly neat in its execution and has not been published. It is on the "Persicos odi," from which we have already quoted:—

Jane, I hate æsthetic carpets,
High Art curtains make me swear,
Pray cease hunting for the latest
Queen Anne chair.
I care nothing for improvements
On the simple style of Snell,
Which will suit both you and me ex-
tremely well.

NOVELS OF THE WEEK.

- The Rebel of the Family.* By E. Lynn Linton. 3 vols. (Chatto & Windus.)
A Sailor's Sweetheart. By W. Clark Russell. 3 vols. (Sampson Low & Co.)
The Mystery in Palace Gardens. By Mrs. J. H. Riddell. 3 vols. (Bentley & Son.)
The Glen of Silver Birches. By E. Owens Blackburne. 2 vols. (Remington & Co.)
A Day of Fate. By the Rev. E. P. Roe. 2 vols. (Ward, Lock & Co.)
Hilary's Love Story. By Georgiana M. Craik. "Blue Bell Series." (Marcus Ward & Co.)

In 'The Rebel of the Family' Mrs. Lynn Linton appears to much greater advantage than in that tract in three volumes which she styled 'Under which Lord?' The public are now pretty well acquainted with the author's merits and defects. Her novels are exceedingly well written, the dialogue is full—perhaps too full—of point, the descriptions are carefully worked up, and every effort is made to develop an interesting plot. On the other hand, she possesses little of the novelist's most precious gift—the power of creating characters. Most of her *dramatic persons* are carefully constructed lay figures, who speak and act consistently, but fail to impress the reader with a sense of their reality. In this respect, however, 'The Rebel of the Family' is more successful than most of Mrs. Linton's books. Perdite, the heroine, is really a charming character, and her worldly mother is excellently drawn. On the other hand, Leslie Crawford is dreadfully wooden; and a most conventional French viscount, who has figured in scores of English novels, mars a work that might otherwise be pronounced a brilliant success. As it is, 'The Rebel of the Family' cannot rank above the second class of novels, but among them it merits a high place. So good, however, is it that Mrs. Linton would do well to eliminate her villain and recast the work, confining it to two volumes.

The title 'A Sailor's Sweetheart' will hardly lead people to expect the sort of book that Mr. Clark Russell has written. A second title explains that the story is that of the wreck of the ship *Waldershare*, told by the second mate. The book is very much

after the model of Mr. Clark Russell's first book, 'The Wreck of the Grosvenor,' which was favourably noticed in these columns at the time of its appearance. 'A Sailor's Sweetheart' deserves no less praise. Without reading the earlier work over again it is not easy to say positively that the style of the later one is more vivid, more vigorous, or more direct, but in the way of straightforward narrative and description of ships, sea, and seafaring people, nothing can be better than Mr. Clark Russell's writing. The tale of the wreck of the Grosvenor was a little disfigured by the horror of some of the incidents and the excessive minuteness with which certain revolting scenes were depicted. 'A Sailor's Sweetheart' has very little of this defect. The description of the finding of the captain's body hanging from a beam in his cabin is perhaps unnecessarily horrible. Although it is hard to say that the writer is not justified in his details by the power with which he has drawn his picture, still this excessive realism has its repulsive side, and it would have been better if Mr. Clark Russell had contented himself with a less painful exactness. At the same time no word should be said which should leave the impression that the writer has not produced a book which is strikingly original. He should have the credit, which he fully deserves, of having found a new way of treating the nautical novel. It is almost to be regretted that Mr. Clark Russell should have written the preface to 'A Sailor's Sweetheart.' Annoyed by some criticism of his nautical details in 'The Wreck of the Grosvenor,' he sets himself to vindicate his fidelity to facts and nature, which it might have been supposed was obvious on the face of his work. The defence, which consists mainly of a quotation from an American paper, in which a general corroboration of his story is given, does very little to strengthen his position. It is to be hoped that Mr. Clark Russell will feel himself strong enough to disregard any detracting criticism of his new book. This, at all events, is quite certain—no reader will be bored by it. One cannot read the story fast enough; and even when most anxious to skip in order to find out what is to happen, one feels obliged to read straight on, even in spite of the technical details, which are necessarily more or less unintelligible to a landsman. And yet the book cannot be called a novel in the ordinary sense of the term. It is not a story with a plot turning upon love. There is no plot in it, and the love tale has no intricacies, but goes right on, and only helps to increase the interest of the adventures and to ornament the book by its good taste and simple feeling. In one place the author has made a slip:—

"I set my back against the mast, and levelled the glass at the sea that was over the jibboom of the brig, and very carefully swept the horizon away on the left-hand side until I had observed every inch of it as far as the point lying directly over the stern, and then crossed to the other side of the yard, and beginning again with the glass, I had worked as far as three points on the port bow," &c.

The words "left-hand side" and "port bow" in this passage cannot stand together; it appears from the subsequent description that "left-hand side" must be wrong. It may also be noticed that the

author speaks of eight feet of water in the hold of the brig, which had been made water-tight, though some time before the water had been reduced to five feet. It is to be regretted that Mr. Clark Russell should have once written "lay" for *lie*, for his writing is, as a rule, singularly correct as well as forcible.

The astute servant of the equally astute Miss Bankes was right in adopting "the mystery in Palace Gardens" as the best phrase for popular use in reference to the events related in Mrs. Riddell's novel, and for skilful application as a lever for extorting money. Like most modern "mysteries," at least of those known to the newspaper press under that name, a vulgar sin is at the bottom of the secret. But though Sir John Moffat is commonplace in his guilt, there being nothing but the woman's beauty to palliate adultery with the wife of a friend, the author has done her best as an artist with the theme of his repentance; and the relations between Rachel, his wife's child but not his own, and her supposed father are touching, and as true to nature as anything can be in a story based upon so improbable a plot. For Lady Moffat one can feel nothing but repulsion; she is too absolutely unrelieved by any touch of human feeling to be natural. The old farmer and his daughter, in whose nest such a strange cuckoo is found, are much more lifelike, and their conflicting emotions of bewilderment, indignation, and regret when Mira's character displays itself are well exhibited. The author shows some of that power of pressing the moods of external nature into the service of her characters which is a trait of most good novelists, and Rachel in her little room overlooking the yews in Kensington Gardens on a wild March evening is a figure to remember. Altogether, in spite of the unpromising subject, the interest of the story is considerable, and increases as the reader proceeds.

At the present time, when half the English public are aroused to sympathy with Irish distress, and the other half thrilled with indignation at Irish crime, so well told a story as that of Miss Blackburne has a special claim to attention. In her desire to point the contrast between English want of tact and Irish susceptibility, between Saxon literalness and Celtic imagination, the author has certainly in Stevens, the police officer, drawn a very unreal figure. It was not necessary for her purpose to describe the Englishman as truculent and underbred, or to lead us to infer that it is an English habit to go about giving ladies and gentlemen the lie direct, or to regale them in their own houses with threats and insolence. The story would have had a finer point had this stage villain, who is as unreal as Mrs. Linton's Frenchman, been omitted from the cast, and the really masterly comparison between Thurgood, the well-intentioned Manchester landlord, and his wild neighbours in Donegal been left to stand alone. An honest man is Thurgood, just, if a trifle exacting, and animated by a genuine desire to improve the condition of those who dislike nothing more than any encroachment on the indolent old ways. But what chance has such a one against the antagonism of the fine old lady who keeps up the traditions of her fathers by supporting with alms

and shelter all those who, for whatever reason, are in a position to require them; against the fierce verses of Randal MacSorley, whose lucubrations in the Nationalist paper are read aloud to the peasants round the fire, and inspire them with all the passions for which history, supplemented by invention, can find a theme? What chance has a plain man against the scheming of Counsellor Lynch or the spiritual leverage of Father Fennewy, or a generous man against the tearful indignation which fills the eyes of sweet Nuala O'Donnell? So his sheep are worried in the fold, he is shot in his own ball-room when striving to conciliate his neighbours, and brave Duncan Cameron, the steward, for no fault of his own, lies slain by night upon the hill. How the bold peasantry regard the last misfortune may be gathered from the cry, when they stone his widow as she tries to protect their neighbour, the Counsellor's man: "She's the wife of the Scotch steward—bad luck to him!—that helped to get Master Randal MacSorley into jail! Boys, boys, why d'ye spare her?" Pitiful as is the story, there is no exaggeration in its sensational features. It is written with the sympathy of a native for the peasants' point of view; it does justice to the kindly and humorous side of the national character; as we have seen, it makes more than full allowance for the overbearing aspect of the stranger in the land; yet we rise from its perusal more than ever despondent of the reconciliation of such hopeless contradictions.

'A Day of Fate' is the autobiography, or part of the autobiography, of a gentleman who describes himself as a night-editor; and perhaps he might have been nearer the mark if he had printed on his title-page "The Adventures of a Night-editor in Quest of his Fate." From beginning to end he is talking about his destiny, which he seems to have run after and angled for as though it were certainly to be had for the trouble of fishing. He finds it in a Quaker's family, though not in the pretty Quakers whom he first tries to identify with it. Mr. Roe's story is, of course, set in a background of American life and character, which he paints graphically enough, making his reader thoroughly familiar with the people he introduces him to. The quiet current of existence amongst Farmer Yocomb's family and acquaintance—relieved, indeed, by one fairly sensational incident—is of the homely kind that has been made familiar to us in former volumes from the same author, and from more than one or two of his countrymen. Its interest depends very much upon the spirit with which we throw ourselves into the stream; and there is no doubt that if a reader begins by liking the fate-seeking, self-analysing hero and heroine, he will end by being charmed with their history.

Hilary's love story is a very simple affair. She falls in love with her brother's tutor, and he, when he can afford to marry, tells her that he, too, loves her. The first event takes place in the second chapter, the last on the last page. The intervening portion of the book is mainly occupied with the conversation of these two persons. It is natural and sometimes improving. The story does not demand much notice. Like most of Miss Craik's tales, it is perfectly

unobjectionable; its tone is good if anything; it is not didactic; and it is written in unaffected language. But, like the previous volumes of this series, 'Hilary's Love Story' does not quite answer the expectations formed from the announcement with which the publishers began the "Blue Bell Series." It is a book for girls, and will not in any way compete with the ordinary three-volume novel. Nor does it in England at all correspond to the one-volume novels published in France. Moreover, the price is by no means low. No doubt the type is good and the paper thick—too thick, in fact, for convenience, for it bursts the binding in one reading; but compared with the railway editions at the same price, a volume of the "Blue Bell Series" is about twice as expensive. The publishers' design as announced was excellent. It is to be sincerely hoped that they may in time see their way to carry it out.

CHILDREN'S BOOKS

- Heather and Harbell.* By Emma Marshall. (Nisbet & Co.)
Grandmother's Recollections. By Grandmamma Parker. (Sonnenschein & Allen.)
Holiday Times. By H. L. Hamilton. (Hatchards.)
The Fisherman of Rhava. By C. E. Bourne. (Sonnenschein & Allen.)
Workers at Home. By Mrs. W. H. Wigley. (Nisbet & Co.)
In Mischievous Again. By the Author of 'Hugh's Heroism,' &c. (Cassell & Co.)
A Nest of Sparrows. By M. E. Winchester. (Seeley & Co.)
What Girls can Do. By Phillis Brown. (Cassell & Co.)
Poor Nelly. By the Author of 'Tiny Houses.' (Same publishers.)
Through Peril to Fortune. By L. F. Linsching. (Same publishers.)
A Banished Monarch, and other Stories. (Same publishers.)
Aunt Tabitha's Waifs. By Madeline Bonavia Hunt. (Same publishers.)
Jeff and Luff, and other Stories. (Same publishers.)
Tom Morris's Error, and other Stories. (Same publishers.)
Through Flood, Through Fire, and other Stories. (Same publishers.)
The Girl with the Golden Locks, and other Stories. (Same publishers.)

Heather and Harbell are two little boys whose life and adventures on a fine Devonshire moor will be much read by the young children for whom they are related. The illustrations are good, and the moral is healthy, showing how a manly and obedient lad may influence a less robust playmate.

In spite of the author's good intentions we fear that childish critics will find 'Grandmother's Recollections' rather "goody-goody." There is too much harping on the dangers of the water, to which most children take like ducks, and generally too much metaphorical water thrown upon everything in the direction of adventure. But some of the tales are passable, and the "pictures" are pretty.

Mrs. Hamilton's children have a good deal of fun altogether with their excellent uncle "Bobbie-Tom," who is better than his name. The burning of their house is a trouble not without its alleviations. Being lost in the fog on Arthur's Seat is an experience which certainly few children could have survived. A good many quotations in verse are put in requisition, notably that curious ballad which begins with the characteristic line, "Our fathers were high-minded men."

The fisherman of Rhava, who gains the wished-for shoon of Eilan as the reward of a

life of self-sacrifice, is an allegorical figure. His adventures will be appreciated by boys, though possibly they may miss the allegory. It is a very circuitous method of impressing a doctrine which has often been more plainly, and not less poetically, conveyed.

Mrs. Wigley's book, though replete with truisms, one can well imagine may be useful to young wives and mothers, especially of the artisan class. It contains a good many sound remarks on health and morals, some simple medical recipes, and some good precepts both for housewives and mistresses.

'In Mischievous Again' is a bright, boyish story. With the hero most boys will sympathize, for there is nothing mawkish in his nature. His reclamation from the paths of pure mischief is natural, as he has some manly groundwork of character to work upon. The moral is unspoiled, and the story will win boyish sympathies.

The "nest" is a wretched garret in one of the worst parts of Liverpool, and the "sparrows" are three poor little waifs and strays of the great town who, by strange and merciful chance, are kept from the evil that is around them, and, after a hard struggle, at last work their way into decent comfort and well-doing. Jim is an Irish boy, a worker in the mills, a stunted and delicate lad, who is left at the death of his parents to support himself and his baby sister. The boy manages to earn enough to feed the two mouths, but his great difficulty is the care of little Lizzie, for he resolves, whatever happens, not to let her come under the evil influence of their bad neighbours. The tiny girl, locked up all day in the bare and lonely room, is a touching picture. In time another waif comes to their rescue—Jenny, a homeless outcast, just big enough to take care of Lizzie—and becomes the little house-mother. The three children struggle on, the elder two always hoping to raise themselves, until trouble comes in the shape of dangerous illness to Lizzie, their little savings are swallowed up, and there is despair. How kind people come to the rescue and how the memory of a hymn brings the children good luck is a long tale and worth the reading.

The writer of 'What Girls can Do' has undertaken a difficult task. Saddened by the thought of the time and powers wasted by the young women of the day, she sets forth, at length and in detail, all the works, "for duty," "for pleasure," and "for necessity," which may be accomplished by young people with time on their hands. Many of the remarks—as, for instance, on household management and on philanthropic work—are excellent, but a good many are, to say the least, inadequate. In the chapter on arithmetic we find, for example, "Of course, the first thing is to get a child to take in the idea of one—one chair, one table, one book, one horse. A week or a fortnight may be very profitably spent in going over and over this lesson. When the child really comprehends it, one and one, or two, may be introduced. . . . Once make a child realize clearly the idea first of one, and then that one and one make two, and you may go on by easy gradations to rule of three, compound interest, and the higher mathematics." The mind positively quails at this picture. We are almost tempted to think that it would be better for the unemployed young woman to remain unemployed for a week or a fortnight than to spend her time in thus stupefying a child's mind and deceiving her own. But the writer herself says, "I have taken a variety of employments into consideration. It is obvious that I could not speak from personal acquaintance with each one." It is probable that with regard to teaching she has little experience to go upon. But notwithstanding an occasional lack of intelligence and the general absence of all pretensions to literary skill, the book is well meaning, and may be of use.

The other books on our list are all reprints from volumes of Messrs. Cassell's periodicals—*Little Folks*, *Cassell's Magazine*, and the *Quiver*—which are now out of print, and will doubtless

be welcomed by their old friends. They are children's stories and are chiefly about children. The adventures of "poor Nelly" will be followed with interest by many little readers, who will probably wonder with us at the apparently aimless villainy of Jane Snooks. 'Poor Nelly' has pretty illustrations, some few of which seem to be by a well-known hand. The other books contain less attractive pictures, though the head-pieces and tailpieces are generally good.

OUR LIBRARY TABLE.

ALTHOUGH it is the business of a critic to judge a work according to its intrinsic merits, he is not the less bound, in fairness both to the author and to his readers, to call attention to any exceptional difficulties which may have attended its production. Accordingly in noticing the second series of Mr. W. W. Fenn's collected papers, *After Sundown*; or, *the Palette and the Pen*, in two volumes (Sampson Low & Co.), we gladly recall the fact of his gallant struggle against a great misfortune, related in his former work, and referred to in the present, which must dispose any generous mind in his favour. Mr. Fenn's most successful productions are certainly those which spring most directly and spontaneously from his reminiscences. His sketches of the joys and troubles—the former by far predominating—of a landscape painter's life and work during the sketching season have all the freshness and value of personal experience; the descriptions of scenery which has remained so long graven on the mental retina alone are vivid and artistic. But though a lover of nature in all its aspects he is also a true Cockney, and he sings the praises of noise in a discriminating account of the sounds of London. A paper entitled 'Rifle and Brush' contains a pleasant description of his experiences with the Artists' corps in the early days of the volunteer movement, and on the subject of holidays he has some sensible, if not very original, remarks. His stories, though varied enough, have a strong family likeness. All are more or less sensational (his "acute sensational story" is perhaps a less distant parody on them than he imagines). The dialogue is generally of the same order, and almost everything turns on a violently improbable coincidence—a defect which, though of less consequence when each story appeared by itself, is necessarily forced on the reader by their juxtaposition. The tales are very short, and we are inclined to think their effect would have been better had they been somewhat longer. Whether these stories, and certain other papers which as to matter and calibre recall that prolific and most respectable writer A. K. H. B., are worth reprinting, can be decided only by that roughest of all tests, success. We think success is probable, and in one sense at all events is richly deserved. Let us keep our tempers—let us make the best of things—above all, let us not be snobs. Certainly the teaching of these moral essays is unexceptionable. And there is a large number of excellent people who like truth best in the form of a truism, not to say a platitude. But the author's best sermon by far is his life, as revealed to the reader in occasional though direct glimpses throughout these as well as his former volumes.

Index Catalogue of the Library of the Surgeon-General's Office, United States Army, is the title of a big volume of 888 pages recently published by the Government at Washington. It combines authors and subjects in alphabetical order from A to Berlinsk, an arrangement distasteful to the traditional librarian, but in this instance, by confronting a long-standing difficulty, productive of a very useful book. The compilers have evidently taken a lesson from the 'Catalogue of Scientific Papers' brought out by the Royal Society, for they print 136 pages of abbreviated titles of *Transactions* and other periodicals, out of which they have gathered

34,604 titles of papers and articles, besides 9,000 author-titles representing 8,031 volumes and 6,398 pamphlets, and 9,000 subject-titles of separate books and minor publications. This for a first instalment is very praiseworthy, and makes us impatient to see what the whole work will be when Z is reached. Lieut.-Col and Surgeon J. S. Billings, U.S. Army, whose report is printed as preface, tells us that the work was begun in 1873; that it is not to be regarded as a complete medical bibliography, inasmuch as it represents a single collection only, but "a collection so large and of such a character that there are few subjects in medicine with regard to which something may not be found in it"; and he hopes that "the many physicians, both in America and in Europe, to whom the library is under obligations for contributions and influence, will find in the volume a proof that their aid and sympathy have not been wasted."

Messrs. W. Kent & Co. are continuing their laudable enterprise—the publication of neat pocket editions of English classics. They now send us an edition of Shakespeare, twelve small volumes in a cloth case. The volumes are so small that they can without inconvenience be carried in the pocket. They are printed in a nice clear type, and will form an excellent Christmas present.

Messrs. Partridge & Cooper have sent us a selection of Diaries, excellently adapted for the wear and tear of business, strongly bound and well arranged.—We have also on our table *The Cosmopolitan Masonic Calendar and Diary* (Kenning), which, as its title shows, will interest Freemasons.

Here Rothe has sent us a number of interesting Christmas Cards. The floral designs are the most successful.

LIST OF NEW BOOKS.

ENGLISH

Theology.

- Bachelor's (Rev. H.) *The Incarnation of God, and other Sermons*, cr. 8vo. 7/6 cl.
 Charteris's (A. H.) *Canonicity, a Collection of Early Testimonies to the Canonical Books of the New Testament*, based on Kirchhofer's Quellenammlung, 8vo. 18/6 cl.
 Children's Daily Bread, 2/6 cl.
 Donner's (D. J. A.) *System of Christian Doctrine*, translated by Rev. A. Carey and Rev. J. B. Beck, Vol. 1, 10/6 cl.
 Eagenbach's (Dr. K. E.) *History of Christian Doctrine*, with Introduction by E. H. Plumptre, D.D., Vol. 2, 10/6 cl.
 Meyer's Commentary on the New Testament: Ephesians and Philemon, by A. F. Dickson; Thessalonians, by Prof. G. Lunemann, 8vo. 10/6 each, cl.
 Pearson's (C. R.) *Counsels of the Wise King*, Vol. 1, January to June, cr. 8vo. 5/6 cl.
 Ryle's (Right Rev. J. C.) *Boys and Girls Playing, and other Addresses to Children*, royal 16mo. 2/6 cl.
 Strange's (T. L.) *What is Christianity? an Historical Sketch*, illustrated with a Chart, cr. 8vo. 2/6 cl.

Fine Art and Archaeology.

- Adams's (E. and J.) *Architecture, Decoration, and Furniture*, folio, 35/6 bds.
 Clark's (J. W.) *Cambridge, Brief Historical and Descriptive Notes, with Etchings and Vignettes*, imp. 4to. 21/6 cl.
 Tichen Valley (The), from Tichborne to Southampton, Twenty-two Etchings by H. Burnner, imp. 4to. 31/6 cl.
 Portfolio (The), Vol. for 1880, 4to. 35/6 cl.
 Read's (T. B.) *Drifting, illustrated from Designs by Miss B. Humphrey*, 5/6 cl.
 Smith's (B.) *Sketches Abroad*, folio, 35/6 bds.
 South Kensington Museum, *Examples of the Works of Art*, folio, 16/6 cl.
 Warren's (C.) *The Temple or the Tomb*, 8vo. 10/6 cl.
 Winter's (C. L.) *Pictorial Bible Reading-Book*, cr. 8vo. 3/6 cl.

Drama.

- Stapler's (F.) *Shakespeare and Classical Antiquity*, translated from the French by E. J. Carey, cr. 8vo. 12/6 cl.

Philosophy.

- Leigh's (Anton) *Story of Philosophy*, 8vo. 6/6 cl.
History and Biography.
 Blakie's (W. C.) *The Personal Life of David Livingstone, with Portrait and Map*, 8vo. 16/6 cl.
 Budget's (E. A.) *History of Earshendon, A.C. 681-688*, 8vo. 14/6 cl. (Oriental Series).
 Hayward's (A.) *Sketches of Eminent Statesmen and Writers, and other Essays*, 2 vols. 8vo. 28/6 cl.
 Memoirs of the Rev. Dr. H. MacGill, 8vo. 3/6 cl.
 Miles's (H. D.) *Pugillatus, the History of British Boxing*, Vol. 3, 8vo. 10/6 cl.
 Wren's (E.) *Intermediate Education History of England*, Part 1, A.D. 1485, cr. 8vo. 3/6 cl.

Geography and Travel.

- Colpman's (F.) *Reminiscences of Gibraltar*, cr. 8vo. 2/6 swd.
 Mayne's (H. A.) *Illustrated Letters to my Children from the Holy Land*, imp. 8vo. 5/6 cl.

Philology.

- Bell's (A. M.) *Fruits of Speech*, 2/6 cl.

Science.

- Bergen's *Use of Great Circle Sailing, with Chart and Protractor*, 4/6 cl.
 Campin's (F.) *Materials and Construction*, 3/6 cl. (Weale's Series).
 Elliot's (J.) *Complete Key to Advanced Algebra, for the Use of Schools and Colleges*, 8vo. 6/6 cl.
 Familiar Garden Flowers, figured by F. E. Hulme and described by B. Hibberd, first series, cr. 8vo. 12/6 cl.
 Markham's (C. E.) *Peruvian Bark*, cr. 8vo. 14/6 cl.
 Thomson's (Sir W.) *Elasticity and Heat*, 4to. 6/6 cl.
 Urquhart's (J. W.) *Sewing Machinery*, 2/6 cl. (Weale's Series).

General Literature.

- Allen's (P.) *A Woodland Idyll, or Nature, Science, and Art, an Apologue*, 12mo. 2/6 cl.
 Bell's (C. M.) *Cruise of Ulysses and his Men*, 12mo. 3/6 cl.
 Bent's (J. T.) *Genoa, how the Republic Rose*, illustrated, 18/6 cl.
 Boys' and Girls' Book of Enchantment, numerous illustrations, 8vo. 5/6 cl.
 Boy's King Arthur, being Sir Thomas Malory's History of King Arthur, edited by Sidney Lanier, illustrated, 7/6 cl.
 Brown School Series: Sales Account, School Board, 4to. 6/6 cl.
 Clayton's (L.) *Heart Lessons*, cr. 8vo. 2/6 cl.
 Complete Manual of Coat Cutting, 3 vols. royal 4to. 30/6 cl.
 Danton's (J. M.) *Heroism of Christian Women of our Own Time*, cr. 8vo. 5/6 cl.
 Foote's (E.) *An Author's Story, and other Tales*, cr. 8vo. 7/6 cl.
 Glass of Fashion (The), a Universal Handbook of Social Etiquette, by the Lounger in Society, 12mo. 3/6 cl.
 Jamieson's *Political Economy for Business People*, 12mo. 5/6 cl.
 Leisure Hour, Vol. 1890, roy. 8vo. 7/6 cl.
 Leslie's (E.) *Before the Dawn*, cr. 8vo. 3/6 cl.
 Marryat's (F.) *With Cupid's Eyes, a Novel*, 3 vols. 31/6 cl.
 New Commandment (The), or Ella's Ministry, cr. 8vo. 5/6 cl.
 Reaney's (Mrs. G. S.) *Our Daughters, their Lives Here and Hereafter*, cr. 8vo. 3/6 cl.
 Searle's (E.) *Monday Meditations*, republished by her Friend, M. L. M., 12mo. 2/6 cl.
 Simpson's (M. C. M.) *Gordale and her Sisters*, 3 vols. 31/6 cl.
 Smiles's (S.) *Duty, with Illustrations of Courage, Patience, and Endurance*, cr. 8vo. 6/6 cl.
 Sunday at Home, Vol. 1880, royal 8vo. 7/6 cl.
 Thomas's (A.) *Eyre of Bandon, a Novel*, 3 vols. 31/6 cl.

FRENCH

Theology.

- Landerer (M. A.) *Neueste Dogmengeschichte*, 7m. 50.
 Maybaum (S.) *Die Entwicklung d. Alttestamentlichen Priesterthums*, 2m. 80.
 Micheli's (F.) *Katholische Dogmatik*, 12m.
 Réville's (E.) *Le Concile de Nicée d'après les Textes Coptes et les diverses Collections Canoniques*, Parts 1 and 2, 12fr.
 Schoeberlein (L.) *Princip u. System der Dogmatik*, 12m.
 Scripturae Graecorum qui Christianam Impugnauerunt Religionem quae supersunt, collegit C. J. Neumann, fasc. 3, 6m.

Law.

- Lex Salica, ed. A. Holder, 4 Parts, 8m.
Fine Art and Archaeology.
 Lefevre's (G.) *Le Livre d'Or du Salon de Peinture et de Sculpture*, Second Series, 25fr.
 Manuscript (Les) de Léonard da Vinci: Le Manuscrit A de la Bibliothèque de l'Institut, published in fac-simile and translated by Charles Bavaillon-Mollien, 100fr.
 Reiss (W.) and Stäbel (A.) *The Necropolis of Ancon*, Part 1, 20m.

Poetry and the Drama.

- Lotheissen (F.) *Mein Leben u. seine Werke*, 10m.
 Soutzain's (J. A.) *Abhandlungen über Dante*, 5m.

Philosophy.

- Mendelssohn's (Moses) *Schriften zur Philosophie*, &c., edited by M. Brach, 3 vols., 12m.
 Schmidt (K.) *Exegetischer Commentar zum Thestat*, 3m. 30.
 Siebeck (H.) *Geschichte der Psychologie*, Part 1, Section 1, 6m.

History and Biography.

- Bonnin (Th.) *Certulaire de Louviers*, 4 vols. 60fr.
 Kukul's (R.) *Das Leben Weickers*, 10m 80.
 Petron (W.) *De Historia Gentium Attilarum*, 8m.
 Zolinski (T.) *Die letzten Jahre d. 2 Finschen Kriegen*, 4m.

Philology.

- Nelcke's (T.) *Syrische Grammatik*, 12m.
 Paul (H.) *Principien der Sprachgeschichte*, 6m.
 Wulker (R. F.) *Altenglisches Lesebuch*, Part 3, Section 2, 2m.

Science.

- Rambert (H.) and Robert (P.) *Les Oiseaux dans la Nature*, Vol. 2, 40fr.
 Rolland (E.) *Faune Populaire de la France*, Vol. 3, 10fr.

General Literature.

- Francis (H.) *Le Pêche de Bour Cuvégonde*, 3fr. 50.
 Jacolliot (L.) *Voyage au Pays des Fakirs Charmeurs*, 4fr.

SONNETS.

NATURA MORTUA.

- THE Lady of the Hills with crimes untold*
 Followed my feet, with azure eyes of prey;
 By glacier-brink she stood, or cataract-spray,
 When mists were dire, or avalanche-echoes rolled.
 At night she glimmered in the death-wind cold,
 And if a footprint shone at break of day,
 My flesh would quail, but straight my soul would
 Tis hers whose hand God's mightier hand doth hold.
 I trod her snow-bridge, for the moon was bright,
 Her icicle-arch across the sheer crevasse,
 When lo, she stood! God bade her let me pass;
 Then fell the bridge; and in the shallow light
 Adown the chasm, I saw her, cruel-white,
 And all my wondrous days as in a glass.
- THEODORE WATTS.

THE TWOFOLD CORD.

SINGLY we fight against enormous odds,—
 Dulness, and Cowardice, and Fate, and Chance,
 And the wild bowman, purblind Ignorance,
 And Heaven with all its lazy brood of gods;
 How, then, above the congregated clods,
 Can one man rise, and out of clay advance,
 Alone, against the sleepless countenance
 Of that huge Argus-host that never nods?
 So must we fall upon the fields of life,
 And bleed, and die? Nay, rather let us twain,
 Marching abreast, against that army move,
 Each harnessing the other for the strife,—
 You with my will for helmet, and my brain
 For sword, while I for buckler bear your love.

THE TWOFOLD VOICE.

A DOUBLE voice cries in the spirit of Man,
 As though upon a mortal stage he saw
 Apollo's wailing daughter, crazed with awe,
 Change parts, and shout as Clytemnestra can;
 For in the blaze of life he turns to scan
 The dim ghost-haunted face of outraged law,
 And feels the flames rise, and the serpents gnaw
 Through the gilt tissue of his hope's bright plan;
 And thus the heavy animal part of him,
 Never at rest to ponder and rejoice,—
 Sways, blindly shaken by that twofold voice;
 Beneath the axe of Pleasure, void and dim
 The dull brain reels, and the vert senses swim,
 Or Conscience thrills him with her piercing noise.

EDMUND W. GUEST.

DR. EDWIN GUEST.

As was announced in the *Athenæum* for Nov. 27th, the resignation of Dr. Guest, which took place but a very short time ago, was followed by his death last week. It is about a year and a half since Dr. Guest took any part in the business of the University, as his health, which had for some years been feeble, began to fail very seriously. He left Cambridge for his estate at Sandford, near Oxford, and it soon became evident that he would return to his college no more. Finding this, Dr. Guest, on the 8th of October last, resigned the mastership which he had held for twenty-eight years.

Dr. Guest was born in 1800, entered Caius College in 1820, and took his degree as eleventh wrangler in the Mathematical Tripos of 1824, the same year as the late Lord Hatherley. He was elected Fellow of his college, and, having chosen the law as his profession, he was called to the bar; but his tastes were literary and antiquarian rather than legal, and, holding his fellowship, he was free to follow those studies on which he became so great an authority.

His 'History of English Rhythms' was published in 1838, and is, as was said long since, "unhappily the only book, strictly so called, that this great scholar has put forth." It was given to the world at a time when all the labour of examining the MSS. of our old English poetry had to be borne by the author himself. Since that day societies have arisen to place abundant materials at the disposal of any writer on that or kindred subjects. But Dr. Guest was his own collector, and most zealously and carefully he did his work. The first volume had been printed off two years before the second went to press, and in his brief preface he apologizes for the few additional notes at the end of each volume, which further examination had rendered necessary. But any one who looks over these notes, and observes the slight modification of judgment they exhibit, will at once recognize the careful work which, in a field then comparatively unknown, had left so little to be altered, and will be able to appreciate the pains that Dr. Guest bestowed on everything he wrote.

If, however, he issued no more books, the late Master was ever diligent in investigating, and writing on, subjects connected with the early history and literature of our country. The learned historian of the Norman Conquest, than whom few can judge more accurately of the worth of Dr. Guest's labours, speaks of him as,

on these subjects, "one of the first of living scholars." Dr. Guest's contributions to the history of England and the English are to be found scattered about in such works as the *Archæological Journal* and the *Transactions of the Archæological Institute*, and in the *Proceedings of other antiquarian societies*. Perhaps the best known among them is his valuable essay on the 'Early English Settlements in South Britain.' But this is only one out of a great number, to give even a list of which would occupy considerable space. We subjoin the titles of a few of them, that the earnest labours of a diligent student and great scholar may be recalled to the minds of those who value such work as Dr. Guest has left behind him. He wrote 'On Earthworks in Britain,' 'On the English Conquest of the Severn Valley,' 'On Julius Cæsar's Invasion of Britain' (an essay in which the late Emperor Napoleon was greatly interested), 'On the Saxon Conquest of West Britain,' 'On the Boundary-Dykes of Cambridgeshire,' 'On the Campaign of Aulus Plautius,' 'On the Four Roman Ways,' 'On the "Belgic Ditches" and on the Probable Date of Stonehenge,' 'On the Boundaries that separated the Welsh and English Races during the Seventy-five Years which followed the Capture of Bath, A.D. 577,' and numerous other papers. It is much to be wished that these could be collected, and there could hardly be a more fitting memorial of the late Master than such a collection of his scattered works, to say nothing of the boon which would be bestowed in this way on students of early English history. Indeed, it was Dr. Guest's intention to have himself gathered them together.

The late Master was elected in 1852, on the death of Dr. Chapman, and in the following year took the degree of LL.D. He was elected a Fellow of the Royal Society in 1841, and the University of Oxford conferred on him the degree of D.C.L. He married in 1859, and has left a widow, but no children. He was Vice-Chancellor of the University in 1854, but his studies made him more known to scholars at a distance than within the academic body. His death was alluded to in a few eloquent and touching sentences after the sermon in St. Mary's last Sunday by the Bishop of Long Island. He was buried on Tuesday last at Sandford, whither the new Master (the Rev. N. M. Ferrers) and some of the Fellows went to pay their last tribute of respect to one whose work has been of that high character which they achieve who work from love of their labour.

THE PROVINCIAL PRESS

Nov. 30, 1880.

As a supplement to the remarks of Mr. W. Hunt in a recent number of your journal, criticizing portions of the article on 'The Newspaper Press' in the October number of the *Quarterly Review*, and amplifying the statements of the writer on several matters, permit me to add a few observations relating to partly-printed news sheets. The writer of the article in the *Quarterly Review* states that the originator of these sheets was Mr. W. Eglinton, of Bartholomew Close. This is incorrect. Partly-printed sheets were being supplied to newspaper proprietors several years before Mr. Eglinton embarked in this particular business.

I have recently been in communication with the proprietors of several London and provincial journals on the subject, and the result of the correspondence is that I have no hesitation in asserting that the honour of introducing partly-printed news sheets in this country belongs to a company that was formed in London for the purpose in the year 1850, and which bore the name of the Champion News Company, of which Mr. Hans Buek was the principal member. Before Mr. Eglinton was in business this company was supplying sheets to the *Dover Telegraph*, *Herford Guardian*, and the *Cirencester and Swindon Express*, afterwards amalgamated with the *Wiltshire*

and *Gloucestershire Standard*. By means of the partly-printed newspaper system many small towns now possess journals that would doubtless be unrepresented in the newspaper world had not the system been originated in consequence of the great expense and risk attending the entire production of a journal. By means of these sheets newspaper proprietors are enabled to give their readers as much reading matter as the proprietors of old-established papers, and sheets equal in size. However, it is generally found, when a newspaper has secured a moderate advertising revenue and an increasing circulation, that the partly-printed system is to a great extent a barrier to the further progress of the journal. This arises in consequence of the limited space at the disposal of the local editor, and the fact that the order for the sheets has to be given several days before the parcels are despatched from London. Great inconvenience is thus experienced in supplying extra orders and in meeting demands for copies when events of great local importance transpire. There can be no doubt the present system of partly printed news sheets is capable of great improvement and still further development. As a rule, the intelligence in the best-compiled partly-printed sheet is, comparatively speaking, old news, the most recent items referring to events that have transpired several days before the publication of the paper. Each of the three firms that now supply partly-printed sheets discard dates and days in the reports and the paragraphs they print, so that the majority of readers know not whether they are reading recent or old news. This arises in consequence of utilization of the same news for papers that are published on different days in each week. In justice to advertisers and the proprietors of newspapers that are entirely produced "at home," I think that Messrs. Mitchell & Co. should in future issues of their admirably compiled *Newspaper Press Directory* indicate the partly-printed newspapers from the others. As the partly-printed system has done so much during the past thirty years in giving an impetus to provincial journalism, facts appertaining to its origin cannot be otherwise than interesting to the large number of persons who are directly associated with the press, and the still larger number who place no mere sentimental value upon its history. As a slight contribution towards a complete record of that history, and in the hope that further information will be afforded on the partly-printed newspaper system by others, I have ventured to make these few observations.

W. S. VOLLEN.

TASMANIAN FRIENDS AND FOES.

61, Chandos Street, Nov. 30, 1880.

ALLOW us to refer briefly to one point in the review of Mrs. Meredith's book which appears in your last issue. Your reviewer, in alluding to the coloured plates of certain Tasmanian fishes, most naturally throws doubt upon the vividness of the colouring being true to life. The same doubt presented itself to us when we received the original water-colour drawings, the colours being so remarkably brilliant. Mrs. Meredith, however, informed us—and she is such an admirable observer that on such a subject it is hardly possible to question her accuracy—that when alive the colouring of these fishes quite defied the utmost resources of her paint-box to properly portray them in all their lustre and brightness. We merely reproduced, as closely as the mechanical process would permit, the wonderfully brilliant water-colour drawings placed in our hands.

MARCUS WARD & Co.

"STELLA" (B. A. LEWIS).

ANOTHER of Edgar Poe's rapidly diminishing troop of friends has just passed away, and in a shockingly sudden manner. "Stella," as she desired to be called, the authoress of 'Sappho,

a Tragedy,' now in its sixth edition, 'The Records of the Heart,' the eleventh edition of which work is on the eve of publication, 'The Child of the Sea,' 'The Myths of the Minstrels,' and several other works in prose and verse, died last Wednesday, the 24th of November, at Bedford Place, W.C. She had been seen in the library of the British Museum on Tuesday, the 23rd, apparently in good health, but arrived home in the evening suffering severely. Medical advice was obtained, but so little was danger apprehended that she was left unattended during the night, and in the morning was found dead in her bed. Her many friends in London have been doubly grieved by the fact that her sudden death should have taken place in the very way which, many years ago, she had foreboded in her poem of 'The Forsaken':—

It hath been said—for all who die
There is a tear;
Some pining, bleeding heart to sigh
O'er every bier,
But in that hour of pain and dread,
Who will draw near
Around my humble couch and shed
One farewell tear?

Her funeral took place on Monday, the 29th ult., at Kensal Green Cemetery; there the body will find a temporary resting-place, prior to its removal to Greenwood Cemetery, New York. Mr. Hoppin, Secretary to the United States Legation, was present, as were also several private and literary friends of the deceased, but, owing to no notification of the time and place of interment having been given, many who would have liked to attend were absent.

JOHN H. INGRAM.

A COPY OF 'QUEEN MAB.'

40, Marlborough Hill, St. John's Wood, Nov. 27, 1880.

THE copy of 'Queen Mab' sold by Messrs. Puttick & Simpson was probably bought as a document having a place in Shelley history; both the buyer and the underbidder knew from me that the writing was not Mrs. Shelley's. It will be remembered the Shelley biographer Middleton announced the revision of 'Queen Mab' for publication. Mr. Garnett, who has examined this copy more closely than I have, tells me there is a note against one of the revisions signed "C. S. M.," the initials of Middleton. We may presume, therefore, that it was he who took the pains to make this transcript; but I do not know his handwriting.

H. BUXTON FORMAN.

Literary Gossip.

As the papers have been announcing various sums from 10,000*l.* to 30,000*l.* as the price paid for 'Endymion,' it may be as well to say that Lord Beaconsfield will eventually receive 10,000*l.* It may also be added, for the benefit of the curious, that the novel was begun some ten years ago. Our statement that the subscription amounts to 7,000 copies is, despite assertions to the contrary, correct.

MR. CHARLES MARVIN, the author of 'The Disastrous Turcoman Campaign' and 'Grodokoff's Ride to Herat,' has completed this week a new volume, entitled 'Merv, the Queen of the World, and the Scourge of the Man-stealing Turcomans.' Besides containing a history of Merv and the Turcomans, the work embodies all that has been written by English and Russian travellers about the Turcomans, including an account of Akhal and Merv by General Petrovitch, now governor of Krasnovodak; and a military description of Merv, and the Turkestan march-routes thither, by Col. Kostenko, chief of Kaufmann's staff at Tashkent. None of the latter information has yet been placed before the English reader. Petrovitch's description of a short, easy road from

Askabat to Merv, avoiding Rawlinson's route past Sarakhs, and his account of Russian annexation in Khorassan, are likely to occasion some sensation. Mr. Marvin appends to his compilation an exposition of the Khorassan question, showing that Russia has designs on Meshed as well as on Merv, and that the solution of the Russo-Indian frontier question cannot be accomplished without an English occupation of Herat! Ten maps accompany the work, a Turcoman glossary, and a Turcoman chronology from the foundation of Merv to the present time. Messrs. W. H. Allen & Co. have arranged with the author for its immediate publication.

MR. LAURENCE OLIPHANT'S 'Land of Gilead,' of which we made mention some time ago, will be out next week. It contains an account of the author's recent travels in the Lebanon, and his explorations on the east of the Jordan, with a view to the settlement of Jewish colonies under a scheme of limited liability. The desired concession has not yet been secured from the Porte, but Mr. Oliphant's observations on the much-neglected resources of Palestine will be read with interest. Messrs. Blackwood are the publishers.

THE Hon. Lewis Wingfield has almost completed a romance, the title of which is to be 'The Haven of Unrest.' In this he will try to show the rottenness of the lunacy laws and the evils of private lunatic asylums. With a view to working into his plot (which is more dramatic than that of his previous work, 'In Her Majesty's Keeping') true sketches of character, Mr. Wingfield has been studying carefully in Broadmoor Criminal Lunatic Asylum, and other asylums, public and private, in various parts of the country, and has been shut up daily for many hours with different patients. Arrangements have been made for the appearance of the work in a series of newspapers, English and German. This will retard until next autumn its publication in the customary three-volume form.

We are requested to state that Miss Rhoda Broughton has no connexion whatever with Mrs. Reeves's new magazine, *The Burlington*. A new fortnightly journal will appear on the 6th of January next. It is to be devoted specially to the interests of charities and works of philanthropy. The title of the new paper will be *The Charity Record and Philanthropic News*.

'THE NEW VIRGINIANS,' by the author of 'Estelle Russell,' which Messrs. Blackwood advertise, has, it seems, nothing to do with Thackeray's novel, and is an account of the life of English settlers in the Southern States. The tone of the work is not complimentary to the American eagle.

MESSRS. C. KEAN PAUL & Co. have in the press a 'Guide to the Study of English History.' The first part, which is by Prof. S. R. Gardiner, consists of a sketch of the social and political progress of the country, in which special attention is directed to those new ideas which have from time to time exercised the most marked influence on the development of the nation. The second part, which is by Mr. J. Bass Mullinger, is designed to furnish a concise critical account of the original sources, and also of the best

modern authorities, for our knowledge of successive periods. The object of the whole work is to meet the requirements of those who, having already gone through the ordinary handbooks, are desirous of making the history of their country the subject of more thorough and systematic study.

Lippincott's Magazine is now edited by Mr. John Foster Kirk, author of the 'History of Charles the Bold,' and for many years private secretary to the distinguished historian W. H. Prescott.

A NEW story by the author of 'Ginx's Baby,' &c., will shortly appear in the weekly edition of the *Leeds Mercury*.

THE November number of Robert Weber's *Helvetia* contains an original letter from Goethe to Prof. Hottinger, of Zürich. It was found at Berne amongst the archives of the short-lived Helvetic Government, and is dated 1799.

MESSRS. HURST & BLACKETT have, like Messrs. Blackwood, in the press a work of travel in the Holy Land, entitled 'Our Holiday in the East,' from the pen of Mrs. George Sumner, to be edited by the Rev. G. H. Sumner, Hon. Canon of Winchester, and Rector of Old Alresford. A new novel called 'Fixed as Fate,' by Mrs. Houstoun, author of 'Recommended to Mercy,' &c., will be published this month by the same firm.

THE first volume of a 'History of China,' by Mr. Demetrius Boulger, is announced for publication early in January. It concludes with the fall of the Yuen or Mongol dynasty. The author's principal object is to popularize the subject for the general reader at the same time that the facts are stated in greater detail than in any other history, with, of course, the exception of Mailla's voluminous work. It will be dedicated, by permission, to Sir Rutherford Alcock.

EARLY in February Messrs. Williams & Norgate will publish the first two volumes of a new work by Mr. Gerald Massey, upon which he has been engaged for ten years. It is to be entitled 'A Book of the Beginnings; containing an Attempt to recover and reconstitute the lost Origins of the Myths and Mysteries, Types and Symbols, Religion and Language, with Egypt for the Mouthpiece and Africa as the Birthplace.' The first volume will contain Egyptian Origins in the British Isles; the second Egyptian Origins in the Hebrew, Akkado-Assyrian, and Maori mythology and languages.

MR. GEORGE AUGUSTUS SALA has written an amusing Introduction to yet another annual, to be issued in a few days, 'The Showman's Panorama.' Mr. Sala says:—

"The Showman's Panorama," to begin with, is a reproduction of the choicest cartoons and light lectures wherewith 'The Showman' has for more than two years yielded amusement to an immeasurably large circle; and it may be at once stated that the idea of 'The Showman' originated with Mr. Lathey (otherwise 'Codlin'), whose newsy notions for each sketch in the Show are so happily and divertingly delineated by the clever pencil of Mr. Wallis Mackay. So be pleased to take note, ladies and gentlemen, that both Codlin and Short are the friends in 'The Showman's Panorama.'"

SCIENCE

A Popular History of Science. By Robert Routledge, B.Sc. (Routledge & Sons.)

To write a history tracing the development of the various branches of natural and experimental science in such a way as to be intelligible to the general reader is an undertaking which requires not only a good deal of scientific preparation, but considerable literary tact. If the writer be tempted to follow his subject too far into detail, he may secure the sympathy of the specialist, but the ordinary reader closes the book in despair, if not in disgust. If, on the other hand, he merely skims the surface of his subject, he is sure to bring down the wrath of his scientific friends. It is pleasing to find that Mr. Routledge has skillfully contrived to follow a middle course. On first looking at his book we were inclined to think that he had erred in the direction of popularization. The gilding on the cover and the nature of some of the illustrations produced an impression not favourable to the scientific character of the work. But on carefully examining the volume it became clear that the author possessed a wide and exact knowledge of science. Whatever he happens to be writing about—he is the Cartesian geometry on one page or the Darwinian hypothesis on another—he gains the confidence of the reader by showing that he has a firm grip of his subject. His 'History' is not, of course, to be compared with such a work as Whewell's, but it is, nevertheless, a very useful volume: substantial without being tedious, and attractive without being vulgar or puerile. In the first chapter the writer deals with early Greek science, from Thales to Theophrastus. By the way, we may fairly complain of a little injustice to Theophrastus, inasmuch as he is here mentioned only as a botanist, while in truth his treatise 'On Stones' is the earliest mineralogical work which we possess. Mr. Routledge notices in succession the Alexandrian Greek, the Arabians, and the Medieval schools of science; but, for the rest, the classification is rather obscure. Part of the subject is arranged under successive centuries, from the sixteenth to the nineteenth, and part under the names of epoch-making men, such as Galileo, Bacon, and Newton. In fact, a strong feature in the work is the introduction of short biographical notices of eminent men of science. The author has thus imported into his work an element of human interest, and has found an opportunity for embellishing his pages with a large number of portraits. Although these are not altogether unsatisfactory, it would have been better if there had been fewer of such engravings, and if a little more care had been bestowed upon their execution. In closing the book we do not hesitate to say that any educated reader, without being a scientific specialist, may readily gain from its pages a clear insight into many of the great scientific questions of the day. He will here find, for example, short but sound descriptions of such modern subjects as spectrum analysis, the dynamical theory of heat, the new chemical philosophy, and the doctrine of organic evolution. To an intelligent lad with scientific leanings few books would be more acceptable, or more likely to bear fruit, than Mr. Routledge's 'Popular History of Science.'

OUR FORTHCOMING COLOURED EDITION

THE son of Sir Benjamin Brodie, the celebrated surgeon, and the second baronet of the same name, died on Wednesday, the 24th of November, at Torquay, Devonshire, in the sixty-fourth year of his age.

Benjamin Collins Brodie was born in London in the year 1817. He was educated at Harrow under Dr. Longley, and afterwards took his Bachelor's degree at Balliol College, Oxford, in 1839, and became M.A. in 1842. He was

appointed Professor of Chemistry in the University of Oxford in 1855, and was President of the Chemical Society in the years 1859 and 1860. Mr. Brodie was elected a Fellow of the Royal Society on the 7th of June, 1843, and that body awarded to him the Royal Medal in 1880. In 1862 he succeeded to his father's title, and he was created a D.C.L. in 1872.

In the 'Catalogue of Scientific Papers' published by the Royal Society we find Sir Benjamin Collins Brodie credited with twenty-five important memoirs and papers on various chemical subjects, one of the most important being 'On the Calculus of Chemical Operations,' which was read before the Royal Society on the 3rd of May, 1860. This was a method for the investigation by means of symbols of the laws of the distribution of weight in chemical change, the first part of which occupied seventy-eight pages of the quarto volume of the *Philosophical Transactions*. About a year after this he delivered a lecture before the Chemical Society, in which he gave a very clear abstract of his views on this branch of chemical philosophy. A period of thirteen years was allowed to elapse, when, under the title of 'Ideal Chemistry,' he published a volume which is a philosophical examination of, and an exceedingly clever attempt to establish, the hypothesis to account for the existence of the more simple forms of matter, the laws regulating the combinations of matter with matter, and the existence of matter in space. Prof. Brodie says himself, "This method is quite independent of any atomic hypothesis as to the nature of the material world." "This method may be regarded as a special application of the science of algebra, and in its construction I have been guided by the similar applications of that science to geometry, to probabilities, and to logic." His views may be gathered from the following summary. "We talk of elemental bodies as though they were existing things... but where is hydrogen, or chlorine, or fluorine? They are locked up in such a way that it is only within the last hundred years that the art of the chemist has revealed them to mankind." Prof. Brodie's investigations 'On the Allotropic Changes of Certain Elements,' 'On the Formation of Hydrogen and its Homologues,' 'On the Action of Iodine upon Phosphorus,' and 'On the Reduction of the Metallic Oxides by the Peroxide of Barium,' all of which are published in the *Transactions of the Royal Society*, give strong evidence of the tendency, so strikingly marked in the above extract, of Prof. Brodie's mind towards transcendental physics.

In the *Annales de Chimie* for 1855 he published a 'Note sur un Nouveau Procédé pour la Purification et la Désagrégation du Graphite.' In this he showed that graphite, although unalterable when heated in closed vessels, and in other points resembling the ordinary forms of carbon, differed essentially from them when subjected to the action of certain oxidizing agents, being converted into a peculiar acid—graphitic acid. The importance of this drew considerable attention to the discovery at the time. It was thought, too, to place in the hands of the manufacturer a process for purifying graphite so as to fit it as refined plumbago for the pencil manufacturer. Beyond this the inquiry led to a new determination of the atomic weight of graphite.

We hope we have in this short notice sufficiently shown the exalted nature of Prof. Brodie's mind. He would, had he been subjected to severer training, have become a far-seeing philosopher, and probably have advanced his science, beyond the purely inductive state in which chemistry exhausts itself, to a system of enlarged deductions, from which alone we can hope for any grand discoveries as to the constitution of matter.

THE 'ZOOLOGICAL RECORD' FOR 1880.

MAY I be permitted, with reference to the presumed "extraordinary oversight" on the

part of Mr. O'Shaughnessy in ranging the Batrachia under the heading "Reptilia," mentioned in the notice of the *Record* in the *Athenæum* of November 20th, to point out that it was no oversight at all, as the recorder has followed the plan originally adopted by his predecessor, Dr. Günther, for mechanical convenience in various ways? As regards confusion of the Amphibia and Reptilia in the nineteenth century, the two groups are still ranged by Troschel under one heading in the corresponding continental record of long standing, viz., Wiegmann's *Archiv für Naturgeschichte*. Dr. Peters, whose authority as a herpetologist is unquestionable, in one of his most recent papers (*Monatsschrift Ak. Wiss. Berlin*, March, 1880, p. 305), also ranges under one name, "Amphibien," tortoises, lizards, serpents, and frogs.

E. C. RYS, editor *Zoological Record*.

GEOGRAPHICAL NOTES.

THE subject of the next evening meeting of the Royal Geographical Society, December 13th, will be a paper 'On the Geographical Results of the Afghan Campaign,' by Capt. T. H. Holdich, R.E., chief survey officer during the recent military expeditions. Mr. Leigh Smith's recent discoveries in Franz Josef Land will be discussed on the 17th of January next. A map of his explorations is to appear in the *Mittheilungen*.

'The Voyage of the Vega,' giving an account of Baron Nordenskiöld's experiences and observations in the accomplishment of the North-East Passage, is now in the press, and will be published in Swedish, at Stockholm, as a handsome work, containing several hundred illustrations besides maps and engraved portraits. The work will be translated into English by Mr. Alexander Leslie, of Aberdeen, who is the author of a volume giving an account of the previous voyages of the well-known Swedish arctic and Arctic explorer. An edition in French will be published by Hachette & Co., Paris; one in German, by F. A. Brockhaus, Leipzig; one in Danish, at Copenhagen; one in Finnish, by the Finnish Literary Society; one in Polish, at Warsaw; a Dutch version, at Amsterdam; a Spanish, at Barcelona, and one in Italian, at Milan. Negotiations; it is understood, are also in progress for a Czech edition.

It has been finally resolved by the General Committee of the Palestine Exploration Fund to complete the survey of the Holy Land by extending it to the east of the Jordan. An expedition will be organized and sent out as soon as the Committee can make arrangements.

The success of Dr. Lenz's journey to Timbuktu (*Athen.* No. 2767) is considered mainly attributable to his having secured for his travelling companion Hadj Ali, nephew of Abd-el-Kader. Major Laing was the first to reach Timbuktu in 1826, but he was murdered, and two years later M. René Caillié was the first to bring an account of it to Europe, while Dr. Barth spent some months there in 1853-4. Dr. Lenz, it will be remembered, was originally commissioned by the German African Society to carry out explorations, chiefly of a geological nature, in the Atlas Mountains. Dr. Lenz reached Medina on the 2nd of November. He is returning via Senegal, as his life was threatened should he attempt to return by the way he came.

Dr. Junker is reported to have reached the residence of King Ndoruma, in the Niam-niam country. He writes hopefully of his chances of reaching Adamaua, a country far to the south, said to be inhabited by Mohammedans.

With reference to the note in our last issue on the subject of Dr. Matteucci's expedition to Central Africa, it may be well to mention that a telegram has reached Alexandria to the effect that Dr. Matteucci has succeeded in traversing Wadai, and is making his way north to Tripoli. Lieut. Massari is presumably with him, but Prince Giovanni Borghese, who bears the expenses of the expedition, is on his way back to Cairo.

Mr. Pinkerton, an agent of the American Board of Commissioners for Foreign Missions, has lately gone from British South Africa to found a mission station in the mountainous region near Tsamatahama, in Umsila's country. Should his expedition prove successful we may expect a large addition to our knowledge of this little-known but interesting region.

A rumour has reached Havre, where she was equipped for her voyage, that the American Arctic exploring vessel *Jeannette* has been totally lost, after having been cut through by the ice. The information had been obtained from natives, and brought to Petropaulovsk by a vessel returning from the whale fishery, and thence it was conveyed to Hakodadi. Though the disaster is by no means improbable, the news, of course, requires confirmation.

Mr. Oswald J. Cattley, the first Englishman to trade with Siberia via the Kara Sea, has just left England to undertake an overland journey to the Obi Gulf. His object is to make preparations and arrangements for a regular trade next summer through the Kara Sea with the Siberian river system. Mr. Cattley contributed an interesting letter on this subject to the October number of the *Royal Geographical Society's Proceedings*.

The Director of the Magnetic and Meteorological Observatory of Zi-ka-wei, China, has for some time endeavoured to associate a large number of stations in observation of weather and of storms, taking for example the systematic method of the Weather Department of the United States Government, and of the Meteorological Office in this country. In the May number of his monthly *Bulletin* he makes known that forty-four stations are now in co-operation, twelve of which are the principal lighthouses on the coast of Japan. From the observations already accumulated a remarkable similarity is found between the storms of the North Atlantic and of the North Pacific; the general direction of the one as of the other being from west to east with a slight deviation to north east, and their range comprised between the thirtieth and fiftieth parallels. Moreover, the direction of Chinese typhoons corresponds to that of Atlantic hurricanes, namely, from south to north. With East and West engaged in the same good work we may hope that our knowledge of the meteorology of the northern hemisphere will be largely increased and rectified. The observations made at the stations above referred to are discussed at Zi-ka-wei, and with every monthly *Bulletin* will be published a chart showing a portion of the track of each storm observed.

SOCIETIES.

ROYAL.—Nov. 21.—The President in the chair—Mr. Beresford-Hope was admitted into the Society; the Master of the Rolls was elected a Fellow.—The following papers were read: 'On the Chemical Composition of Aleurone Grains, II,' by Mr. S. H. Vines; 'On the Ossification of the Terminal Phalanges of the Digits,' by Mr. F. A. Dixer; 'On a Sun-spot observed August 31st, 1880,' by Mr. J. N. Lockyer; and 'On Methods of preparing Selenium and other Substances for Photophonic Experiments,' by Prof. G. Bell.

Nov. 30.—Anniversary Meeting.—The President in the chair.—The report of the auditors, showing a satisfactory balance-sheet, was presented.—In delivering his address, the President stated that in the past session more papers had been sent in for reading than in any previous session; that the change in the hour of the Society's ordinary meetings from 8.30 P.M. to 4.30 had met with general approval and increased the attendance; that in the administration of the Government Fund of £4,000, "one of the points which is perhaps beset with the greatest difficulty is that of the so-called personal grants"; that the Royal Commission on Accidents in Coal-Mines are still collecting evidence and trying experiments, among which is blasting rock and coal by methods which will check the production of flame; that the volume of zoological memoirs of the Challenger expedition will shortly be published; that preparations are already being made for observing the transit of Venus in 1882; and that the longitude of localities in Australia is to be determined by connecting one of the observatories, probably Adelaide, with Madras.

give some considerable aid towards synchronising the early civilizations of Troy, Mycenæ, Cyprus, and Attica. The book has claims as genuine on the attention of the admirers of the masterpiece of Greek poetry for its own sake as on the respect of those students who, indifferent to the charms of the noblest of ancient poems, turn eagerly to scrutinize new illustrations of a stage in the struggle of "unaccommodated man" to earn the title of a tool-making animal.

The sympathetic interest which his labours excite justifies Dr. Schliemann in prefixing an autobiographical sketch. The story of his life would have been well worth telling, even if his unselfish enthusiasm had been disappointed at Mycenæ and Ilium as it was at Ithaca. It is the story of a self-made man, who started from something like indigence, and acquired rapidly a considerable fortune; but also of a self-educated man, who pursued knowledge concurrently with fortune, and prized both chiefly as means for realizing an early dream of liberal ambition, and who has realized it while yet well on the better side of the grand climacteric. Mere industry and resolution and sagacity even when conjoined with fervour do not compass all this without some aid from exceptional endowments; and one of these certainly was a marvellous facility in acquiring languages. The style of this book is throughout Dr. Schliemann's own. The charm which relieves and enlivens the recital of the progress of the works, and the descriptions of the numberless objects found, is due to a frankness and earnestness that gain upon the reader, who, so far from being offended by intrusive egotism, may well be disappointed that the portrait which should ever accompany an autobiography has been withheld. As we read chapter after chapter of equable and spirited exposition, it comes upon us as a surprise to find from the essay of Dr. Virchow that the disinterested excavator was at one time exposed not merely to a perverted depreciation of the value of his startling discoveries, but to a charge so irritating as direct imputation of imposture.

The contributions of Dr. Virchow to the work of his friend are a preface, an appendix of great interest on Troy and Hissarlik, and another on Medical Practice in the Troad—an experience forced upon him ever increasingly after he had given relief to some of Dr. Schliemann's workmen. It is interesting to find that the habits of sober observation of the accomplished physicist and naturalist confirm the conclusions upon which Dr. Schliemann seemed to rush with such hasty enthusiasm as to awaken mistrust.

The basis of all discussion about the early condition of the plain of Troy is the map of Troas, from the survey of Graves and Spratt, 1840, revised and completed by Emile Burnouf, 1879, supplemented as it is by special local descriptions. The Menderes river, the ancient Scamander, issues from the mountains into the plain of the Troad about seven miles from the line of coast between the promontories Sigeum and Rhœteum. As it approaches the sea it runs so close to the line of western heights as to leave no intermediate plain of any consequence, and thus falsifies all the Homeric local indications, which give space for the ships and camp of the Greeks and the conflict of the

armies on the west of the Scamander. At present we miss also the confluence of the Simois mentioned by Homer, who would thus appear to have known nothing of the locality personally, and to have owed nothing to either hearsay or genuine tradition. But the investigations of Dr. Schliemann and his friends make it clear that the river has changed its course and how it changed it; that it originally followed a channel on the eastern side of the plain, received the Simois below Ilium, and discharged by the eastern promontory of Rhœteum. The extreme interest of this conclusion lies in its vindication of the familiarity of Homer with the scene of his poem; it provides sufficient extent of shore west of the embouchure of the Scamander for the fleet to be hauled up, or rather to be described as hauled up, and for the camp, a fair battle-field on the same side of the river, and another eastward below the walls of Ilium, between the Scamander and the Simois just above their confluence. But it may seem futile to endeavour to reconcile the topography with Homer if Homer is inconsistent with himself; and this to a certain extent he is, though not quite so far as Dr. Schliemann himself is prepared to admit. Priam, on his way from the city to the camp of the Greeks, passes the river at a ford (xxiv. 351, 692). When Hector has driven the Greeks back within their wall, his army bivouacs between the Scamander and the ships (viii. 560); and when he is disabled by Ajax in the battle near the Greek wall, he is taken, on his way to the city, to the same ford and laid on the river bank (xiv. 433). When Patroclus has driven back the Trojans beyond the trench, he turns those who were foremost back again, and coops them "between the ships, the river, and the high wall" (xvi. 394). This must be the Greek wall, not that of Troy, as interpreted by Dr. Schliemann (p. 92), for otherwise Troy would be on the same side of the river as the Greek ships. But then, in the course of the battles, as fortune fluctuates, the Greeks go backwards and forwards over and over again between the ships and up to the city wall, and no mention whatever is made of crossing the river.

In the battle, which pauses for the meeting of Glaucus and Diomed, the Trojans had been driven back to the city (vi. 74), and it is quite consistent, therefore, that the fight should be described as raging between the Xanthus or Scamander and the Simois (vi. 4). Nothing, it is true, has been said of the passage of the Scamander, but the seeming neglect is no doubt due, in this case as in the others, to poetical licence; the poet chose to ignore the river here altogether, as he chose to make the most of it when he prepared a striking adventure for Achilles and depicted him as contending with it in sudden flood. Homer deals with space as unscrupulously for his purposes as with time, when, after a day unconscionably long, he represents the sun as only setting at last in consequence of being hurried by the wife of Jove. The characteristics of the stream lent themselves to such arbitrary treatment. "Although the Scamander has a large volume of water in winter and spring, it is in the dry season generally reduced to a very shallow brook." Indeed, when rain in the mountains, in April and May, melts the snow

unusually early, in August and September there is no flowing water whatever. We have here a natural suggestion of the burning up of the river, and consequent distress of its fishes, by the fire of Hephæstus (xxi. 363). On the other hand, Homer must be vindicated from one charge of inconsistency which Dr. Schliemann thinks himself bound to admit respecting the position of the tumulus of Ilium. The position of this as marked on the map would have been on the left of the original course of the Scamander; but it has no claim to be brought into the argument; "the shaft sunk into it gave no proof of its claim to be a sepulchre; it rather appears to have been a mere hill of river sand." Homer, indeed, only refers to the tumulus as at most a low mound with a stèle upon it, from behind which Paris wounds Diomed with an arrow, while still near enough for an interchange of taunts (xi. 372-80). We are thus not called upon to identify it anywhere; but it is of more importance to show that it had a definite position in the scene as conceived by the poet. In two allusions (xxiv. 349, ii. 369-379) it is distinctly placed on the right of the river; and that it is from his position by it there that Hector despatches the luckless Dolon on his night expedition (x. 415) is quite consistent with his having previously held a council of war in the midst of the battle-field beyond the Scamander (viii. 490). The occasions are different, and Dr. Schliemann's difficulty comes from confusing them.

But Prof. Virchow expresses himself as more surprised at the reflection of the general characteristics of the country than even at the proofs of familiarity with the plain of Troy itself:—

"I must say I think it impossible that the Iliad could ever have been composed by a man who had not been in the country of the Iliad... In the Iliad we are struck on the one hand by the truth of the general impression of what is an extensive district, and on the other by the number of distinct views which present to us ever fresh spots of the landscape. I do not refer merely to Homer's oft-noticed characteristic description of all objects by means of short and apt distinctive epithets, as 'Ida rich in springs,' 'the eddying Scamander,' 'the windy Ilium,' but far more to his almost surprising knowledge of the meteorology of the district, of the Flora and Fauna, and the social peculiarities of its population. Three thousand years have not sufficed to produce any noteworthy alteration in these things."

ANY FOR THE HURRY

The Story of Prince Hildebrand and the Princess Ida, by Major T. S. Secombe, with Illustrations by the Author (De La Rue & Co.), contains verses of a romantic and humorous sort, and neat and spirited designs in outline. The book will suit young girls.—*Northern Fairy Tales*, Illustrated (Samson Low & Co.); *The Favorite Album of Fun and Fancy*, with Illustrations by E. Griset and Others (Cassell & Co.); *Tim Trumble's "Little Mother"* (same publishers); *Pictures to Paint for Little Folks* (same publishers); and *The Natural History Series*, consisting of eight little gaudily-bound books (Griffith & Farran), all deserve praise. The last contains many spirited little woodcuts by Mr. H. Weir. The 'Album' is much enlivened by numerous designs of a highly amusing and energetic character by M. Griset. These alone should attract all whom they may concern.

Messrs. G. Routledge & Sons have published

Little Buttercup's Picture Book, which contains numerous woodcuts of cats and dogs, sketches of laughable character, and legendary illustrations of 'Tom Thumb' and the like. Some of these things are pretty, others are silly. The cover is original, and consists of buttercups printed in colour on a blue ground; if it were not for the figure of a boy reading, which is not decorative and is quite out of proportion to the flowers, the design would be an example of good taste. The same publishers send us *Rondelet's Singing Quadrilles*, with music by M. B. Foster, and *Children's Singing Lancers*, with music by L. N. Parker, the whole cleverly illustrated by Mrs. Staples, Mr. A. C. Courbould, and Mr. A. D. Longmuir. The music is very cheerful and easy. The cover is stupid. *What the Blackbird Said: a Story in Four Chirps*, is sent by the same firm. The tale is told with taste, animation, and tact by Mrs. F. Locker, although her narrative is not free from "goodness." There are four illustrations, drawn on wood by Mr. R. Caldecott. As pieces of draughtsmanship they have considerable merit, being careful and solid even to hardness and dryness, and the designs are full of spirit and excellently conceived; the background of the frontispiece, comprising a garden wall with a gate and foliage, could hardly be better than it is. The silhouette of the blackbird in the foreground is capital. These cuts lack "colour." *Little Wide Awake Picture Book*, by Mrs. S. Barker, has a hideous cover, but it is surpassed in vulgarity by the cover of *Prince Darling's Story Book*. Both of these books come to us from the above-named firm. The former, with a good deal of pictorial trash, contains a few superior cuts, such as 'Good Resolutions,' p. 159, 'Granny and Baby,' p. 41. There are many pretty little verses which would suit older members of the human race than those who affect picture books. Here are the thoughts, not of children, but of adults about children. The 'Story Book' contains more than three hundred illustrations to four legends translated from the French. Many of the cuts are extremely good. The stories are of the legendary and romantic kind required.

An abominable cover does injustice to Messrs. Cassell's *Familiar Friends*, by O. Patch, illustrated with numerous capital woodcuts of animals. Of these may be mentioned the truly humorous and pathetic group of dogs, "in a strange home," on p. 115, a touching "study" in the Dogs' Home. 'Nobody's Dog,' on p. 112, is a heartrending picture. The "friends" are all domesticated animals, ranging from cats to guinea pigs.

MIDIANITE AND HITTITE INSCRIPTIONS.

Tristram, Nov. 24, 1880.

CERTAIN accidents and occupations have prevented my noticing at an earlier date two communications to you which possess a peculiar interest. The first is from Prof. W. Robertson Smith (No. 2734, March 20th); and the second, in the next number, is from the Rev. A. H. Sayce. Both treat of inscriptions from Taif, and both determine them to be Egyptian.

I have nothing to say against the theory of Nilotic origin; but I would point out the identity of many characters with those of the inscriptions in 'The Gold Mines of Midian' (pp. 209 to 213). Compare the circle, plain and bisected, simple and ending with one, two, or three tails; the figure called in heraldry a "label," with and without the central leg; the cross and the trident, both of many varieties; the divided parallelogram; the π with detached perpendicular, generally converted to a horizontal; and the stone-hatchet, by which the hieroglyphs denote "Neter" (a god).

I supposed these epigraphs to be Nabathæan. Should other finds confirm the suspicion of their Egyptian origin, they will prove that the old Nile dwellers extended through Midian, north and south, to El-Hijar and to Yemen.

Allow me to offer a short personal explanation. Mr. Hyde Clarke remarks (*Journ. Anthropol. Inst.*, May, 1880, p. 374) upon the Hittite inscriptions that he had at once determined them not to be "cattle-marks, as proposed by Capt. Burton." What I said and repeated in print was ('*Unexplored Syria*, vol. i. p. 341): "My conviction is that the Hamah inscriptions form a link between picture-writing and alphabetic characters; and I would suggest that the most feasible way of deciphering them would be by comparing them with the wusum (brands) of the several Bedawi families." This is a very different thing: neither my lamented friend C. Tyrwhitt-Drake nor I fancied that mere cattle-marks would be cut in cameo upon the hardest basalt. I added instances of an old and forgotten alphabetic form surviving amongst the Anesh of North-Central Arabia.

In conclusion permit me to congratulate Mr. Dunbar Heath for the admirable acumen which has supplied the "Hittite hieroglyphs" with a syllabary; and to hope that by future studies he will compel scholars to accept his system of transliteration. I would also request him, in case he should republish his 'History of the Hittite Inscriptions' (*Pal. Expl. Fund.*, Oct., 1880), kindly to refresh his memory with a glance at 'Unexplored Syria' (vol. i. pp. 341-42).

RICHARD F. BURTON.

MESSRS. CHRISTIE, MANSON & WOODS sold on Saturday last the collection of drawings and pictures formed by the late M. His de la Salle. The following prices were realized for the most important lots:—Drawings.—T. Gericault, Studies for the Race of the Barberi in Rome, 11. 1s.; Study of a Female Figure, in colours; on the reverse, a Nude Male Figure, 7s.; a Soldier on Horseback, probably after Carl Vernet, and Sketch for the 'Chasseur de la Garde,' 13s.; an Oriental with his Horse, and Study of the Picture of 'Diligence,' 6s.; Studies of Groups for the 'Wreck of the Méduse,' 4l. 15s. C. N. T. Charlet, Standard Bearer of the Chasseurs de la Garde, and Study of a Man holding a Child in his Arms, 10s. Decamps, Sketches of Oriental Subjects, and a Carnival Scene, 1l. 10s. N. Poussin, The Nupture of Jupiter, 16l. 10s. F. Goya, A Man playing the Tambourine, 1l. 5s. A. L. Girodet-Trioson, Four Studies of Nude Figures, 5l. 10s. Charlet, Sapeur de la Garde Nationale, 1l. 10s.; Study of an English Peasant, 10s. 6d. Gericault, Studies of Horses for his well-known lithograph, 'Le Maréchal-Ferrant,' 5l.; another Study for the same, 6l.; Study of a Dray Horse, on the reverse Sketches of London Sweepers, 7l.; The Coal Wagon, study for 'Adelphi Wharf,' Sketches on the reverse, 1l. 1s.; Portraits of the Wife and Children of the Shoemaker at whose house Gericault lived when in London, 4l. 10s. Pictures.—R. P. Bonington, A View in the Pyrénées, 52l. 10s.; Gil Blas in the Study of the Archbishop of Toledo, 10l. 10s. N. T. Charlet, A Soldier of the First Republic, 20l. T. Gericault, Horse Race in Rome, 5l. 5s.; Horses and Grooms, a sketch painted during his stay in England, 4l.; Head of Belshazzar, a copy after the painting by David in the Louvre, 2l. 2s.; Head of a Negro, 2l. 2s.; A Lion, a study from the life, 11l. 11s.; A Horse in a Stable, 5l. 5s. T. Rousseau, Landscape, Sunset, 73l. 10s. Rembrandt, Study of a Naked Woman, 200l. Sandro Botticelli, The Holy Family, 357l. Bernardino Luini, The Nativity, 215l. Francesco Mantegna, The Resurrection, 204l. L'Ortolano, The Adoration of the Kings, 106l. A different property—Otto Marcellus, Flowers, Insects, and Reptiles, 11l. 11s. Lubernietzki, The Senses (set of five), 106l.

The His de la Salle collection of Cinquecento and later medallions, plaques, friezes, antique and Renaissance bronzes has just been dispersed

under the hammer of Messrs. Sotheby, Wilkinson & Hodge, at prices much beyond the average. We quote the following:—Lionel of Este, with bust of the Duke of Ferrara, by Pisano, 25l. 10s. Lionel of Este, by the same artist, 80l. Lucretia Borgia of Este, Duchess of Urbino, 51l. Gonzaga, Marquis of Mantua, 21l. Malatesta Novello, by Pisano, 41l. Malatesta, with female seated, by Matteo di Pasti, 32l. 10s. Malatesta Isotta de Rimini, 40l. Piccinino, commander at Perugia, by Pisano, 81l. Alphonso of Aragon and Sicily, by Hierimio, 31l. Alphonso II. of Aragon, by Guaccolotti, 63l. Victorinus Feltr, by Pisano, 71l. Visconti, by the same, 59l. Alberti, inventor of the camera obscura, by Mazzuchelli, 89l. Mahomet II., by Bertoldo of Florence, 67l. Pius de la Mirandola, by Petreccini, 75l. Boldo, by himself, 40l.; another specimen, with bust to left, 36l. Sforza, fourth Duke of Milan, by Sperandio, 96l. Rario Sforza, Lord of Forlì, 120l. Santucci of Urbino, Bishop, by Guaccolotti, 50l. Sixtus, bust to left, 30l. Savanarola, hand issuing from the clouds, holding a dagger, 26l. Julius II., Cardinal Bishop of Ostia, 36l. Julius II., by Caradosso, 52l. 10s. Innocent VIII., by Pollaiuolo, 30l. Clemens VII., 29l. Pius III., bust to the right, 67l. Bentivoglio, by Sperandio, 125l. Tartagni, by the same, 80l. Carbone, poet, by the same, 159l. Vecchiotti, 130l. Tornabuoni, 80l. Albiza, wife of the preceding, 141l. Sarzanella, by Sperandio, 63l. Salvati, 152l. Cardinal Grimani, 27l. 10s. Magno of Venice, by Pomello, 43l. Stefano Magno of Venice, by the same, 110l. Giovanni Emo, by the same, 45l. Jacoba Correggia, by the same, 36l. Averoldus Altobellus, 81l. Piramini, bust to left, 70l. Astallia Diva Julia, 91l. Aretno's Wife and Daughter, 41l. Cosmo II., 29l. Louis XII., rex, arms of Brittany, 140l. Francis I. of France, in silver, 70l. Henri Quatre and Mary de Medici, 36l. Cardinal Richelieu, by Warin, 31l. 10s. Mommo, Doge of Venice, by Dupré, 31l. 10s. Charles Quint, of German work, 45l. Philip, son of Charles Quint, 30l. Faustina, sen., nearly full-faced, 43l. From among the plaques and bronzes the following may be deemed worthy of note: Madonna and Child, by Moderno, 36l. Judith placing the Head of Holofernes in a Bag, 101l. A frieze, with female on her knees before a saint, 120l.; the companion, 124l. Bacchante assaulting Silenus, 50l. An actor, 47l. The Olympic Zeus, 44l. Venus, semi-nude, 38l. Venus dressing her Hair, 70l. Camillus, the celebrated general, 50l. A Faun, wanting an arm, 111l. Greek Comedian, in sheep's skin, 220l. Athleta, in the act of running, 30l. Statuette of Hermes, 31l. Head of a Mule, with silver eyes, 75l. Hermes, holding up his right hand, 110l. Satyr, with fruit, 42l. Female bust, 46l. Naked man, seated, 40l. Antique head of the Olympian Zeus, 71l. Bust of a Roman soldier, 30l. Female head, 31l. A youth, plucking a thorn out of his foot, 46l.; another specimen, 33l. Laïs emerging from the Bath, 70l. Alcides, with club, 81l. Alcides killing Anteus, 125l. Alcides shooting an Arrow, 44l. Youth seated on a rock, 41l. Semi-nude female seated on a rock, 152l. Roman seated, 66l. Figure of Pomona, 60l. Figure of Flora, 30l. A Faun wrestling, 45l. Dying Gladiator, 37l. Farnesian Faun, 49l. Pomona, finely draped modern statue, 100l. The God Pan, with horns, by Riccio, 154l. Cinquecento bronze statue of a nude female figure diademed, 170l. The sale was numerously attended by English and foreign amateurs, including spirited competitors from France and Germany. The 448 lots produced in the aggregate 9,709l. 3s.

Five-Fit Society.

THE annual elections of officers and distribution of medals to the Students of the Royal Academy will take place on the 10th inst. at Burlington House.

The private views of the Winter Exhibition of the Society of Painters in Water Colours and of the Institute of Painters in Water Colours are appointed for to-day (Saturday); the galleries will be opened to the public on Monday next.

After this week the public will be admitted after noon to the National Gallery on the students' days, Thursdays and Fridays, on payment of sixpence each person, on the plan which has been found valuable at South Kensington. As the practice of closing the Gallery during the month of October has been abandoned, the public will now have much more frequent access to it than formerly. The public is largely indebted to the efforts of Mr. Henry Wallis and a few others who followed him for these concessions.

From circumstances beyond the control of the Council, the Report of the Brading Villa Committee was not laid before the Society of Antiquaries on Thursday evening last.

Mr. E. WALFORD has ceased to be connected with the *Antiquary*, which he has edited since its commencement.

The French papers announce the death, on the 20th ult., of M. Charles Timbal, which followed a severe surgical operation. Born in Paris in 1822, he studied under Drolling, and made his first appearance in the *Salon* of 1847. In 1848 he produced 'La Vierge et Madeleine au Calvaire.' This work was followed by 'L'Agonie du Christ aux Oliviers,' 'Résurrection de la Fille de Jaire,' 'La Vierge au Prétoire,' 'Jésus montant au Calvaire,' 'Savonarole,' 'Les Funérailles,' 'L'Eglise Triomphante,' and 'La Présentation de la Sainte Vierge au Temple,' which is in the church of St. Etienne-du-Mont. This painter decorated a chapel in the church of St. Sulpice; he obtained a second class medal in 1848; two *rappels* in 1857 and 1859; a first-class medal in 1860; the Legion of Honour in 1864. He was fortunate in forming a considerable and very curious collection of ancient works of art, pictures, enamels, ivories, and jewellery, which he sold to M. G. Dreyfus. It is said that he was moved to part with these treasures by the siege of Paris and the fight with the Commune. A second collection was made by him, which is said to be richer than the former one.

A FINE bust of a child in marble, Italian work of the fifteenth century, has been placed in the Salle de Michel Ange, Louvre.

It is reported that the Baron Charles de Rothschild, of Frankfurt, has lately added to his collection a superb cup of silver gilt, a marvellous work of Jannitzer, the price of which, it is said, was 750,000 francs.

DR. HUMANN—he has been made a Doctor for his discoveries—has unearthed at Pergamus a marble statue of Athens, headless, but retaining both its arms. Fragments of the Gigantomachy continue to be found.

MR. ALFRED MARKE, of Long Ditton, the Hon. Sec. of the Society for Photographing Relics of Old London, writes to us:—"Many of your readers will be interested to learn that the famous 'Sir Paul Pinder,' in Bishopsgate Street, will before long be pulled down, the house having, with others, been bought by the Metropolitan Free Hospital as the site of a new hospital. This public-house is the last remaining relic of the splendid mansion built by Sir Paul Pinder at about the end of the reign of Elizabeth and the early years of James I. The ceilings in this and the adjoining houses to the south, pulled down four years ago, were described by the Rev. Thomas Hugo, in his admirable paper on the Ward of Bishopsgate, as 'some of the most glorious ceilings which our country can furnish.' The South Kensington Museum possesses the ceilings removed from the adjoining houses, and I hope may acquire that still remaining in the 'Sir Paul Pinder,' as well as the admirable and thoroughly characteristic external woodwork of what Mr. Hugo called

'by far the finest edifice of the kind in London.' I may add that for the present the house will, I believe, be freely shown to any one interested in antiquities."

It has been officially announced that the pictures to be exhibited in the next *Salon* shall not exceed 3,000 in number, about a quarter less than the number which swarmed the world this year. M. E. About has shown much good sense in proposing that the best 500 paintings shall be set apart in a single room or rooms. A committee was appointed to consider this merciful proposition. Experience shows that selection is absolutely indispensable and inevitable. The only question is whether a more or less educated committee shall make a selection for the benefit of the public, or each visitor shall pick for himself, the operation of choice being thus performed some hundreds of thousands of times. It would be better for everybody, especially for the painters of bad and indifferent pictures, if public exhibitions were reduced to half their present dimensions, and occurred about half as often.

MUSIC

THE WEEK.

MRS. MAJESTY'S THEATRE.—'Maria di Gand.'
CRIVAT PALACE.—Fifth Saturday Concert.
ST. JAMES'S HALL.—Mr. Cowen's Second Concert.

DIFFICULT as the position of an opera Impresario must of necessity be in many respects, no extraordinary foresight would seem to be required in the selection of novelties likely to have a beneficial influence on the managerial treasury. For years the current of popular opinion has set so strongly against new works based on the conventional lines of Italian opera, that it would appear comparatively easy to avoid mistakes. The successes of the past twenty years, such as 'Faust,' 'Lohengrin,' 'Carmen,' 'Rienzi,' 'Mefistofele,' 'The Taming of the Shrew,' 'Aida,' and perhaps one or two others, have been operas in which increased dramatic interest, orchestral colouring, the abandonment of stereotyped forms, and greater unity between music and drama, are more or less conspicuous. Many masterpieces of modern musicians are still unknown in London, any one of which, it might be confidently predicted, would handsomely repay the cost of production on an adequate scale. Leaving Wagner out of account, the time is surely ripe for one of the works of Hector Berlioz; or, if this be considered overweening ambition, Gounod's 'Polyeucte' and Goetz's 'Francesca di Rimini' are ready to hand, as are also the scores of Boito's talented countrymen, Ponchielli and Franco Faccio. Public taste having indicated with tolerable clearness the course to be pursued, the production of such an opera as Signor Tito Mattei's 'Maria di Gand' at Her Majesty's Theatre would excite surprise were it not that opera managers are sometimes swayed by other considerations than the simple laws of demand and supply. But we have no right to take into account any such considerations, and, viewed either from an art or a commercial standpoint, Mr. Armit's policy is wholly indefensible. 'Maria di Gand' being destined beyond all question to a brief existence only on the stage, it would be a pointless task to devote more space to its description than is necessary as a mere matter of record. The title may be suggestive to some of Mary of Burgundy, who

played a prominent part in the troublous history of Ghent; or perhaps of Maria, sister of Charles V. Neither of these, however, is the heroine. The librettist, Signor G. T. Cimino, has taken his ideas from Sardou's play, 'La Patrie,' in which the principal female figure is Donna Dolores. The marital relations of George of Ghent and Mary—the Count Rysoor and Dolores of the original—and the guilty love of the latter for Richard Orley (Karloos van der Noot in Sardou), form the motive of the opera, the oppression of the Flemings by the notorious Duke of Alva being introduced merely for spectacular reasons. The duke himself, a terrible personage in history, is a mere lay figure, and even the principal characters are drawn with such a feeble hand, and speak in such commonplace language, that it is impossible to feel the slightest interest in their movements. In other words, the book is of the old flaccid type, as if nothing had been written and nothing said concerning the necessity for vital improvements in the literary portion of the lyric drama. If the statement be true, however, that the work is already twelve years old, this weakness is to be accounted for to some extent. The opera was tried at St. George's Hall two years ago, and has since then undergone extensive revision and elaboration at the hands of the composer, with the object of rendering it more suited to the tastes of present audiences. But no amount of patch-work will serve to make a work acceptable which is grounded on false principles and written in a worn-out style; nor will it give vitality to music in which freshness of idea is conspicuous by its absence. Remembering that Signor Tito Mattei is the author of some charming songs and agreeable piano pieces, the complete want of individuality in 'Maria di Gand' is surprising. Now it is Donizetti or Rossini, now Verdi, and now Meyerbeer, under whose influence the composer illustrates the subject-matter before him. But for a single phrase, or even a harmonic progression, to strike the ear with the force of novelty, we listen in vain from the first bar to the last. It must be allowed, however, that if the music is wholly without interest, it is also without offence. Signor Tito Mattei does not seek to cloak his poverty of invention by adopting a misty and confused style of utterance, and for thus avoiding the besetting sin of many modern composers he deserves approbation. He writes easily and naturally, apparently quite content to follow humbly in the footsteps of greater men. He expresses strong emotion by the means generally thought to be appropriate in Italian opera, and his melodies would be pleasing if they were not so full of reminiscences. Nothing in the first, second, or fourth acts stands out with sufficient prominence to merit individual comment. In the third act there is a march, based on a bright and tuneful subject, and, with the usual adjuncts of a military band and crowds of supers on the stage, the *ensemble* of this scene is effective. The *finale* of the act is undeniably well written, though its pattern is very conventional. With this exception the concerted music is weak, the part writing being of the simplest. Signor Tito Mattei's orchestration is superior to that of Bellini and Donizetti, and approaches nearer to that of Meyerbeer and

Gounod. But of the subtle effects to be gained by peculiarities of tone colouring he apparently knows little or nothing; for example, the passages allotted to the corni inglese and the bass clarinet would be equally appropriate if played by any other instrument of similar compass. The performance at Her Majesty's Theatre is worthy of praise. New and effective scenery has been painted, and the *ensemble*, if not of striking merit, is quite efficient. Madame Zacchi is vocally and dramatically equal to the title rôle, which is not a very important part, the principal solo being excised. Signor Runcio, by far the most capable tenor in the company, gives full effect to the character of the proscribed Richard Orley, and Signor Aldighieri makes the most of the injured husband, George of Ghent. Other parts are satisfactorily filled by Mdlle. Barnadelli, Signor Ordinas, and Signor Bonetti. But when everything that is possible has been said in favour of 'Maria di Gand' and its performance, there remains the question, Why was it produced? It will serve one useful purpose in enabling us to estimate the advance made since the time when operas of this kind were considered the highest form of the lyric drama; and the comparison may afford some ground for a feeling of congratulation, for which Mr. Armit may be thanked. But the pause must not be too prolonged, and it will be to the general advantage if progress is quickly resumed.

M. Saint-Saëns's Concerto for violoncello in a minor, which was performed for the first time at the Crystal Palace concerts last Saturday, is not a work which will add to the reputation of its composer. Like all M. Saint-Saëns's music which we have heard, it is very cleverly constructed, and contains points of considerable interest, but the able French musician in his experiments in new forms often destroys the unity of his work as a whole. His violoncello concerto, which "G." in the analytical programme, correctly describes as being rather a *concertino*, suffers from an effect of patchiness, in spite of the fact that the theme of the first movement is reintroduced in the *finale*. The theme itself also is of no great musical value, having a suspicion of dryness about it. The best part of the work is certainly the *allegro con moto* which takes the place of the usual slow movement; this is graceful and piquant, thoroughly French in style, and charmingly orchestrated. For the rest of the concerto it is impossible to care much. The very showy solo part was played by M. Hollman, solo violoncellist to the King of Holland, who on this occasion made his first appearance at the Crystal Palace. M. Hollman has a remarkably powerful tone, which in a small room would probably sound coarse, but in the large concert-hall at Sydenham was singularly full and sonorous. His intonation is good, and his execution clear and finished. A second novelty at these concerts was a short Adagio for violin and viola *soli* , accompanied by the basses, from one of Mozart's *Divertimenti*, recently published for the first time in the complete edition of the composer's works now being issued. The movement is full of its author's characteristic flow of melody, but is not otherwise very remarkable. The solo parts were excellently played by Messrs. Jung and Krause. The orchestra

gave very finely Beethoven's Overture to 'Coriolan' and Brahms's Symphony in c minor; Mr. Edward Lloyd was the vocalist, and two ballet airs from Ponchielli's 'Le Due Gemelle' concluded the concert.

The second of Mr. Cowen's four Saturday orchestral concerts, which was given at St. James's Hall on Saturday evening, showed in one respect a marked improvement on the first. As we had occasion to speak of the coldness and want of spirit which then impaired the effect of the orchestral playing, it is a simple act of justice to Mr. Cowen to say that last Saturday's performance left on this score little or nothing to desire. The programme was again most excellent. A really admirable performance of Haydn's Symphony in c (the first of the "Salomon set") opened the concert, the two novelties of which were both from English pens. Mr. W. Shakespeare's Dramatic Overture in d was (we learn from the programme) composed six years ago, and has recently been entirely rewritten. It is a piece of sterling workmanship, containing passages of real beauty—especially the second subject of the *allegro*—excellently treated, and well scored. It was capitally rendered by the band, though the tone of the violins sounded to us somewhat weak, considering their number. The second novelty was a *suite de ballet* in six numbers, entitled 'The Language of the Flowers,' by Mr. Cowen. Though not all equal in merit, they are all perfectly clear in form and intelligible, while they are exquisitely instrumented. We consider the first, second, and fifth the most successful; the second especially (a very graceful *andante* in *f*) is a little gem. By the way, why has Mr. Cowen employed such a singular sequence of keys as g, f, e flat, c, a minor and major, and e flat? It is true that by connecting one number with its predecessor by a short prelude the harshness of the immediate juxtaposition of unrelated keys is avoided; but a better choice of tonalities might easily have been made. Goetz's Pianoforte Concerto, played a fortnight previously at the Crystal Palace, was a welcome item in the programme. The solo part was fairly well rendered by Madame Frickenhaus, who, however (probably through nervousness), impaired the effect of the first movement by unduly hurrying the time. Weber's Overture to the 'Ruler of the Spirits' concluded the concert. The soloists were Madame Patey and Signor Poli.

NOTES FROM VIENNA.

THE present Vienna opera season promises to be remarkable, among other features, for interesting revivals. Great things are expected of the approaching production of Cherubini's 'Medea,' with Frau Materna—the memorable heroine of the 'Nibelungen' trilogy at the Bayreuth festival, who also made so favourable an impression at the subsequent Wagner Concerts at the Albert Hall—in the title rôle. Weber's 'Preciosa,' and 'Euryanthe' are to follow, and already the ball has been opened by the representation—the first here for some years—of Wagner's 'Meistersinger.' That this opera, a favourite all over Germany, should as yet be known but in fragments to the English public can only be due to the fact that till quite recently no opera had a chance of an adequate rendering in London except on the "Italian" stage. Much as 'Tannhäuser' and 'Lohengrin' may suffer by such transmutation, the 'Meistersinger' would suffer

more. Enchanting goddesses and enchanted knights may adopt what language they please when they visit this earth, but Hans Sachs, the sturdy old Nürnberg cobbler, and his noisy apprentices discoursing in the soft-syllabled language of Petrarch would be an incongruity of the very worst. But it is impossible for an English spectator to witness the excellent performances of the work here under Herr Richter's conductorship without an increased desire that the oft-repeated promises of its production in London may speedily be fulfilled. It would be a revelation to many of Richard Wagner's admirers in our own country of the versatility of his powers, both as dramatist and composer. Now no opera with a bad libretto—Mozart's 'Zauberflöte,' perhaps, alone excepted—has ever achieved a lasting success, and no composer has ever shown himself more alive to the importance of this point than the author of the 'Meistersinger,' an opera both national and original, full of local colour and life, based on a subject of evergreen interest. The scene, picturesque old Nürnberg; the time, the Feast of St. John, 300 years ago; burghers and peasants all in quaint, bright holiday costume. The story is one pre-eminently suited for musical illustration, as a slight outline of it will show. Pogner, a leader among the Nürnberg bards, has a beautiful daughter, Eva, whose hand he has promised to that competitor who shall carry off the palm in the coming contest of the *Meistersänger*. But her heart is gone to Walther, a youthful stranger who is enamoured of her and boldly aspires to enter the lists and win the prize, though he is unknown in Nürnberg and not yet named "master" by any guild. He appears before the bards in council, and scandalizes them by his claim to be received among them, together with his confession, in the beautiful song "Am stillen Herd," that nature and the great works of great men have been his teachers, and of the technical jargon and preliminary stages insisted on by the school he knows nothing. They consent to give him a hearing, but Beckmesser, a ridiculous old pedant, the butt of the piece, who aspires to win Eva for himself, is appointed umpire. Walther, put on trial, surprises them with a charming "Lenze Lied," which, however, he is hardly allowed to finish. Beckmesser pronounces its unqualified condemnation, and all the masters, Hans Sachs excepted, concur in his verdict. In short, Walther is a genius, and on him is fulfilled the pithy saying of Hans Sachs, "Among the masters, he is worst of who is himself a master born." In the second act, Walther, and the no less indignant Eva, plan to fly together. Hence results a capital scene, in front of the houses of Sachs and of Eva's father, that stand opposite each other. The good old shoemaker, the guardian genius of both lovers, has got wind of the intended elopement, and means to prevent it, persuaded of Walther's eventual triumph over the mastersingers. So he keeps on the alert, and the fugitives, concealed in the bushes, vainly await a favourable moment to escape. Sachs, seated at his door, crouching away, makes the air ring with his song, "Eva aus dem Paradies," of which the words, pointed at Eva, convey a warning that strikes her with compunction. Beckmesser now comes on the scene, posts himself under Eva's window, and wooes her with a serenade. Sachs rallies him unmercifully, and highly comic are the passages between the two. Beckmesser struggles with his serenade—a clever parody of the florid, conventional style, till recently so much in vogue—the wicked Sachs driving him to distraction by ceaselessly hammering at a pair of shoes. The singer flies into a passion at last, a quarrel ensues, the neighbours, eager for a fray, rush on, and in the tumult the lovers hope to slip away unnoticed. But Sachs, still on the watch, intercepts their flight—sends Eva flying back into her father's house, and carries off Walther by force with him into his own.

The third act gives us the triumph of genius over prejudice, envy, and obtuseness. Walther has dreamed a song in a dream; he confides his inspiration to Sachs, who feels confident that this time he can safely defy his detractors. Sachs, whose part was admirably filled on this occasion by Herr Scaria, is a pathetic figure, deeply true to nature, a trusty shoemaker, a mediocre poet, but a sincere lover of the beautiful, and therefore ready to acknowledge and honour the real master singer wherever he meets him. Beckmesser, finding on the table the words of Walther's dream-song, noted down by Sachs, appropriates the poem, believing it to be Sachs's work. Now follows the musical composition. Beckmesser, trying to adapt the words he has stolen to his own ridiculous melody, makes nonsense of the poem, falters, breaks down, and covers himself with disgrace. When he retorts on his derisive audience that the poet is no other than their favourite, Sachs, the latter names Walther as the composer, and calls upon him to sing the song as sung it should be. Walther comes forward, and his beautiful Freilied carries masters and mob before it alike. The mastership, the prize, and Eva are unanimously accorded him, amid general applause.

The opera is one that makes great demands on all concerned in its representation. The performance at Vienna is satisfactory in every respect. The rendering of the choruses especially is calculated to fill the English operagoer with envy. Wagner's masterly treatment of this feature is perhaps nowhere more happily displayed than in this work. The flippant and festive songs of the apprentices, the choruses of the different guilds, the street tumult, the well-known chorale, "Wach auf," Nürnberg's homage to Sachs, so full of beauty in various styles, can but raise regret at the absence of the chorus element from the composer's later, more strictly conceived, lyrical dramas. The precision and firmness of execution of Herr Richter's band are beyond all praise. Among the singers, besides Herr Scaria, mentioned above, Herr Schmitt, in the comic part of David, the shoemaker's apprentice, and Herr Rokitsansky as Pogner, deserve special notice. The Grand Opera at Vienna holds a high place among institutions of the kind—perhaps the highest, taken altogether. With Mesdames Pauline Lucas, Materna, and Bianchi for *prime donne*, none here can complain that "stars" are wanting, nor yet, seeing that none of the subordinate features is neglected, and the instrumental is never sacrificed to the vocal department, that the "star system" is in vogue. Here, again, nightly performances, on a scale quite equal to that of Covent Garden, and with an even greater variety of programme (in the last twenty-one days twenty-one different operas have been given), are found compatible with a superior standard of execution. It is the custom to stigmatise the Viennese as a most frivolous people, but it must be owned they take their music in earnest. Nowhere, perhaps, even in Germany, does it form so intimate and so prominent a part of social life, and on this and its results I propose to say a few words in a future letter. H. Z.

Musical Society.

The programmes of the Saturday and Monday Popular Concerts consisted entirely of familiar works, and, therefore, need only formal record. On Saturday, Beethoven's Quartet in F, Op. 59, No. 1; Rubinstein's Sonata in D, for pianoforte and violoncello, Op. 18; three of D. Scarlatti's Piano Sonatas, and Beethoven's Romance in G, for violin, were given. On Monday the items were Schubert's Ottet, Haydn's Trio in C, Chopin's Barcarolle for piano, and Molique's Saltarella in A, for violin. Herr Straus was the leader and Mdlle. Janotha the pianist on both occasions. Miss Thorndike was the vocalist on

Saturday, and Miss Marian Mackenzie on Monday.

The first of four Trio Concerts, given by Herr Max Laistner (pianoforte), Herr Emil Mahr (violin), and Herr Anton Bouman (violoncello), took place at St. George's Hall on Wednesday afternoon. The programme included Beethoven's 'Kreutzer' Sonata for piano and violin; a Violoncello Concerto, by M. S. de Lange; Rubinstein's Trio in A flat, Op. 52, &c. Miss Hilda Wilson was the vocalist. The next concert will take place on Thursday evening, March 10th, 1881.

The accounts of the recent festival at Leeds have been closed, and show even more gratifying results than were anticipated. The attendance was 14,854, an increase of 1,454 over the festival of 1877; and the nett profits 2,371, against 800l.

The programme of Mr. George Riseley's sixth Monday Popular Concert, given at the Colston Hall, last Monday, included Haydn's 'Clock' Symphony, the Overtures to the 'Calm Sea and Prosperous Voyage' (Mendelssohn), 'Rosamunde' (Schubert), and 'Die Felsenmühle' (Reissiger), and Gounod's Entr'acte from 'La Colombe' and 'Funeral March of a Marionette.'

Miss EMILY LAWRENCE gave an evening concert, with a very good miscellaneous programme, at the Royal Academy of Music last Tuesday.

At the recent annual meeting of the Edinburgh University Musical Society, the president, Sir Herbert Osakeley, announced the fulfilment of a long cherished wish that each of the Scottish Universities should possess a Students' Musical Society of its own.

The first of a series of Trio Concerts was given at Oak Tree House, Branch Hill, Hampstead, on Tuesday last, when the chief items of the programme were Schubert's Trio in A flat, Beethoven's Trio in A flat, Op. 1, No. 1, Handel's Violin Sonata in A, and a selection from M.S. Suite for piano duet, by Miss Mary G. Carmichael. The remaining concerts of the series are fixed for December 14th, January 11th and 25th.

Mr. JOHN BOOSEY has successfully commenced his fifteenth series of Ballad Concerts at St. James's Hall, two concerts having already been given—on the 26th ult. and the 1st inst. The steady support given by the public to Mr. Boosey is fairly deserved, for, though not appealing to the highest musical tastes, these entertainments are excellent of their kind. A special feature of the present series has been the finished part-singing of the Glee Choir of the South London Association, conducted by Mr. L. C. Venables.

Mr. APROMMAS, the well-known harpist, announces a recital on his instrument, to be given at the Steinway Hall next Tuesday afternoon, on which occasion he will make his first appearance in London after an absence of five years.

M. HENRI REBER, a distinguished French composer and theorist, died in Paris on the 24th ult., at the age of seventy-three. He was a native of Mulhouse, in Alsace, and studied music at the Conservatoire in Paris, where for several years past he had been one of the professors of composition. The list of his works includes five operas, four symphonies, several instrumental quintets, quartets, and trios, besides various songs, pianoforte pieces, &c. He also published a treatise on harmony.

At the special desire of the King of Bavaria, the prelude to Wagner's new music-drama 'Parsifal' was performed by the orchestra of the Munich opera during the composer's recent stay in that city.

M. VICTOR MASSÉ has resigned his Professorship of Composition at the Paris Conservatoire in consequence of ill health, and has been succeeded by M. Ernest Guiraud.

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THE WEEK.

HAYMARKET.—Revival of 'The Vicarage' and 'School.'
GAITEY.—Revival of 'The Musical Box,' by F. C. Burnand, and 'Kerry,' by Dion Boucicault.
ADELPHI.—Revival of 'The Green Bushes.'
GAITEY (Matinee).—Revival of 'Andy Blake.' Debut of Miss Sothorn and Mr. Dion G. Boucicault.

THE only novelty, if such it may be called, introduced into the programme with which the Haymarket Theatre has reopened under the Bancroft management, consists in the revival of the domestic comedietta of 'The Vicarage.' This pleasant little piece, adapted by Mr. Clement Scott from 'Le Village' of M. Octave Feuillet, and produced three years ago at the Prince of Wales's, shows at their very best the more prominent members of the Haymarket company. It would be unkind, but would scarcely be unjust, to say that 'School,' which follows, shows them at their worst. In spite of the tender and sympathetic wooing of Mr. Conway and Miss Marion Terry as Lord Beaufof and Bella Farintosh, the performance as a whole is extravagant and farcical.

Extravagance, that great and constant blemish of English acting, is even more apparent at the Gaiety in the performance of Mr. Burnand's play of 'The Musical Box.' When first seen, three years ago, at the same theatre, this piece, which is a version of the delightful comedy of M. Gondinet, 'Le Homard,' received from its principal exponents—the same who now appear—an interpretation which, though preposterous, appears moderate by that now supplied. Neither Mr. Terry nor Mr. Royce seems to be aware how complete a confession of incapacity is made when, in order to produce the laughter which MM. Geoffroy and Gil Perez obtained by perfectly legitimate means, he is compelled to resort to the wildest kind of physical extravagance. Arming himself with a roll of paper, which he uses as a species of stick, Mr. Royce constantly belabours with it the back or the head of his associate. At one time he sits down upon a hat, at another he has a species of duel with Mr. Terry, the weapons being umbrellas. A performance such as that now given at the Gaiety is enough to justify the severest things that French criticism has found to say concerning English acting. In 'Kerry,' a version by Mr. Boucicault of 'La Joie fait Peur' of Madame de Girardin, Mr. Terry as the old servant, a rôle created by Mr. Boucicault, displays some acting of a very different stamp. The kind of humour with which Mr. Boucicault enlivened the character Mr. Terry does not possess. His performance is none the less creditable. Concerning some of those by whom Mr. Terry is supported it is difficult to speak with the equanimity befitting criticism.

In consequence of the disappearance of Mr. Boucicault, the Adelphi has revived the old drama of 'The Green Bushes.' The cast includes some capable actors. So extravagant are, however, the story and incidents of a piece that is yet less than half a century old, that the interest inspired by the por-

formance is that which attaches to the presentation of a dramatic curiosity.

At a *Matinée* at the Gaiety Mr. Dion G. Boucicault, a son of the well-known dramatist, appeared as Andy Blake in his father's play of the same name. Mr. Boucicault, jun., showed himself a competent actor, possessing a combination of humour and pathos kindred with that for which his father has long been known. Very little practice will suffice to secure Mr. Boucicault, jun., a prominent position in the art he has adopted. As the heroine of the same piece, Miss Eva Sothorn, a daughter of the well-known comedian, made a modest *début*. Her performance revealed grace and tenderness.

Dramatic Gossip.

A TRANSLATION, by Mr. W. Archer, of Ibsen's play 'The Pillars of Society,' will, we understand, be produced at the Gaiety *Matinées* in the course of the present month. As this will be the means of introducing to the English public a prominent and an original poet, we venture to ask of Mr. Hollingshead a cast for the piece worthy of the occasion. Recent *Matinées* at the Gaiety have been far from satisfactory.

THE *Hestia* of Athens has lately given some extracts from the translation into modern Greek of Shakespeare's 'Macbeth,' now preparing by Mr. D. Bikelias. The whole play with a translation of 'Hamlet' will soon be published at Athens as a sequel to the first volume of Shakespearean translations by the same eminent *littérateur*, which appeared some four years ago, containing 'Romeo and Juliet,' 'Othello,' and 'King Lear.' These translations, which are the first of any note ever attempted in the modern Greek idiom, are spoken of very highly.

TO CORRESPONDENTS.—W. T.—T. S.—A. H.—S. D. P.—N. C.—A. S. H.—H. M.—B. G. J.—H. B. R.—M. B. A.—J. M.—received.

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SATURDAY, DECEMBER 11, 1880.

CONTENTS.

THE LIFE OF SIR ROWLAND HILL	771
BANK'S EDITION OF THE BATTLE	772
SMILES ON DUTY	773
LADY FLORENCE DIXON'S TRAVELS IN PATAGONIA	774
NOVELS OF THE WEEK	775
ORIENTAL LITERATURE	776
LIBRARY TABLE—LIST OF NEW BOOKS	777-778
NOTES FROM OXFORD; ALTHOUSE AND PRINCE	778-779
REAGERS, MOUNT ATHON	779-780
LITERARY Gossip	780
SCIENCE—ELEMENTARY BOOKS; GEOGRAPHICAL	780-781
NOTES, SOCIETIES; MEETINGS; Gossip	781-782
FINE ARTS—GIFT-BOOKS, NEW PRINTS AND ETCHINGS, 'LA VIERGE AUX ROCHERS', THE SOCIETY OF PAINTERS IN WATER COLOURS, Gossip	782-783
MUSIC—THE WEEK; NOTES FROM VIENNA, Gossip	783-784
DRAMA—THE WEEK; Gossip	784-785

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The first thirty pages of the book are taken up with an account of the grandfathers, grandmothers, and other progenitors of the Hill family. They seem to have been extremely worthy people, and the history of their sayings and doings might have been conveniently printed for the use of their own relatives. Others, who are not fortunate enough to have been related to them, will probably think the narrative might have been shortened. However, at p. 34 Rowland Hill is born, and the life may be said to begin at last. Rowland Hill's father was a Birmingham man, and, being a champion of Priestley's, managed to get his arm injured in the disgraceful Church and King riots, in which Priestley's house was burned down. He married and removed to Kidderminster, where Rowland Hill (the third son) was born. The family then moved to Wolverhampton; they were exceedingly poor, and were glad to take an old farmhouse, which they got cheap as it had the reputation of being haunted. However, they do not seem to have been disturbed by ghosts, and little Rowland was happy enough, playing with a little girl who, twenty-five years afterwards, was to be his wife, and making models of water-wheels and other mechanical contrivances. When Rowland Hill was seven years old his father left Wolverhampton, and went to the outskirts of Birmingham, where he opened a school, in succession to Mr. Thomas Clark, who had

been an early friend of his. The terms were certainly moderate enough, for boarders only paid from twenty to five-and-twenty guineas. Here Rowland Hill was educated, and here was to be his home for the next sixteen years. He was a delicate boy, but full of ingenious plans, and always most trustworthy and most anxious to be of use. The first book he ever bought was Miss Edgeworth's 'Parent's Assistant,' and he used in after life to say that nothing helped to form his character so much as her stories.

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Another reminiscence is interesting on different grounds:—

"I early saw," said Rowland, "the terrible inconvenience of being poor. My mother used to talk to me more than to all the others together of our difficulties, and they were very grievous. She used to burst into tears as she talked about them. One day she told me that she had not a shilling in the house, and she was afraid lest the postman might bring a letter while she had no money to pay the postage."

A few years passed, and Rowland Hill was at work with his brother Matthew, teaching boys at a neighbouring school, and soon afterwards the two brothers took their father's school into their own hands. Rowland's powers were now rapidly developing, and he had attained remarkable proficiency in mathematics, and especially in mental arithmetic. He was also ambitious as regards the school, and had many schemes, some sensible enough and some very fanciful, in reference to the management of boys. The brothers published a book on 'Public Education' which made some little sensation, and their school, which was now established at Hazlewood, near Birmingham, became famous. Educationalists and philanthropists were frequent visitors, and with this new fame grew up new duties and responsibilities, under which Rowland Hill's health began to suffer. The site of his school was again removed to Bruce Castle, Tottenham, and here Rowland Hill (married to the little girl who had been his playfellow years before) remained till he finally gave up school-keeping, and undertook the task which was to earn for him a lasting reputation. And here ends the first part of this biography, which is quite too long, though there are passages here and there—such as the visit to Edgeworthstown—that are worth reading. The extracts about other tours he made are for the most part simply irritating; who wants to know that

"I left London at six in the evening for Southampton. The road lay through Brentford and Staines. Near to the latter place, in a field, I saw the place where King John signed Magna Charta,"

and a great deal more equally puerile?

The most characteristic thing about Rowland Hill's early life was the way in which he and his brothers always worked together. The family affection was singularly strong, and no strain was great enough to break it. For many years they had all their property in common, and lived, as the editor tells us, like "the early Christians." After the division of property, which came later on, the brothers established a sort of mutual in-

insurance, which they called "The Family Fund," and which was to assist any one of them "if in circumstances much depressed as compared with the others, though not in absolute poverty." A family united by bonds like these was tolerably sure to get on in the world.

But we must now take up the thread of Rowland Hill's life, as he gives it himself in the second part of this book, 'The History of Penny Postage.' This is an important and valuable statement of the facts which induced Rowland Hill to take the subject up, of the difficulties he encountered, and of his final success. No detail is omitted; letters and documents are given in full. It is singularly businesslike and painstaking. On the other hand, it is very lengthy, though the editor tells us he has made considerable omissions, and has gathered the less important parts into appendices.

It is, no doubt, difficult to know what more Dr. Birkbeck Hill could have done, though perhaps a wiser discretion might have led him to complete the biography himself in a single volume, and afterwards publish 'The History of Penny Postage' as a separate work. As it is, the biography seems to be overweighed by the history, which, while it adds to the value, will necessarily take from the popularity, of the book.

For some time after leaving his school Rowland Hill was secretary to the South Australian Colonization Commissioners, and, as usual, performed his duties with zeal and energy. He also began to take up the great question of postal reform. How much postal reform was needed it is unnecessary to say. We are, however, here reminded that

"if, when residing at Birmingham, we received a letter from London, the lowest charge was ninepence, while the slightest enclosure raised it to eighteenpence, and a second enclosure to two shillings and threepence, though the whole mass might not weigh a quarter of an ounce." And the natural result of these almost prohibitory rates was that every opportunity was seized to circumvent the Post Office. Most people know Coleridge's anecdote about the cottager at Keswick, and Rowland Hill tells an equally curious story of the way in which he himself managed to convey news and evade the postage:—

"In the year 1823, taking a holiday excursion through the Lake district to Scotland, and wishing to keep my family informed as to my movements and my health (then in a depressed state), I carried with me a number of old newspapers, and in franking these, according to the useless form then required, while I left the post-mark with its date to show the place, I indicated my state of health by selecting names according to previous arrangement; the more Liberal members being taken to indicate that I was better, while Tories were to show that I was falling back; 'Sir Francis Burdett' was to imply vigorous health, while probably 'Lord Eldon' would almost have brought one of my brothers after me in anxiety and alarm."

It was certainly time to have a reform, and Rowland Hill set to work, never letting the subject drop till he had achieved his end.

In the January of 1837 he first laid his plan before the Government, and Mr. Charles Villiers, writing many years afterwards, recalls

"the great disinterestedness that he showed when he requested me to submit the scheme, then in M.S., to the Government, offering to

allow them to have the entire credit of its introduction, if they chose to undertake it, stipulating only that if they should refuse he should then refer it to the press, and make it known to, and understood by, the country."

A commission reported, partially at least, in favour of the plan, but the Government did nothing; so Rowland Hill had to publish his pamphlet and appeal to the public at large.

Much pressure was necessary before any way could be made. The existing Post Office authorities were anxious to show "how not to do it," and behaved as a well-regulated Circumlocution Office was certain to behave. Finally, in the July of 1839, the new Postage Bill, which the Government had at last taken up, passed through the Commons in spite of the opposition of Sir Robert Peel, and in a few more days Lord Melbourne had introduced it into the House of Lords. It was now safe, and on the 17th of August it had received the royal assent.

Rowland Hill was now required by Government to carry out his own plan, and after some negotiation he was attached to the Treasury, with full powers as regards the Post Office and at a salary of 1,500*l.* a year for two years. Nor was this all. Presents, testimonials, and grateful letters came in to him, and he was happy in being in a position to show his recognition of them by constantly improving the machinery and simplifying the details of this great national reform. But before his work was completed the Tories came into power, and at the end of his third year of service (an additional year had been given to him by Mr. Baring) he was dismissed from his charge. He had never got over the jealousy of the Post Office authorities, and they had great influence with both Sir Robert Peel and Mr. Goulburn. Though now no longer able to superintend the working of his plan, Rowland Hill was not a man to give up anything in despair. He was *tenax propositi*; if ever man was, and he simply waited, making himself useful as Chairman of the Brighton Railway. And if the Government proved itself ungrateful, the people of England did not. A national testimonial was started at the instance of Mr. Estlin, an eminent surgeon at Bristol, and before long the subscription had reached the sum of 13,000*l.*

In 1846 there was again a change of ministry, and Rowland Hill was reappointed, but with a slightly reduced salary, and under the name of Secretary to the Postmaster. Even now, of course, there was to be no plain sailing—there were the old troubles, the old opposition; but the work went on, and in the year 1854 he was appointed sole secretary. We need not follow his career in further detail. In 1860 he was made by Lord Palmerston a Knight Commander of the Bath, and four years later he received a grant of 20,000*l.*, also at Lord Palmerston's recommendation. This was practically the end. His health was sadly broken, and his life's work was done. He lived on many years yet, and his biographer winds up his story with some account of what he did, but there is not much more to tell. Death came at last, a happy release to the worn-out man. He died on the 27th of August, 1879, and a few days afterwards was laid to rest in Westminster Abbey.

The Bacchæ of Euripides. With Critical and Explanatory Notes, and with numerous Illustrations from Works of Ancient Art. By John Edwin Sandys. (Cambridge University Press.)

THE 'Bacchæ' has received, perhaps, more than its fair share of attention from editors; yet such is the fascination exercised by its weird motive over all who enter the sphere of its influence, that there is still plenty of room for Mr. Sandys's most admirable work. The play has always been popular, partly owing to the deep interest attaching to the subject of Bacchic enthusiasm, and again in Christian times owing to the points of similarity in situation with the infinitely deeper tragedy of which the *Christus patiens* was the hero, in conjunction with the striking contrast of conduct presented by the pagan and Christian ideals of "outraged and patient deity." The terrible revenge taken by Dionysus on his opponents is revolting to modern feeling, but, in other respects, the character of the wine god and his votaries as delineated by the poet is of a high standard, being singularly free from anything licentious or grotesque. Throughout all the fanatical excitement runs a tone of elevated moral sentiment utterly at variance with ordinary notions of the jolly god and his crew. The wine lauded by the chorus might be "zoedone," for any suggestion there is of its intoxicating effects. A few slight verbal alterations and the play might be performed by Good Templars, with Sir Wilfrid Lawson as Coryphæus. The *Mænads'* frenzy is not vinous, but religious. Their deity, for all his wine-flushed face, is the Dionysus of the Mysteries, not of the vintage. No doubt Mr. Sandys has some reason for arriving at the conclusion that Euripides shows in this play that "his earlier sceptical temper with its 'obstinate questionings' had, like a troubled stream, run itself clearer with the lapse of time; and that, toward the close of life, the 'years that bring the philosophic mind' had led him at last to a calmer wisdom." Yet we do not feel certain that the poet is not still holding up to derision the persecuting tendencies of orthodoxy by throwing into contrast the placid adoration of "Sanctity," *Ὁσία*, with the fiendishness of the deity's revenge for a very natural instance of unbelief. In any case, the Cambridge Public Orator's essay on "The Purpose of the Play" is a most valuable contribution to the literature of the subject. The same may be said of the section on the legend of Pentheus in earlier literature, as well as of those on the "Outline of the Play," on the *dramatis personæ*, &c., on "The After Fame of the Play," on "Euripides in Macedonia," and on "Textual Criticism," not to mention a useful synopsis of pertinent editions and dissertations. There is a full *apparatus criticus* in foot-notes, and a copious commentary placed after the excellently printed text.

The volume is interspersed with well-executed woodcuts, and its general attractiveness of form reflects great credit on the University Press. In the notes Mr. Sandys has more than sustained his well-earned reputation as a careful and learned editor, and shows considerable advance

in freedom and lightness of style. Among the ample explanations and illustrations of the actual play there are sundry very useful *adversaria* on points of general scholarship; e.g., on l. 1132 we have several parallels to the construction ἦν δὲ πᾶς ὁμοῦ βοή, ὁ μὲν στενάδων . . . αἱ δ' ἡλάλασαν, "the implied subject split into its component parts, and each of those parts placed in the nom. in opposition to that implied subject" (though Soph., 'Ant.' 260, φίλας ἐλέγχων φύλακα, presents a variation from the two nominatives); on l. 455, οὐ . . . πάλης ἔρε, are several good instances of οὐ to be taken closely with a substantive; and on l. 1288, τὸ μᾶλλον καρδία πύρην ἔχει, we have a collection of similar objects to a phrase which has a transitive sense. One of Mr. Sandys's best suggestions for the improvement of the text is on l. 1002, where the MS. gives γνῶμαν σῶφρον θάνατος ἀποφάσις εἰς τὰ θεῶν ἐφύ βροταίῃ τ' ἔχεν ἄλιος βίος. Mr. Sandys joins Heath's σῶφρον ἂν θνατοῖς with Elmsley's βροταίῃ for βροταίῃ, proposes ἀποφάσις, and renders the passage, "Life becomes painless if we keep a temper befitting mortals, a temper which belongs to mortal men who are prompt in their obedience to things divine." The citation of Elmsley's reference to 'Alc.' 802, ὅττις δὲ θνητοῖς, θνητὰ καὶ φρονεῖν χρεών, does not help us much as to βροταίῃ γνῶμαν, for Hercules clearly means, "Let us eat and drink, for to-morrow we die." Cf. rather εἰς οὐχ ὑπέρβην θνητὸν ὅττι χρὴ φρονεῖν, 'Æsch., 'Pers.' 820; οὐ γὰρ ἴσθ' ὥστε τὰ θεῶν βουλεύματα ἱερυνδοῦν βροταίῃ φρονί. θνατοῖς δ' ἀπὸ ματρὸς ἐφύ, Pindar, 'Frag.' (33), Donaldson. We doubt the soundness of the suggestion on l. 2, ὅν τινατε ποτὶ . . . Σαμίλη λαχυνθίῳσιν, that "the aorist λαχυνθίῳσιν, as well as the participle ποτὶ, indicates the past time," &c. Now, even if the verb were in the future, so momentary an action as delivery by a flash of lightning, if expressed by a participle, would naturally be by the aorist participle. We venture to suggest an alternative interpretation of l. 326, κοῦτε φαρμάκους ἀπὸ λάβοις ἐν, οὐτ' ἀνεν τοῦτων νοσοῖς. Mr. Sandys and others take τοῦτων to refer to φαρμάκων, and our editor suggests the correction ἀνιέντες; we take τοῦτων to refer to the Thebans generally, "nor does thy disease fail to affect the state." Is it not probable that in l. 278 ἡλθεν ἐνὶ is a correction of —η μὲν ἐν from the line above, which had ousted the right word or words? It seems all but certain that ll. 200–203 are out of place, and they should perhaps be put after l. 271. Cadmus's worship of his own grandson has nothing to do with πατρίους παραδοχὰς αἱ δ' οὐκ ἔχουσιν χρόνον πενήμησθ', nor was the belief in Dionysus "received" at Thebes, hence the long note on l. 200, εὐδὲν συφιδύμεσθα τοῖσι δαίμοσι, rendered "We don't philosophize (do not rationalize) about the gods," loses some of its point. These four verses are quite appropriate in Teiresias's speech to Pentheus, and lead up well to οὐτος δ' ὁ δαίμων ὁ νέος, κ.τ.λ. The proposed transfer enables us to give a legitimate construction to l. 200, "Our shrewdness is nought in the regard of the deities." It is a pity that the good note on l. 385 should be disfigured by the misprint τελευταθῆναι for τελευταθῆναι in Heracitus's well-known maxim. The fragments of Eng-

lish translation scattered through the notes are generally elegant, but their extraction from a metrical version is a detriment to some. For instance, on l. 386 prose would be preferable to

Unbridled lips and lawless folly
Can only end in hapless doom.
But the gentle life and wisdom's ways
Endure unshaken and bold fast the home.

We are compelled by our limits to pass by many points which we should like to discuss, e.g. the relation of the subjects of paintings on Greek vases to the drama (p. cvii), and the question whether Euripides had ever been an artist (p. xcvi), not to mention sundry items of textual criticism.

From a *dilettante* point of view the woodcuts are interesting, and scholars will find some of good service in illustrating particular points, e.g. the effeminate Dionysus, p. 26, the horned Dionysus, p. 55, and the bas-relief of the death of Pentheus, p. xciii; but archaeologists will probably feel that the selection is not entirely happy. One cut, that on p. 7, may be seen in Smith's 'Classical Dictionary,' another in Smith's 'Dictionary of Antiquities' (see p. lix). One or two others, e.g. the terra-cotta lamp (p. 238), are not worthy of their position. The Capitoline head of Dionysus (p. 25) is wrongly described as horned, though it is omitted from the list of horned Dionysai given p. cxxiii. The representation of the death of Semele, p. 1, gives occasion for the following obviously misleading remarks:—

"The god is represented with wings, that most natural expression of the idea of omnipresence with which all archaic art, whether Greek or Etruscan, following its Assyrian models, Phry's 'Asiatic School,' loved to equip every divinity."

That Mr. Sandys should betray comparative unfamiliarity with archaeological lore will not be surprising to those who know the abundant evidence of his devotion to pure scholarship. With regard to this department, in which our editor is so thoroughly at home and turns out such first-rate work, it ought to be noticed that, in addition to the judicious display of his own rich stores of erudition, Mr. Sandys sets before us many valuable *adversaria* by the late Mr. Shilleto, the Master of Trinity College, and Mr. J. S. Reid. Under such circumstances it is superfluous to say that for the purposes of teachers and advanced students this handsome edition far surpasses all its predecessors. The volume will add to the already wide popularity of a unique drama, and must be reckoned among the most important classical publications of the year.

Duty. By Samuel Smiles, LL.D. (Murray.)

EARNESTNESS and high moral purpose have gained for Dr. Smiles's writings a popularity which has been denied to works of greater literary power. The same valuable qualities which earned for 'Self-Help' its extensive circulation are conspicuous in 'Duty,' and, like the former book, it presents an anecdotal commentary on the virtues which it inculcates. Its central idea is that obedience to duty is the essence of the highest life, and all periods of history furnish illustrations of the maxim. The store of anecdote which Dr. Smiles has at his command is abundant, and, though few of the stories

are new, they are almost all pointedly told. Examples of the noble lives of men and women who at various times have immortalized their names by devotion to duty may well excite a glow of enthusiasm, and cannot but exercise a wholesome influence. From this point of view 'Duty' may be cordially recommended.

But the good intentions and merits of the book do not wholly condone its faults. The reader will find, even from a hasty perusal of its pages, that the anecdotes are sometimes told in a misleading, if not inaccurate, manner, and that occasionally truth is sacrificed to point. Thus, on p. 75, the charge of venality against Demosthenes is sustained by the familiar story of Harpalus. But when Prof. Jebb states that the accusation against the Athenian orator is beyond all reasonable doubt untrue, the alander should not be perpetuated among anecdotes of undoubted authenticity. Dr. Scott's negotiations with Goldsmith and the refusal of the latter to become, as Dr. Smiles phrases it, "the hackwriter of political prostitutes," are cited to prove that "poor and noble" Goldsmith could not be bought (p. 81). To heighten the effect of his magnanimous refusal, the depth of his poverty is illustrated by Johnson's sale of the MS. of 'The Vicar of Wakefield' to release him from arrest. The date of Scott's visit, which was really made in 1767, is thus fixed: "In the time of Lord North, Junius was in opposition. It was resolved to hire Goldsmith to baffle his terrible sarcasm." The passage quoted leaves the impression, in both cases false, that in 1767 Lord North was at the head of the Government and Junius his formidable antagonist. Finally, in 1767, three years after the sale of 'The Vicar of Wakefield,' Goldsmith was earning about 800*l.* a year in the present value of money. Historians have discerned as much self-interested prudence as generous self-denial in Pitt's appointment of Barré to the clerkship of the Pells (Dr. Smiles calls the office the clerkship of the Rolls), but at any rate it gives a false colour to the facts to style the recipient "a poor, blind friend" (p. 82). Barré was then neither "poor" nor "blind," for he enjoyed his eyesight and a pension of over 3,000*l.* a year. It is stated on p. 194 that Dante's gallantry at the battle of Campaldino was one of the reasons which caused his banishment from Florence, and that Chaucer served under Edward III. in France in 1379. The first is surely a misleading statement, and the second a palpable error. The contrast between the obscurity of Cervantes during his lifetime and his posthumous glory is sufficiently strong without stating (p. 197) that it is not known where he was born, and that several towns, among which the successful claimant is not mentioned, still contend for the honour of his birthplace. For the last 120 years Alcalá de Henares has been recognized without dispute as the place of his birth, and the statement can only have been introduced to render the contrast more effective. These instances sufficiently illustrate our meaning, though they might probably be multiplied by careful study of the book. There are also several minor inaccuracies, in themselves slight, but collectively not unimportant. Socrates (p. 16) died in his seventieth not his seventy-second year; Dion (p. 17) was the brother-in-law, not the

brother, of Dionysius the elder. It is difficult to recognize in the French disguise of Louis de Saint Angel (p. 113) the receiver of ecclesiastical revenues in Aragon, Luis de Santangel. The name of Columbus's second son could never have been Fernand (p. 115), and Alonso de Villego should not be called de Villego (p. 115). The Duc de Mayenne (p. 191) appears on p. 103 as the Duke de Maienne. Jeanne Darc may without objection be styled Joan of Arc (p. 125), but she should not on the next page be called Joan d'Arc; her birthplace was Domremy, not Domrémy; and Descartes was not quartered at Neuburg on the Danube, but at Neuburg.

Lastly, there are a number of errors of which probably Dr. Smiles's recent illness is the cause, and a few may be noted for correction in the next edition. They commence with "Pulleney's guineas" in the table of contents. The victory of Henry of Navarre appears as Argues, not Arques; the massacre of Vassy as Voissey; Deira as Deira; Marmont as Marmot; Almeida as Almedia; the *Simple Discours* of Courier as the *Simple Discours*; and Fray José Indio, who wrote the inscription on the fly-leaf of the 'Lusiad,' as Judis.

Across Patagonia. By Lady Florence Dixie. (Bentley & Son.)

SEVERAL English and many Spanish women have crossed the Andes at different points. Some have ascended the Magdalena to the Meta, descending to the Orinoco, and passing through the dangerous wilds of El Rio Negro; others have gone up the Guayaquil, and over the escarpment of Chimborazo. More than one English woman has ridden to Cusco, and charmed the hearts of hundreds of swarthy children on the way by the sweetness of her looks, and what appeared to these simple, believing people, the heavenly beauty of her manners; and not a few, in the long course of the last three centuries, have scaled the wondrous peaks which look down upon the mightiest rivers that roll beneath the sun; but not one of them has written so well as Lady Florence Dixie. Catalina de Arauco encountered the terrible perils of the Andes, suffered hunger and thirst, and did more heroic deeds than Lady Florence Dixie; but she wrote with singular plainness of speech, and killed men—purely in self-defence—rather than birds and huanacos, as she more correctly spells the name of that fleet and beautiful creature. There is this in common between Catalina and Lady Florence Dixie: that they both dressed like men, rode horses, explored the Andes, were equally courageous, and that each has given an account of her travels; and although it may be true, as Lady Florence supposes, that she and her companions "were the first who ever burst on to that silent sea" which lies at the foot of the three red peaks called "Cleopatra Needles," yet she should not be so sure of that. Greenwood, the hermit, who still wanders about there, might have had the same conviction; and so might the lady of Arauco. The fond conceit had therefore been better kept for private boasting.

There is no scenery in the world that can be likened to that of Patagonia, and Lady

Florence Dixie describes it like one who feels sympathy with and thoroughly enjoys Nature, and is at the same time an accurate observer. The following is a fair specimen of her powers:—

"Of a totally different aspect was this new country on which we were entering from that we had just quitted, for the woods closed in on all sides, and huge masses of rocks rose from out their leafy tops, giving the appearance of ruined strongholds to those who beheld them for the first time. Sunny glades, carpeted by rich green grass, opened out here and there, as though they had been cleared and fashioned by the hand of man, while a lovely little stream, which made its appearance from out of the woods on our right, continued its course towards a deep ravine, which we could distinguish in the distance. Away to our left, and surrounded by thick woods, glittered the clear sparkling waters of an immense lake, which we judged to be about two miles distant, and beyond all rose up like a huge frowning barrier, the lofty snow-capped peaks of the Cordillera. Not a sound disturbed the deathlike stillness which reigned over everything; no animal life was stirring, and the impression conveyed to an eye-witness who beheld this scene for the first time was a sense of utter loneliness and desolation."

Her descriptions of ostrich hunts are excellent:—

"'Choo! choo! Plata!' I cry to the dog who followed at my horse's heels, as a fine male ostrich scudded away towards the hills we had just left with the speed of lightning. But the ostrich suddenly doubles to the left, and commences a hurried descent. The cause is soon explained, for in the direction towards which he has been making a great cloud of smoke rises menacingly in his path, and, balked of the refuge he had hoped to find amidst the hills, the great bird is forced to alter his course, and make swiftly for the plains below. But swiftly as he flies along, so does Plata, who finds a down-hill race much more suited to his splendid shoulders and rare stride. Foot by foot he lessens the distance that separates him from his prey, and gets nearer and nearer to the fast sinking, fast tiring bird. Away we go, helter-skelter down the hill. Plata is alongside the ostrich, and gathers himself for a spring at the bird's throat. 'He has him, he has him!' I shout to Gregorio, who does not reply, but urges his horse on with whip and spur. 'Has he got him, though?' Yes—no—the ostrich with a rapid twist has shot some thirty yards ahead of his enemy, and whirling round, makes for the hills once more. And now begins the struggle for victory. The ostrich has decidedly the best of it, for Plata, though he struggles gamely, does not like the uphill work, and at every stride loses ground. 'Can he stay?' I cry to Gregorio, who makes and nods his head. He is right, the dog can stay, for hardly have the words left my lips when, with a tremendous effort, he puts on a spurt, and races up alongside the ostrich. Once more the bird points for the plain; he is beginning to falter, but he is great and strong, and is not beaten yet. Unconscious of anything but the exciting chase before me, I am suddenly disagreeably reminded that there is such a thing as caution, and necessity to look where you are going to, for, putting his foot in an unusually deep tuca-tuca hole, my little horse comes with a crash upon his head, and turns completely over on his back, burying me beneath him in a hopeless muddle. Fortunately, beyond a shaking, I am unhurt, and remounting, endeavour to rejoin the now somewhat distant chase. The ostrich, Gregorio, and the dog have reached the plain, and as I gallop quickly down the hill I can see that the bird has begun doubling. This is a sure sign of fatigue, and shows that the ostrich's strength is beginning to fail him. Away across the plain the two animals fly, whilst

I and Gregorio press eagerly in their wake. Suddenly the stride of the bird grows slower, his doubles become more frequent, showers of feathers fly in every direction as Plata seizes him by the tail, which comes away in his mouth. In another moment the dog has him by the throat, and for a few minutes nothing can be distinguished but a gray struggling heap."

Not less vivid is the account of the pursuit of a wounded huanaco, or guanaco:—

"At last.....my husband got a shot at a little knot of four or five, who were standing together, almost out of range. One fell, and the others took to their heels. With a cry of triumph we galloped up to the wounded one, but to our dismay, at our approach, he sprang to his feet and started off full speed after his companions, to all appearance unhurt. Spurring our horses, we followed closely in his wake, down steep ravines, up hills, over the plains, at times losing him altogether, but always catching sight of him again, going as fresh as ever, till at last we began to despair of ever running him down. Gradually, and no wonder, our jaded horses began to show signs of exhaustion; we had run them almost to a standstill, and, reflecting on the distance we had to ride back to the camp, we were just going to rein in, when the guanaco suddenly stopped and lay down. But when we had got to within about six yards of him, up he got, and galloped off again, distancing us at every stride. Hesitating what to do, we kept in his wake, though all the time we were wishing we had never started after him. Slower and slower our panting horses struggled towards a ravine, down the side of which the guanaco had disappeared. We came to its edge and looked down. The guanaco was nowhere to be seen. We were at a loss to imagine what could have become of him. He had not climbed the other side, or we should have seen him emerge on the plain, nor could he have gone along the ravine, either to the right or the left, as we commanded a view of it in both directions for a long distance. In this dilemma we were staring open-mouthed with astonishment about us, when something moved in the long grass below, and directing our steps thither we came upon our guanaco lying stretched out in a pool of blood. The movement that had drawn our attention to him had evidently been his last effort, for he was now quite dead. Examining him, we found the bullet had entered his side, and passing through the lungs and lights, had lodged near the spine; and yet, thus severely wounded, he had gone quite ten miles at a cracking pace!"

The writer of these vigorous sketches went to Patagonia because she became wearied of "the shallow artificiality of modern existence," when what was once excitement had ceased to be so, and a longing had grown up within her "to taste a more vigorous emotion than that afforded by the monotonous round of society's so-called 'pleasures.'" Looking round for some country which possessed the qualities necessary to satisfy her, she finally, as she tells us, decided upon Patagonia as the most suitable. And as she hurried to the "scenes of infinite beauty and grandeur" which "might be lying hidden in the silent solitude of the mountains which bound the barren plains of the Pampa, into whose mysterious recesses no one as yet had ever ventured." So long as the fair writer keeps to these scenes her book is beautiful and even touching, but in other passages she makes it but too plain that although she has escaped from "the monotonous round of society's so-called 'pleasures,'" she has scarcely shaken off "the shallow artificiality of modern existence." Her companions were her husband, her two brothers, Lord Quennaherry and Lord James Douglas, and Mr.

J. Beerbohm, an experienced Patagonian traveller. In chapter vi. we are told of an unceremonious visit which they made to an Indian camp, which is well described. In the quietest way Mr. Beerbohm proceeded at the request of Lady Florence to make a sketch of a very "handsome son of the pampa," which after it was finished the lad tore to pieces, much to the travellers' astonishment. In chapter viii. this visit is returned by the Indians, and how they were received is only too frankly told; the narrative is a painful exhibition of unbecoming pride. One of these miserable, mannerless Indians asked for a little coffee. "As may be imagined, he met with an indignant refusal." At last the whole party were induced "to go away by means of a small offering of whisky." If now we turn to chapter xx. we find that one of the lady's brothers and Mr. Beerbohm reached a farmhouse in the bush wood at Cabo Negro, and, "without speaking a word, rushed off to the kitchen, and laid their hands on and utterly devoured what was to have been the breakfast of the farmer and his family,"

demolishing "the morning meal of a whole household." The insolence of this proceeding is surely its own sufficient condemnation. Lady Florence Dixie and her companions may have been the first to feast their eyes on some of the wonders of Patagonia—it is at best a doubtful fact: we only wish that they may be the last who shall go on a similar errand and not know how to give and take in a generous spirit, befitting an occasion the memory of which will probably endure as long as life itself.

The sketches by Mr. Beerbohm are accurate both in outline and treatment. The horses in "Crossing the Cabeza del Mar" are a little too much like huancos, but the "Ravine Entrance to the Cordillera," "Cleopatra Needles," and "The Wild Horse Glen" are rendered with singular truthfulness.

NOVELS OF THE WEEK.

Under St. Paul's. By R. Dowling. 3 vols. (Tinsley Brothers.)

A Confidential Agent. By James Payn. 3 vols. (Chatto & Windus.)

Errant: a Life-Story of Latter-Day Chivalry. By Percy Greg. 3 vols. (Sampson Low & Co.)

Marjory. By the Author of 'James Gordon's Wife.' 3 vols. (Wyman & Sons.)

Touti Friend and Fee. By M. A. Wackerbarth. 2 vols. (Remington & Co.)

The Granddiers. From the German of Julius Rodenberg by William Saville. 3 vols. (Sampson Low & Co.)

'UNDER ST. PAUL'S' begins well if oddly. In a private hotel near the cathedral there are assembled, among others, a cosmopolitan young lady in sufficiently comfortable circumstances to have her own maid and to have travelled over Europe and America, a young American who has travelled still more and been in every sort of adventure, and a handsome young Englishman with 1,500*l.* a year, who has just come to London for the first time, after spending his life at Stratford-on-Avon without ever having been more than fifty miles from home. The young lady is very lively and rather amusing until she falls in love, of course with the

handsome Englishman. No doubt she then became doubly interesting to the fortunate person, but the author is too true to nature in making her very uninteresting to others. Then the author breaks down. He has himself observed that one does not hear of difficulties and differences in religious belief having much effect upon people who are in love, and yet he actually ventures to make the remainder of the story entirely depend upon vacillations between religion and Darwinism. At times his writing is clear and vigorous, but he has studied M. Victor Hugo either too much or too little. Two passages may be given as justifying this remark. The first is this:—

"The North invents, the South supplies the tools, the East the hands, the West the patrons and critics of the work, while out of the yellow heart of the city comes the gold, the incentive to the North, South, and East. As St. Paul's is the spiritual centre of London, the Bank is the commercial centre. All the moneyed eyes of the Empire are fixed on that unsightly block of building in Threadneedle Street. If it had any pretensions to architectural beauty or grace—if it had a dome, or a campanile, or a minaret, or anything less tame than its dull, dreary, uninformed walls—that characteristic feature would be looked upon all over the world as the symbol of England's wealth, as the dome, hall, and cross of St. Paul's are regarded as the insignia of the Anglo-Saxon race."

The other is a soliloquy made on Westminster Bridge:—

"London Bridge, which I crossed this morning, is the bridge of commerce. This is the bridge of conquest and of power. At London Bridge begins the sea England rules; at Westminster Bridge lies the first road of land England owns and legislates for. That is the bridge of enterprise, this of dominion. This is the bridge of contrasts."

Mr. Dowling has not succeeded in writing another book so good as his first.

Mr. James Payn, on the contrary, is one of the few novelists who improve. It is only recently that he has come into the front rank, and success has not made him careless. 'A Confidential Agent' is a well-contrived story, full of incident, and sufficiently intricate to mystify the reader. Though the explanation shows that the event which is the first link in the mystery was highly improbable, it is so well kept back and the reader is so well satisfied with the interesting and amusing story that he can feel no resentment. Mr. Payn has given us no chance of guessing the solution of the plot, and it is perhaps comforting to a reader's vanity to find that he has not been baffled owing to any dullness of his own. Besides, the explanation is very short, and leaves room for imagination, or, at least, suggests that if time were allowed the details could be satisfactorily filled in. Mr. Payn's irrepressible good humour carries the reader very easily through his volumes. Even his jokes, some of which are very indifferent, are generally good enough to raise a smile. One reads 'A Confidential Agent' with something of the same sort of pleasure as one feels in meeting an agreeable person in society. Mr. Payn does not put his book into circulation to instruct or to attack, but to amuse and be pleasing to his readers; and he certainly possesses the art, which is as necessary in novel-writing as Lord Beaconsfield has just said it is in conver-

sation, of clothing grave matters in a motley garb.

Mr. Greg reminds his readers in his new novel, which may be described as an epic of Conservatism, a little of himself, and a great deal of Paul Féval and the late George Lawrence. Lionel Darcy, Marquis of Ultramar, is the last son of a house that dates from Charlemagne, or thereabouts; his hands and feet are "notably small"; his face is an epitome of the signs of aristocratic race; he is as accomplished as Jean-Diable, as tremendous as Guy Livingstone, as elaborately rational as Mr. Greg in his most argumentative and intellectual mood. At twenty or so he pistols a reviving tiger; he rescues his enemy's children from a blazing bungalow; he wins the Victoria Cross by gloriously defending a fort against overwhelming odds; and, while recovering from his wounds, he becomes a power in the land by contributing leaders to an influential morning journal. He is nobly and chastely in love with a damsel of high degree; but, out of pity, he permits himself to become the *ami intime* of a beautiful Eurasian, who dies of an opportune affection of the lungs, and leaves him free to wed the lady of his dreams. This, on principle and on account of general height of moral tone, he declines to do; he prefers instead to kill his enemy—the vulgar son of a Glasgow shopkeeper, as bestial in habit as low-born foils to high-bred heroes are expected to be—in a duel with sabres, and to quit the service a ruined man. After settling an annuity on his enemy's widow and babes, he proceeds to Louisiana, where he exhibits some astonishing pistol practice, and purchases a plantation and a troop of slaves, among them a whole family of lovely octoroons. To these ladies he behaves in a manner distinctly suggestive of Sir Galahad and Dr. Johnson. In the war he takes the side of the chivalrous South, raises a regiment of cavalry, and becomes a real American colonel—a grade to which his author, with something of the true boyish sentiment for the title and its associations, makes him cleave unto the end. The marquis is for some time content to perform prodigies of merely legitimate valour; but after he has avenged an attack on his estate, and outrage done upon the eldest and loveliest of the octoroons, the Guy Livingstone comes out in him. He takes to bestriding a coal-black steed, to brandishing a desperate blade, to crying "Charge!" in trumpet tones on all sorts of momentous occasions, and, at the head of his terrible company, "The Devil's Own," to offering up whole hecatombs of Yankee souls to the shade of the ill-starred octoroon. And in the end, having dreamed a wonderful dream—and proved himself not less heroic as a dreamer than as a marksman—he calls "Charge!" in trumpet tones for the last time, and is in his turn exterminated with his band somewhere in the neighbourhood of Appomattox Court House. As he is a romantic kind of creature, one reads of him with a feeling of amused interest; as he is passably inhuman, and given, even in his most romantic moments, to utterances long-winded and didactic in no mean degree, one lays aside the record of his adventures without regret. As a novel, indeed, 'Errant,' carefully as it is wrought and earnest as are its tone and intention, is

of little merit; as a proof of what, in the matter of ideals, indignant Conservatism is sometimes capable, it is of some value.

The author of 'James Gordon's Wife' enters in the story of 'Marjory' upon a field of speculation which is, perhaps, too important for the pages of what is otherwise purely a novel. The effect of sudden and crushing misfortune and the apparent denial of all their wishes in regard to temporal well-being act upon Hugh Vivian, the careless son of rich parents, and Marjory, the piously educated niece of a clergyman, in different ways. Hugh rejects religion, and writes against it with the zeal of one endeavouring to persuade himself against a half conviction which irritates him; Marjory, after a struggle, gives up her faith in despair. But in the mean time the influence of Marjory's character has worked a revolution in Hugh's sentiments, and in his turn he comes to the relief of Marjory's mental distress. The exonerated of her lover from certain charges which circumstances long prevented him from disproving completes the cure; and the hero and heroine begin their married life in cheerful accord. That they are also largely recouped for the loss of their worldly fortunes, though in a sense satisfactory, does not add to the force of the moral. The story is well written in its way, though the nature of the subject puts it outside the range of merely literary criticism.

'Twixt Friend and Foe' is a tale of revenge, and it has in consequence some unpleasant features, which might frighten away the reader who prefers a bright romance or a straightforward love story. It is also a little loose in diction, improbable in parts, and a trifle overdrawn, so that the balance of first impressions may turn against it. But in spite of all this there is sufficient in the book to tempt any one who has begun it, and caught sight of the plot, to read steadily through to the end. The least pleasing aspect in the story is the motive of the revenge, which is imposed on a noble and generous man by a hot-blooded West Indian, the sufferer of the original wrong, as a dying bequest. As the wrong was inflicted at school, and was the result of boyish cowardice rather than malice aforethought, there is clearly no adequate reason why an officer in the army should accept from one of his privates the duty of hunting down a man whom he had not previously known, and who had done him personally no harm. There must be much that is good in the story to overcome the prejudice caused by such a feeble motive for such a cruel purpose; and, on the whole, this prejudice is overcome. 'Twixt Friend and Foe' is decidedly interesting, and its substance is better than its conception or its manner of relation. The hero is well drawn for a central figure. Many of the incidents are sensational, but there is a power in details which prevents the sensationalism from being often offensive; and, after all, though we have called this novel a tale of revenge, it will be found that the author's bite is not so bad as her bark.

'The Grandidiere' is a story of Berlin middle-class life. Its chief defect is to be found in the laboured and long-drawn-out grotesque which too frequently passes in German novels for humour. A half-crazy

but amiable revolutionary, who calls himself (goodness knows why) the colonel, and imagines it to be a joke to call his strolling servant the major, his horse the lieutenant, and his dog the corporal, is at least characteristic. The family which gives name to the book is an old refugee family, established in Berlin as hatters ever since the revocation of the Edict of Nantes. A breach in the succession is threatened by the insubordination of Edward Grandidier, but of course all comes right, and the book closes amid the rejoicings at the reunion of Alsace to Germany "for ever." The last two words, by the way, express, perhaps, a little over confidence on the part of Herr Rodenberg. For ever is a very long time. 'The Grandidiere' is, on the whole, fairly well translated.

ORIENTAL LITERATURE.

Linguistic and Oriental Essays. Written from the Year 1846 to 1878. By R. N. CUST, I.C.S. (Trübner & Co.).—Mr. Cust has often done good service to the cause of Oriental learning by an opportune article in an Indian or European periodical, which has helped to awaken public interest in some new discovery of science; and we are glad to see these scattered reviews thus collected in one volume. They are very varied in subjects: thus some treat of the 'Rāmāyana,' 'The Languages' and 'The Religions of India,' 'Egyptology,' 'The Phœnician Alphabet,' and 'Monumental Inscriptions,' while others are devoted to topics of more immediate and practical interest, as 'Sikhland; or, the Country of Baba Nānak,' 'The Collector of Land Revenue in India,' 'Civil Justice in the Panjāb,' 'An Indian District during a Rebellion,' 'Oriental Congresses,' and 'Oriental Scholars.' The best articles of the former series are those on the religions and languages of India, which give a capital survey of these wide and difficult subjects, and they well deserve the honour they have received in being translated into French as one of the recent volumes of the "Bibliothèque Orientale Elzévirienne." It is, however, the latter series which will be most likely to interest the English reader. In many of these the author speaks with the authority of personal experience; and the reader can easily understand that the words of the preface are literally true where it is said that "some of the essays were written in the tent under the shade of the mango grove, or in the solitary staging bungalow; notes for others were jotted down on a log in a native village, or in a boat floating down one of the five rivers on the track of Alexander the Great, or on an excursion in the mountains of the Himalaya." It is this constant association with the country and the people described which gives such a vividness to many of the pages. The scientific articles are clear and accurate *résumés* of their respective subjects, but they contain little which is original; each of these Indian essays is an episode in an Indian career, and tells us something of that far-off land which must always seem strange to those who have never lived in it. The most interesting of these essays are those on 'The Collector of Land Revenue' and 'Civil Justice in the Panjāb.' The author has, perhaps, been unavoidably tempted to view the achievements of British rule with too favourable an eye; some readers may be inclined to doubt whether all his bright colours are deserved. Mr. Cust sometimes touches lightly on problems which to a home-abiding Englishman do not seem so easily solved; but he always writes with a kindly heart, and he has the unspeakable advantage of knowing his subject from a continued experience of years. It is with especial interest that we quote the generous words of the preface:—"Some of the last words of my master, Lord

Lawrence, in India were, 'Be kind to the natives.' I would go even further, and say, 'Take an interest in, and try to love them.' They are the heirs (perhaps the spendthrift heirs) of an ancient but still surviving civilization. And how far superior are they to the modern Egyptian or the dwellers of Mesopotamia, the bankrupt heirs of a still more ancient but exhausted civilization! How superior are they to the equatorial and tropical African, who never had any civilization at all!" This is the spirit with which Indian civil servants should be imbued. Our competitive examinations will not give them this, one of the most essential requisites; but they should land in India with the feeling already implanted, and it is such essays as these of Mr. Cust's which may well help to kindle this generous enthusiasm in the young man when he first looks forward to an Indian career.

It is not generally known in Europe that Nawal Kishor, the enterprising publisher in Lucknow, has been lately issuing cheap editions of the most celebrated Persian classics, which, if they were only procurable by European scholars, would help more than anything else to awaken an interest in the treasures of Persian literature. We have seen copies of his editions of Nizām's five epics (the 'Makhsūn ul Asrār' with a commentary); the entire works of Anwarī; the 'Diwān' and 'Kasidāh' of 'Urī (the latter with a commentary); and the little-known 'Masnavi' of Zulāfi—the history of Mahmūd and Ayāz—with a copious commentary. Beside these he has also printed editions of the 'Seven Thrones' of Jāmī, the entire works of Khākhāni, and the poems of Shams-i-Tabrīz. The texts printed differ in accuracy; some of Nizām's poems, for instance, are badly edited, but some of the editions are well printed and accurate. Can no enterprising English bookseller be found who will carry out the old wish of the stage heroine,

To gods, annihilate but space and time
And make *Persian* lovers happy?

London and Lucknow are surely within reach of some intercommunication; and fairly accurate texts, lithographed so as to be easily legible, are the great want of Oriental scholars in Europe.

Metrical Translations from Sanskrit Writers. With an Introduction, Prose Versions, and Parallel Passages from Classical Authors. By JOHN MUIR, D.C.L. (Trübner & Co.).—This volume, one of Messrs. Trübner's 'Oriental Series,' is a reprint of Dr. Muir's 'Religious and Moral Sentiments from Sanskrit Writers,' with the addition of other collections of the same kind hitherto unpublished, and of the metrical pieces in vols. ii. and v. of the author's 'Original Sanskrit Texts.' The body of the work consists entirely of metrical translations, and in two appendices Dr. Muir gives prose translations of the same passages and parallels from the Bible and classical writers. The extracts are almost entirely gnomic, and the metrical translation does not pretend to any high poetic merit. It may be doubted how far the eight-syllable line of Scott, Dr. Muir's favourite metre, is fitted to represent the *śloka* or any common form of Sanskrit metre, and there are, perhaps, too many lines like

Who first investigates the facts,
And then deliberately acts.

P. 141.

The immense majority of the extracts come from the 'Mahābhārata,' which, whether in its original form or not, was a repository of wisdom as well as an heroic poem; the rest of the book is made up mostly from the 'Rig Veda,' 'Manu,' the 'Rāmāyana,' and the 'Pancatantra.' Sanskrit philosophy never seems to have concerned itself much with ethics, and Indian moral philosophy remained in a condition of gnomic precepts, such as are familiar from Greek poets like Theophrastus and form so prominent a feature in Euripides. The scope and tendency of these precepts are usually quite practical, "thoughtful

men pursue two aims, duty and prosperity"; sometimes they are Antinomian, as xiv., though such views are generally refuted immediately after; and sometimes they take high ground, and insist on the purest and most unselfish motives for action. But there is no ethical system; the only rule to follow is custom (xxvi.).

He must bid, however wise,
A sure unerring norm supplies;
The only rule is,—no's or forms
The honest read the many tale.

Most of the classical parallels are supplied, as might perhaps be expected, from Euripides, but many more could be got from such authors as Seneca, who reproduce the gnomic precepts of an earlier time from the point of view of a complete philosophical system. Extract v. is the remarkable impeachment and vindication of the Divine Government from the 'Mahābhārata'; Drapadi's attacks in words that remind us of Omar Khayyām (the "tanta stat pœdite culpa" of Lucretius), and Yudhishtira replies in an optimistic strain. To illustrate the fatalism of Drapadi might be quoted the most remarkable expression of Stoic fatalism, Cleanthes' lines:—

'Αγὼν δὲ μὴ δὲ Ζεὺς καὶ οὐ γ' ἡ συμπαγὴν
θεοῦ νόμῳ ἴσθις ἀπὸ δειρῶν ἄνθρωπος,
ὅς ἐστιν αἰὶν ὁ δειρὸς· οἷός ἐστι μὴ θάνατον
καὶ οὐ γὰρ γινώσκεις, οὐδὲρ οἷός ἐστι θάνατον.

The passages of Plato quoted here are, of course, so far in point, but it might be well to explain how they are due to his dualistic view of God and matter, which is evil. There are many other coincidences with Greek philosophies on various points; xlvii. gives a rule on virtue, much like the *ἔστι* doctrine of Aristotle; l. reminds us of the position held by Plato and Aristotle, that part of *ψυχή* was common to man and beasts; parts of lxxiv. give not only an ontology like the *Stoics*, but also an approach to their ethical doctrine of harmony with nature and *ἀρετή*; cxxiv. suggests the *ἡδοναὶ* *καὶ πόνος* of Carneades.

A bounded vault the ether crown;
With fire the body comes to shine;
And yet no bounds the sky contain;
The earth with fire the body gleams.
So other men, great times for them,
Which else might claim, should first be tried;
And those who have every test abide
Should only then be deemed as true.

cxlii. is a curious contradiction of the Scriptural view; it is hard for the poor man to attain heaven, for he cannot duly perform the proper rites. It is an interesting question how far Buddhism affected this great mass of sentiment found in the 'Mahābhārata'. The depreciation of excessive caste feeling in lxxviii.-xc. and the high tone of many other precepts are very probably due to Buddhist influences; cxxiv., one of these, is from the 'Pancatantra', where such influences have for some time been recognised. Dr. Muir's introduction is directed to a discussion of Lommel's well-known theory that the 'Bhagavadgītā' is full of Christian morality drawn from Christian sources. The different views especially of Lassen and A. Weber are stated with great fairness, and Dr. Muir's opinion is evidently not in favour of Lommel. Indeed, it is one implicit purpose of the book to show how much Indian morality of a high kind must be, in all probability, independent of Christian influence. cxli. gives at length one of those singular parallels between the legend of Buddha and the New Testament which have been at least sufficiently insisted on by writers on Buddhism.

We have received Mr. Driver's edition of *A Commentary on the Book of Proverbs attributed to Abraham ibn Ezra*, from a MS. in the Bodleian Library (Oxford, Clarendon Press). This is the third commentary which has been attributed to the famous Abraham ibn Ezra, the two others being really by Joseph Kimhi and his son Moses. It is curious, as Mr. Driver points out in his preface, that only one hundred years after Abraham ibn Ezra's death, Raymundus Martini, in his 'Pugio Fidei', quotes two passages as from the commentary of this author which in reality

belong to that of Joseph Kimhi. That Abraham ibn Ezra wrote a commentary on Proverbs is proved from his own commentaries on other Biblical books, and we may perhaps conclude that his commentary was eagerly sought for from the fact that scribes gave out as Ibn Ezra's commentaries by other authors, apparently for the purpose of satisfying the demands of collectors of books. This third commentary, so well edited by Mr. Driver, bears in many passages striking resemblance to the style and the interpretation of Ibn Ezra. Who the author is, and whether the forger is the scribe or the author himself, remains at present unknown.

The first volume of Dr. Ginsburg's splendid edition of the *Masorah* alphabetically arranged contains the letters Aleph to Yod. It is a labour of great learning and patience, and deserves, no doubt, the attention of Hebrew scholars. We must, however, postpone our review until the text is complete and the prolegomena published, in order to be able to give a full account of the MSS. made use of by the editor and of his theories on the origin of the *Masorah* and on the various *Masoretic* schools.

Die Inschriften Tiglath-Pileser's I. By Dr. W. Lotz. (Leipzig, Hinrichs.)—This volume will be found of great value by the Assyrian student, since it contains a very considerable number of important additions to our knowledge of the Assyrian syllabary and lexicon, contributed partly by the author himself, partly by his teacher, Prof. Friedrich Delitzsch, as well as corrections of the meanings hitherto assigned to certain words. Not only have the published texts, as revised by Prof. Delitzsch, been used for the purpose, but also a good many unpublished ones copied by Prof. Delitzsch at the British Museum. The book will be equally valuable to the historian, as it presents him with a translation of the long cylinder inscription of Tiglath-Pileser I., brought up for the first time to the level of our present knowledge of Assyrian. The inscription was chosen in 1857 as a test of the reality of Assyrian decipherment, and the substantial agreement between the independent translations of it made by Sir H. Rawlinson, Dr. Hincks, Mr. Fox Talbot, and Dr. Oppert was considered a fair proof that the decipherment rested on a solid foundation. Since then, in spite of the great progress made in Assyriology, no revised translation of the inscription has appeared, so that the one now published by Dr. Lotz is particularly welcome. As Tiglath-Pileser I. lived in the twelfth century before our era, and has left us a detailed account of his campaigns in Western Asia, Cappadocia, and Kurdistan, the importance of an accurate translation of it for ancient history and geography cannot be easily over-estimated. Among the many new facts contained in the volume is one which will have a special interest for zoologists. Dr. Lotz has proved that the Assyrian word which has generally been translated "horse" has really been borrowed from the ancient Accadian language, and means "an elephant," while the compound ideograph usually supposed to signify "a wild bull" also denotes the same animal. As Tiglath-Pileser states that he hunted these creatures in the neighbourhood of Carchemish, it is plain that the elephant, which was hunted in the same locality by the Egyptian king Thothmes III., continued to exist in this part of Western Asia at least three or four centuries later.

Dr. G. Oppert, of the Madras Educational Department, contributes to the *Madras Journal of Literature and Science*, of which he is the editor, an elaborate article on *The Weapons, Army Organization, and Political Maxims of the Ancient Hindus, with Special Reference to Gunpowder and Firearms*. He endeavours to prove that the use of gunpowder and its application to the discharge of missiles from projectile weapons were known in India from the earliest times, and endorses the opinion that the knowledge of it

was brought to Europe from India by the Saracens. Whether China received the knowledge from India, or vice versa, he thinks that there is now no means of deciding. He quotes a prescription for making gunpowder from the Sanskrit work 'Sukranu', which work he considers to be anterior to or contemporary with our revision of Mann's 'Dharmasāstra'. He makes no attempt, however, to fix more definitely the date of this newly-discovered work, and we fear that he has been imposed upon by some modern forgery. The whole article, in fact, bears on its face too many marks of haste and carelessness to inspire much confidence in the author's judgment on a point of criticism. Still we believe, like Dr. Oppert, in the early acquaintance of the Hindus with gunpowder and its use in war. India produces all the component parts of gunpowder, and the Hindus are very likely to have discovered and used the compound as early as Dr. Oppert believes.

Études sur la Religion des Scythas ou Sabéens. Par M. N. Sioffi. (Paris, Leroux.)—Although not a portion of Arabic literature, M. Sioffi, who is French Vice-Consul at Moscow, has made a very interesting work from the oral communications received about the Scythas from Adam, one of the sect. Their language is a corruption of the Chaldean, that is, the neo-Chaldean, not the old language of the Assyrians or Babylonians, mixed, as can readily be conceived, with numerous Arabic words. The same may be said of their religion, which is a mixture of an ancient paganism with Christianity and Mohammedanism. They abhor, however, the peculiar rites of Judaism and Islam, although observing some of the ceremonies of Mohammedanism, as the Ramadan, and retaining the Jewish rite of sacrifice and the baptism of Christianity. Although some of their traditions show traces of an older religion, they are so blended with later notions that they are of little or no historical value. The ideas of hell of this people resemble those of the Egyptians and Buddhists, and are apparently derived from pagan sources.

OUR LIBRARY TABLE.

Mrs. HELEN and Mrs. ALICE ZIMMERN have gathered together in their two volumes, *Half-Hours with Foreign Novelists* (Romington & Co.), a goodly company of foreign novelists, of whom, by dint of translated specimens and critical and biographical introductions, they endeavour to give some idea to English readers. George Sand, Murger, Daudet, Cherbuliez, Feuillet, Balzac, Gaboriau, and Sandeau represent France; Auerbach, Stifter, Spielhagen, Reicher-Maench, Hackländer, Freytag, Marlitt, and Heyne, Germany and Austria; Buken-Huet and Booboom-Toussaint, Holland; Farina, Italy; Carlen, Sweden; Jokai, Hungary; Tourguénief and Kraewski, Russia; Caballero, Spain; Bjornson, Norway; and Keller, Switzerland. This enumeration of the late provided is probably much a case the best criticism to offer on the book, though there is perhaps room for some demur as to insertions and omissions. The selectors confess that they have had, especially in their French list, to exclude several names of secondary importance. Among these they specify M. About, and we must say that there is more than one name in the list of the accepted whose "primariness," as compared with M. About's secondariness, we feel inclined to deny. Besides, what is to be said as to the exclusion of Flaubert, who is easily excerptible, and whom not a few critics of weight regard as the greatest not merely of French but of European novelists during the last quarter of a century? George Sand and Balzac, too, are authors scarcely to be "sampled" in some twenty pages. However, these are objections to which almost all volumes of selections are exposed. It would have been well, as a matter of convenience, if the comment and introduction had been dis-

tinguished from the translations by some difference of type, or at least by some greater breach in the printing than we see here. The authors are not always happy in their criticisms, but differences of opinion in such cases are unavoidable. A heavier charge is that the extracts are frequently, if not always, too short for enjoyment or for really intelligent appreciation of the peculiarities of the originals. But if the book sends readers to those originals it will have deserved well. There are some awkwardnesses of style in it; "lengths," for instance, is not English in the peculiar sense in which in French there are said to be *longueurs* in a book.

Messrs. HODDER & STOUGHTON send us a biography of *Henry Martyn*, by Canon Bell, which is neither better nor worse than the usual run of what are termed religious biographies.

Mr. WARNE has done a service by reprinting in his "Chandos Classics" Gibbon's delightful autobiography and some of his letters; but why add a fragment of the "Decline and Fall" which has no connexion with the life of Gibbon, and printed thus by itself has little value? It would have been better to give more of the letters.

THE annual volumes of the *Leisure Hour* and *Sunday at Home* call for no especial notice. Both periodicals deservedly retain the favour of their special public, and do credit to the Religious Tract Society. Some of the woodcuts are good, but the coloured illustrations are not so pleasing. — *Little Folks* (Cassell & Co.), *Little Wide Awake* (Routledge & Co.), *Golden Childhood* (Ward, Lock & Co.), and the *Sunday Scholar's Companion* (Church of England Sunday School Institute) are addressed to younger readers. Of the four, *Little Folks* and *Little Wide Awake* are the best. The *Sunday Scholar's Companion* is in many respects well done. *Golden Childhood* also contains much that is good, but it is disfigured by "beautiful coloured illustrations" which are simply deplorable.

The *Economical Housewife*, which Messrs. Ward, Lock & Co. send us, is one of the many treatises written with the laudable object of instructing young and ignorant housekeepers. It contains some excellent recipes, and much good advice, given, however, in rather a confused fashion.

ALMANACS are beginning to appear, and some established favourites, published by the Company of Stationers, are on our table: *Whitaker's Clergyman's Diary and Gilbert's Almanac* and *The British Almanac and Companion*. The *Companion* opens with a good article on weather forecasting by Mr. R. H. Scott, and a sketch of the history of the Greenwich Observatory by Mr. Lynn. — *Eason's Almanac for Ireland* contains some valuable statistical information. Messrs. W. H. Smith & Son publish it.

No Christmas Cards we have seen this year are better than those sent us by Messrs. Marcus Ward & Co. They are of all kinds and suited to varied tastes. Some of them are particularly splendid. — Mr. Ackermann has sent us two delightful Fairyland Cards by Miss Thomson, as well as a selection of Frang's American Christmas Cards, one or two of which are excellent.

THE Pocket-Books and Diaries of Messrs. De La Rue & Co. are, as usual, luxurious in the extreme. No firm turns out more dainty work than they, and they never, in seeking after splendour, pass the limits of good taste. Nothing could be more satisfactory in every way than the publications now on our table.

We have on our table *A History of English Literature*, by F. A. Laing (Collins & Sons), — *The Beginner's Latin Exercise Book*, by Rev. C. H. Dawe (Rivingtons), — *The First Four Books of Xenophon's Anabasis*, edited by W. W. Goodwin and J. W. White (Macmillan), — *Elementary Algebra*, with Brief Notices of its

History, Part I, by R. Potts (Longmans), — *Thoughts on Education*, by the Rev. I. G. Smith (Parker), — *A Simple Treatise on Heat*, by W. M. Williams (Chatto & Windus), — *The Plum*, by D. T. Fish ('The Bazaar' Office), — *On Musical Education*, by A. B. Bach (Blackwood), — *The Mistletoe Bough*, edited by Miss Braddon (J. & R. Maxwell), — *Faith's Father*, by F. M. Holmes (Cassell), — *His Father*, by S. K. Hocking (Warne), — *Peggy Ophir's Inheritance* (Cassell), — *The Count of Talavera*, by J. van Lennep, translated by A. Arnold (Nimmo & Bain), — *Stories and Romances*, by H. E. Scudder (Trübner), — *The Poetical Works of J. Greenleaf Whittier*, edited by W. M. Rossetti (Ward & Lock), — *The Classical Poetry of the Japanese*, by B. H. Chamberlain (Trübner), — *In Bible Lands*, by Rev. R. Newton, D.D. (Nelson), — *The Age of the Great Patriarchs*, Vol. II, by R. Tuck (Sunday School Union), — *In Prospect of Sunday*, by the Rev. G. S. Bowes (Nisbet), — *Bibliothèque de l'École des Hautes Études*, 2 vols., by L. Havet (Paris, Vieweg), — *L'Eau de Jouvence*, by E. Renan (Paris, Lévy), — and *Reise Briefe eines Diplomaten von Charkow* (Wismar, Hinfort). Among New Editions we have *Tent Work in Palestine*, by O. R. Conder, R.E. (Bentley), — *Chit-Chat* by Puck, by A. Alberg (Sonnenschein & Allen), — and *The Captain's Dog*, by L. Enault (Sonnenschein & Allen).

LIST OF NEW BOOKS. ENGLISH.

- Theology.*
Cooper's (Rev. J.) *Jesus Christ's Mode of Presenting Himself to the World*, cr. 8vo. 8s. 6d.
Dunn's (Rev. C. F.) *The Home Altar, an Appeal in Behalf of Family Worship*, cr. 8vo. 2s. 6d.
Jones's (C. A.) *Stories on the Catechism*, Vol. 3, 18mo. 3s. 6d.
Missions's (A.) *Dream, being a Discussion on Foreign Missions by a Missionary*, cr. 8vo. 2s. 6d.
Rupp's (Dr. J.) *Reason and Religion*, cr. 8vo. 7s. 6d.
Sermons delivered in Times of Persecution in Scotland by Sufferers for the Royal Prerogative of Jesus Christ, 7s.
Fine Art.
Hunt's (J.) *Grand Book of Scripture Illustrations*, folio, 7s. 6d.
Landauer (Mr. Edwin), by F. G. Stephens, em. 4to. 31s. 6d.
Poetry.
English Poets, edited by T. H. Ward, Vol. 3, Addition to Blake, Vol. 4, Wordsworth to Dobell, cr. 8vo. 7s. 6d. each, cl.
Evans's (Anne) *Poems and Music*, with Memorial Preface by A. T. Ritchie, cr. 8vo. 7s. 6d.
Library of Religious Poetry, edited by P. Schaff and A. Gilman, roy. 8vo. 31s. 6d.
Smith's (W. C.) *Raban, or Life Splinters*, 12mo. 7s. 6d.
Williamson's (J.) *Pilgrim Lays for the Homeward Bound*, 2s.
History and Biography.
Benvenuto's (F. F.) *Episodes of the French Revolution from 1789-1795 Examined*, 8vo. 7s. 6d.
Ciervo (Life of), by Anthony Trollope, 3 vols. cr. 8vo. 24s. 6d.
English Philosophers, Adam Smith, by J. A. Farrer, 3s. 6d.
Herries (Right Hon. J. C.), *Memorial of the Public Life of, by his Son, Edward Herries*, 3 vols. 8vo. 24s. 6d.
Hodge (G.), *Life of, by his Son, A. A. Hodge*, cr. 8vo. 12s. 6d.
Reynolds's (M.) *Engine-Driving Life, or Stirring Adventures and Incidents in the Lives of Locomotive Engine-Drivers*, cr. 8vo. 2s. 6d.
Geography and Travel.
Coles and Tomlin's *Geographical Reader*, School Edition, 3s. 6d.
Day's (S. F.) *Life and Society in America*, First and Second Series, 8vo. 12s. 6d. each, cl.
Dixie's (Lady Florence) *Across Patagonia*, 8vo. 15s. 6d.
Eastern Archipelago, by author of 'The Arctic World', 5s. 6d.
Goddie's (J.) *Lake Regions of Central Africa*, cr. 8vo. 3s. 6d.
Hayes's (A. A.) *New Colorado and the Santa Fé Trail*, 8s. 6d.
Letts's *Popular Atlas*, Vol. 1, fol. 10s. 6d.
Mitford's (Major R. C. W.) *To Cabul with the Cavalry Brigade*, 8vo. 8s. 6d.
Ogilby's (L.) *The Land of Gilead, with Excursions into the Lebanon*, 8vo. 31s. 6d.
Oswald's (F. L.) *Switzerland Sketches, or Rambles in the Backwoods of Mexico and Central America*, 8vo. 14s. 6d.
Perry's (Capt. S. H. Jones) *My Journey round the World*, 3 vols. cr. 8vo. 31s. 6d.
Tragelien's (S. F.) *Notes of a Tour in Brittany*, 12mo. 2s. 6d.
Voyages of the Elizabethan Seamen to America, from the Collection of Hakluyt, selected and edited by E. J. Payne, 8vo. 7s. 6d.
Philology.
Byoe's (Rev. A.) *Glossary to the Works of Shakespeare*, 7s. 6d.
Maclean's (C. D.) *Latin and Greek Verse Translations*, 2s. 6d.
Macmillan's *Progressive French Reader*, 11. Second Year, by G. Eugène-François, 12mo. 2s. 6d.
Ovid *Stories from, in Hexameter Verse*, with Notes by E. W. Taylor, 12mo. 2s. 6d.
Science.
Burton's (J. E.) *Handbook of Midwifery for Midwives*, 4s. 6d.
Simpson's (K.) *The Natural Conditions of Existence as they affect Animals*, cr. 8vo. 8s. 6d.
Lange's (G.) *Treatise on the Manufacture of Sulphuric Acid and Alkali*, Vol. 3, 8vo. 24s. 6d.
Rankine's (W. J. M.) *Miscellaneous Scientific Papers*, with Memoir by P. G. Tait, edited by W. J. Millar, 8vo. 31s. 6d.

General Literature.

- Adventures of Working Men*, from the Note-Book of a Working Burgeon, cr. 8vo. 2s. 6d.
Anderson's (R.) *The Coming Prince the Last Great Monarch of Christendom*, 8vo. 7s. 6d.
A Tale that is Told by Oliver, cr. 8vo. 2s. 6d.
Brodrick's (Hon. G. C.) *English Land and English Landlords*, 8vo. 12s. 6d.
Cervantes's *Don Quixote*, a new translation, by A. J. Duffield, 3 vols. 8vo. 42s. 6d.
Child's Play, Old and New, by E. V. R., cr. 8vo. 2s. 6d.
Drepanid Visions, by Author of 'Mark Warren', cr. 8vo. 2s. 6d.
Dolores, a Poem with Variations, in Three Parts, cr. 8vo. 4s. 6d.
Duff's (H. A.) *My Imperialist Neighbour, and other Stories*, cr. 8vo. 10s. 6d.
Egan's (F.) *The Poor Girl*, 8vo. 2s. 6d.
Elyot's (Sir Thomas) *The Boke Named the Governour*, ed. from the first edition of 1531 by M. M. F. Cress, 2 sm. 40s. 6d.
Family Circle Picture-book, Illustrated, 4to. 5s. 6d.
Fitzgerald's (G. B.) *Never Found Out*, cr. 8vo. 7s. 6d.
Francillon's (M. E.) *Queen Cupatzen*, 3 vols. cr. 8vo. 31s. 6d.
Francis's (R.) *The Minister's Daughters*, cr. 8vo. 7s. 6d.
Garrett's (E.) *Family Fortunes, a Domestic Story*, cr. 8vo. 4s. 6d.
Harris's (Bret) *Complete Works*, Vol. 4, cr. 8vo. 4s. 6d.
Household Science, Readings in Necessary Knowledge for Girls and Young Women, edited by Rev. J. F. Farnthorpe, cr. 8vo. 3s. 6d.
In Duty Bound, by Author of 'Mark Warren', cr. 8vo. 3s. 6d.
Kempt's (R.) *Pencil and Palette, being Biographical Anecdotes chiefly of Contemporary Painters*, 12mo. 2s. 6d.
Lawrence's (A. M.) *Oliver Loring's Mission*, cr. 8vo. 2s. 6d.
Matham's (W. J.) *Bristles for Brooches*, cr. 8vo. 2s. 6d.
Onley's (M.) *Prod Bright and his Adventures by Land and by Sea*, cr. 8vo. 3s. 6d.
Pencil, The Principal Letters of, ed. by J. De Boyce, 8vo. 12s. 6d.
Paul's (Miss M. A.) *Blossom and Blight*, cr. 8vo. 2s. 6d.
Schoolgirl Life and Incident, 8vo. 4s. 6d.
Stockton's (F. B.) *A Jolly Fellowship*, cr. 8vo. 5s. 6d.
Tandy's (Mrs. J. M.) *Lizzie Sydenham and the Wrong Turning*, 12mo. 2s. 6d.
Uncle John's Anecdotes of Animals and Birds, em. 4s. 6d.
Walker's (R. G.) *Instead of Many*, imp. 16mo. 3s. 6d.

THEATRE.

- Theology.*
Altkatholiken Congress in Mainz, 1877, 2m.
Sauer's (H.) *Schriften*, Part 1, 3m.
Fine Art.
Buckner (F.) *Die Heidenische Weltanschauung D. M. auf altchristlichen Grabsteinen*, 2m. 40.
Schmarow (A.) *Raphael u. Pinturicchio in Siena*, 12m. 20.
Thiusing (M.) *Le Livre d'Equilisme de Jacques Callot, de la Collection Albertine à Vienne*, 90 fr.
Philology.
Aelfric's Grammatik u. Glossar, edited by J. Sargent, Part 1, 7m.
Diwan (Der) d. Lohd, edited by Josef Dajic-A. Die Alchidid, 7m.
Opuscula Nestoriana, tradidit G. Hoffmann, 2m.
Porta Linguarum Orientalium, Part 5, 6m. 40.
Roder (W.) *Kritik d. Indes*, 2m.
Windisch (E.) *Irische Texte*, 2m.
Biography.
Bühnling (A.) *Napoleon Bonaparte's Jugend u. Bismarck's Leben*, 2m.
Science.
Blachoff (T. L. W. v.) *Das Hirngewicht d. Menschen*, 7m.
Clerc (P. T.) u. Grasse (A.) *Die Arithmetische Dissection*, 12m.
Cohen (E.) *Die Mikroskopische Struktur v. Kieselstein u. Gesteine: Mikrophotographien*, 16m.
Wundt (W.) *Physiologische Psychologie*, second ed., 12m.
General Literature.
Bodenstedt (F.) *Omar Chaplin verurteilt*, 6m.
Bouvier (A.) *Les Lolites de Cile*, 8fr.
Catalogue de l'Exposition du Cercle de la Librairie, 8fr.

NOTES FROM OXFORD.

December, 1880.

THE one absorbing topic of conversation just now is the proposed scheme of reform put out by the University Commissioners. First came the Professorial Statute, and now we have the draft statutes of eight important colleges. — Balliol, Christ Church, Lincoln, Magdalen, Queen's, All Souls, Exeter, and Corpus. We have thus for the first time something like adequate materials for forming a judgment upon the new constitution which is to be imposed upon us. These first official utterances of the Commissioners have naturally caused a considerable flutter. The main body of the professors especially is in a high state of indignation at the regulations newly devised for their benefit, and a lively fire of broadsheets and memorials has commenced, which threatens in some degree to obscure the most important issues at stake. As to certain points in the general scheme not much difference of opinion exists. Only a small and a dwindling minority will regret the almost entire disappearance of clerical restrictions. The creation of fresh professorships, notably one of classical archaeology, and the provision enabling colleges to elect to fellowships without examination "persons engaged in some literary and scientific work," are welcome indications that the interests

of learning have not been wholly disregarded. In the proposed "Councils of Faculties" it is reasonable to recognise the germs of what may in time develop into an effective organisation of the teaching power in the University; and, lastly, the prize fellowships, limited in value to 200*l.* a year, tenable for seven years only, and reduced in numbers, will fully answer their purpose as prizes, without unfairly taxing the resources of a college.

Undoubtedly the great blot upon the new scheme, so far as it is known, is the uncertainty in which it leaves the all-important question of the relation to be established between university and college teaching. Co-operation between these is of the first importance, and can only be established by some such external authority as that of the present Commission. Such co-operation might have been secured in one of two ways. It would have been possible for the Commissioners to have laid down explicitly the principle that collegiate teaching should stand first, to have made this teaching as complete as possible—enforcing, where necessary, a certain amount of inter-collegiate combination—and then to have limited the functions of the professoriate to filling up such gaps as still remained. A professoriate so entirely auxiliary need not have been numerous, and it must have been carefully subordinated to the principal machinery. Such a scheme would have been utterly distasteful to many of us, as involving a sacrifice of the higher education to the lower, but it would have found admirers, and would at least have been consistent. A far better plan would have been to recognise the university teaching as entitled to the first place, to have created a university staff, capable at once of representing the different departments of knowledge and of covering the entire area of study, and to have placed in its hands the general control of the education of our students. On this plan room would still have been found for college tutors as subordinate assistants in the work of lecturing, and, above all, as personally supervising the private studies of undergraduates, and administering the internal discipline and economy of their respective colleges. But their numbers would have been materially reduced, and their autonomy in the matter of teaching considerably restricted. What we complain of is that the Commissioners have failed to see that their choice lay between these two alternatives, and have attempted instead an impossible compromise. With the very best motives they have increased the numerical strength of the professoriate, raised the scale of payment, added an auxiliary cohort of readers, and have insisted, reasonably enough, that this powerful body shall come forward and take an active part in the instruction of undergraduates. But human nature is weak, and it is clear that when they found themselves face to face with the representatives of the various colleges, and discussed one by one the separate college schemes, they yielded to the natural demands of collegiate ambition and energy, and sanctioned in each case the establishment or the retention of a collegiate staff on a scale utterly inconsistent with the ample provision they were independently making for the same needs. Thus, with an infinite waste of money and power, and to the confusion of all economical minds, we have two rival and costly systems set to work on much the same ground. The competition which must ensue between them is in itself a serious evil, but those who deplore the extent to which the best energies of the University have hitherto been absorbed by undergraduate education of a rather narrow and special kind will see with regret and alarm that this absorption is likely to be more complete than ever. For, in addition to a large body of college tutors, appointed and paid for this work, the tendency of the new scheme will be to turn the efforts of the professoriate in the same direction. If the professors are to not up to the spirit of the new regulations, and

fill their lecture rooms with undergraduates, they must outbid the college tutors, and offer lectures still more practical and still more nicely adapted to the requirements of the examinations. Into the more special grievances complained of by the professors as created by this scheme I need not enter, as they have already been amply ventilated in the press, and they are, after all, of secondary importance as compared with the radical defect which has been discussed above.

For other local matters a passing notice must suffice. It is now settled that the University shall endow Prof. Monier Williams's Indian Institute with 250*l.* a year on certain conditions. No site, however, has yet been found for the building, nor has any one more than a very vague notion what the Institute is really to be, while opinions as to what it ought to be vary almost indefinitely. The "Greek question" is still in abeyance. The adverse vote at Cambridge was a serious discouragement to those who have been advocating the remission of Greek in certain cases, but fresh efforts will, no doubt, be made, and it is hoped that some concerted action between the two universities may be arranged.

It will be remembered that early in this year we were enabled, by the generosity of a member of the University, to take one step in the direction of establishing archaeological schools abroad on the French and German plan by sending out a single travelling student. Mr. Ramsay, who was selected for the post, was despatched to Smyrna, and it is gratifying to be able to point to his articles in the first number of the new *Journal for Hellenic Studies* as evidence that so far the experiment has been thoroughly successful.

It is also pleasant to be able to notice the increasing vitality displayed by our Philological Society here. The number of meetings has been increased, the average attendance is larger, and there is no lack of papers.

AUTHORS AND PRINTERS' READERS.

Dec. 4, 1880.

THERE are few authors who do not require to be sub-edited. The very familiarity of a man with the matter he has written causes him to overlook blunders in his proofs, and detection distresses him only when his book is stitched and bound and in the hands of the critics. An author has some right to look for help to the printer's reader. In times not so ancient, for I can recall them, proofs used to reach authors well noted with points of interrogation, pregnant with interlinear criticism, and abounding in suggestions for punctuation. One was not always particularly obliged for these hints; but they proved care and even solicitude on the part of the printer's reader. Now, proofs come to one almost in their raw state. The author has not only to do his own, but the work of the printer's reader also. Worse still; whether, because he is not uniformly expert in the symbolism of the trade, or because compositors have developed of late years decided opinions of their own on the subjects of grammar, spelling, and punctuation, the author finds that a good many of the corrections he makes are not attended to; but this he only discovers when it is too late to mend the errors, for printers are no longer liberal in revise-slips, and when an author returns what used to be called a first proof, he commonly hears no more of it until reviews of his book, kindly posted to him by friends, begin to reach him. All this is my humble experience of several printers, and I don't doubt other authors could top my testimony with painful stories. Perhaps you will think I have some right to complain, for had all the corrections made by me in the proofs of 'A Sailor's Sweetheart' been attended to, or had I been favoured with second proofs, not only two of the three errors your critic indicated, but half a dozen others which he has been kind enough to pass over,

would not have appeared; and a generous and encouraging reviewer would have been spared the necessity of ending a notice singularly agreeable to me by a caustic reference to "oversights." Much, indeed, may be said in favour of a printer's reader who has to read a sea-story. The indignation excited by a mass of nautical terms is only to be appeased by letting "stem" stand for "stern," to the confusion of the author; and if "truck" can be sneaked in for "top" and "main stay" for "main sail" the thirst of vengeance may be taken as almost satisfied. Still I would respectfully submit that even a nautical novelist is entitled to some consideration from printers' readers. At all events, I am pretty sure in making my complaint that I am stating the case of a good many authors who, like myself, are wretched proof-readers.

W. CLARE RUSSELL.

MOUNT ATHOS.

PROF. LAMBROS, of Athens, has published a statement, addressed to the Greek Senate, of the results of his mission to investigate the libraries of the monasteries of Mount Athos. These, he confesses, are to some extent disappointing, as he found no hitherto unknown works of distinguished classical writers. The following may be mentioned as the most important discoveries:—(1) a treatise on natural history, by the Emperor Constantine Porphyrogenitus, consisting of excerpts from Aristotle, Elian, and other ancient authors; (2) several collections of classical proverbs; (3) an ancient grammatical treatise on Greek dialectic peculiarities; (4) thirteen mediæval popular songs, with accompanying music. These and many others M. Lambros and his fellow labourers have copied, and propose to publish; and he has also compiled a catalogue of the MSS. of all the monasteries except the two largest, Lavra and Vatopedi, and these, too, he hopes to investigate at a future time. The catalogue, which is also to be published, already contains 5,766 MSS. He does not think that the imperial bulls which exist on Athos have any great historical or philological value, and some of them he found to be spurious, so that they would require to be edited with circumspection. The most valuable of the printed books were Aldines, and books in modern Greek earlier than the War of Independence, copies of which are not to be met with elsewhere. By the help of M. Gillieron he also obtained copies of some of the most important frescoes, and of illuminations in various MSS. Many hard things have been said of the monks for their carelessness in respect of the contents of their libraries, but hardly anything so severe as M. Lambros's condemnation of them. He compares his work of investigation to cleaning an Augean stable.

Literary Gossip.

THE two volumes (III. and IV.) of Prince Metternich's Memoirs which Mr. Bentley has in the press will contain some interesting letters, exhibiting the great statesman amid the sorrows and enjoyments of private life, as well as comments on the occurrences of the eventful years 1816-1829. The political movements which occupied Metternich's attention during these years were the revolutions in Italy and Spain, the first restoration in France, the revolution in Greece, and the opening of the Eastern Question. The letters abound in remarks on the distinguished persons who then appeared on the theatre of European history. The Emperor Alexander again occupies a prominent position, and the accounts of Metternich's relations with the English statesmen Wellington, Castlereagh, and Canning are especially interesting. It is curious to notice

the fear and dread with which Canning's measures were invariably regarded.

MAJOR SERPA PINTO, who has recovered from his protracted illness, has come to London to bring out his book descriptive of his journey across Africa. It is satisfactory to find that the title is altered from 'The King's Rifle' to 'How I Crossed Africa.' 'The King's Rifle' might be a good name for a boy's book of adventures by Mayne Reid or Gustave Aimard, but it seems rather out of place on the title-page of a serious book of African travel.

A PROJECT has been started for marking, by some suitable monument, the spot where the corpse of Shelley was burned in 1822 on the sea coast near Viareggio. Some gentlemen belonging to Shelley's own college in Oxford, University College, whence he was summarily expelled in 1811, are taking the first steps in this matter: a fitting and laudable act of expiation.

PROF. MONIER WILLIAMS, C.I.E., will contribute a paper on the religion of Zoroaster to the January number of the *Nineteenth Century*.

PROF. HUXLEY is preparing a volume on Berkeley for Mr. John Morley's series of "English Men of Letters."

THE second volume of the selected descriptive portions of Mr. Ruskin's 'Stones of Venice' is in the hands of the printer, and will probably be ready early in the new year.

MESSRS. MACMILLAN & Co. will shortly republish in a small volume the letters on the Irish Land Question recently contributed to the *Daily Telegraph* by Mr. Charles Russell, Q.C., M.P.

THE Manuscript Library of Corpus Christi College, Cambridge, has recently received two notable additions in (1) a folio volume on vellum of the eleventh century, containing a manuscript of the Vulgate (Genesis xxxiv. 10-4 Reg. xviii. 27),—the very copy which has been classed by Vercellone as Codex U; and (2) a small volume (3½ in. by 5½ in.) containing extracts from Gregory of Nyssa, Dionysius of Alexandria, and other contemporary writers, copied out in the twelfth century. The binding appears to indicate that the volume was once in the Imperial Library at Constantinople.

MESSRS. WARD, LOCK & Co. will publish before Christmas a story by Mrs. Holman Hunt, entitled 'Children at Jerusalem: a Sketch of Modern Life in Syria.' The work will contain a frontispiece by the author.

M. ÉLIE BERGER, of the École Française at Rome, is engaged upon a book with the title of 'Les Registres d'Innocent IV., Recueil des Bulles de ce Pape,' from MSS. in the Vatican Library and the National Library at Paris.

PROF. H. MÜLLER, of Vienna, is engaged upon a grammar of the Sabeen language.

SPANISH commentators and critics have presented to the reader Cervantes as a theologian, a moralist, a philosopher, a lawyer, a doctor, a geographer, a sailor, a soldier, a political economist, and as the moral reformer of his age. The last to enter the lists is Señor Foronda, who has now printed 'Cervantes a Traveller.' His pamphlet is accompanied by a map indicating the localities visited and described by the author of

'Don Quixote.' "Cervantes," writes our author, "merits this appellation not only on account of his journeyings in Spain, but because he visited Italy, Greece, Turkey, Portugal, the Azores, and the coast of Africa, and tells us all he found noteworthy in those countries."

At a recent meeting of the Lisbon Academy of Sciences, Mr. Henry H. Howorth was nominated a Corresponding Member, on account of his work 'The History of the Mongols.' Mr. Howorth has a connexion with Lisbon, as he was born there, his father being the head of a well-known Manchester firm of those days. On the same occasion Senhor Luiz Garrido read some chapters of a critical study he has prepared on Mr. Froude's 'Life of Julius Cæsar.' The work is written in French, and will shortly be published.

HERR SPIELHAGEN will shortly publish a new novelette, which is defined by himself as a pendant to his latest work, 'Quisiana.' The name is to be 'Angela,' after the heroine. The scene is laid in the autumn of 1871, on the shores of the Lake of Geneva.

THE *Saale Zeitung* states that Prof. Arndt, of Leipzig, is the fortunate discoverer of a hitherto unknown work by Goethe. The news is confirmed by a Leipzig correspondent of the *Basler Nachrichten*. The new discovery is a "Singspiel" in prose, and it will shortly be printed. Prof. Arndt has for some time been occupied in the study of Goethe's life and writings.

THE monthly publication of the Benares College called the *Pandit* having been discontinued, a new series of Sanscrit texts is to be issued in its place. The series will consist of hitherto unpublished texts, edited mainly by the Pandits of the college, under the superintendence of Mr. R. Griffith, M.A., Director of Public Instruction N.W.P. and Oudh, and Dr. Thibaut, Principal of Benares College. Explanatory notes and indexes, &c., will accompany the texts when deemed necessary. English translations of the texts and new editions of texts already published will from time to time be introduced. The series will be issued in parts similar to those of the *Bibliotheca Indica*.

THE *Indian Mirror* says that a Bengali gentleman has applied to the London University for permission to compete for its B.A. examination from India. It considers that the granting of such an application would have a most injurious effect on the progress of Indian universities. Owing, amongst other things, to the fact that Indian educational corporations are not recognized by English universities, an Indian would prefer to take the London degree, if it could be obtained without his coming to this country.

By order of the Sultan Arabic newspapers are to be started at Mecca, Bagdad, and Aleppo.

SCIENCE

ELEMENTARY BOOKS.

Life and her Children. By Arabella B. Buckley. (Stanford.)

THIS is an excellent book for children, written in a charming and at the same time lucid style. Books for children about vertebrate animals are

common enough; the present work, however, treats of invertebrates only, and tells children all about monads, amoebæ, sponges, starfish, insects, and crustacea, giving a good deal of interesting information on anatomy. The instruction contained in the book appears to be sound throughout, and here for the first time in a book of the kind we find the structure of sponges properly described, and the ancient fallacy as to their being colonies of Amœbæ given up. The book is full of illustrations, most of them drawn by Dr. Wild, late artist of the Challenger expedition. Some of them appear to be type etchings, and not woodcuts, and thus look somewhat rough, although they are all very effective. We have not noticed any errors in the book, but some of the terms used might, we think, be altered with advantage. We object most strongly to the term "laseo-cell" for the thread-cells of Coelenterata. A laseo is a cord or thong with a slip noose at the end of it, and nothing else; the noose is the essential part of the instrument. There is nothing in any possible way resembling a slip-noose or noose of any kind in the "thread-cell," and when the Coelenterata come to be called the "Laseo-throwsers," as they are by Miss Buckley, the absurdity of the term becomes more than ever apparent. The action of the thread-cell, if employed to catch hold of an object, is rather that of a harpoon. Again, it would surely have been better to have spoken simply of the scorpion's "sting" rather than of its "poisoned dart." A dart is a weapon thrown from a distance, or, at all events, left sticking in the body of the victim, and the use of the term might lead to false impressions. These are, however, small matters, and, on the whole, we congratulate Miss Buckley most sincerely on her book, and recommend it as an excellent Christmas gift for all intelligent children. Many adults will also read it with advantage and instruction, and we are sure with pleasure.

A Smaller Manual of Modern Geography, Physical and Political. By John Richardson, M.A. (Murray.)

THIS is a condensation of the author's 'School Manual' intended for use in the junior classes. We dare say that many of our more conservative teachers of geography will find it a useful book, for it supplies them with a vast array of "facts," these facts for the most part consisting of mere names, which might far more advantageously be picked out on a map. The author claims credit for having unremittently striven after accuracy as to details. We regret not being able to state that he has been successful. Curiously turning over the pages of his volume, we find that in Belgium "many of the people speak Dutch, and many more German"; in Italy "about five millions of the people speak German, Albanian, or Greek"; that Saxony is no less famous for its wines than the Rhine and the Moselle; that Constance is the capital of the Thurgau, and Frankfurt of the Prussian province of Hesse-Nassau. Bristol, we are told, ranks next to London and Liverpool as a port; and the "climate and productions of Rhenish Bavaria are similar to the climate and productions of Bavaria proper." The author appears to believe that Ofen and Buda are distinct towns. He calls Fort Garry the capital of Manitoba, tells us nothing about the railways of Algeria, and is frequently in error as regards area and population. His style (to our thinking a matter of some importance in a school-book) leaves much to be desired. Of Canada he says: "In 1871 the population was 3,670,577, consisting of French, Irish, English, Scotch, and other European nations." "The drainage of Canada belongs chiefly to the basins of the Arctic Ocean, Hudson Bay, the Atlantic Ocean, and the Pacific Ocean," which makes it appear as if some of the rivers found their way into the Indian or Antarctic Ocean. This looseness of style, superadded to palpably erroneous statements as to well-estab-

lished facts, must greatly depreciate the value of this 'Manual' as a guide for teachers or pupils.

GEOGRAPHICAL NOTES

ADMIRAL A. P. RYDER, Commander-in-Chief at Portsmouth, recently offered to the Royal Geographical Society a sum of money for the foundation of three medals, to be annually awarded by the Council to such nautical geographers, including officers of the Royal Navy and Marines and mercantile marine, as should send in the best surveys, with sailing directions, meridian distances, meteorological observations, &c. He further expressed a wish that such medals should be named after a zealous surveyor, Commander Bird Allen, who died during the Niger expedition of 1840. We understand, however, that the Council of the Society, while fully appreciating the feelings which prompted Admiral Ryder's liberal offer, have thought it beyond their sphere of action to undertake the duty of awarding the medals.

M. Charles Wiener, who was recently appointed Vice-Consul for France at Guayaquil, was instructed to undertake certain explorations to ascertain the possibility of opening a commercial route to Quito by way of the Amazon and its affluent the Napo. Having accomplished his journey to Para, M. Wiener has addressed a report on his work to the Minister for Foreign Affairs at Paris, and he divides the information furnished into three parts: the study of the Rio Napo from a geographical point of view; the importance of such study from a commercial standpoint; and statistical data concerning commerce in the Amazon region and their relations to French trade and navigation. M. Wiener considers that he has settled the hydrology of the Rio Napo, having taken more than 2,000 soundings and numerous observations during his study of its course, and he says that vessels drawing about 6 ft. of water can ascend it to the mouth of its affluent the Mucuballi, which is below the rapids and 1,200 miles distant from the Atlantic. To this point he traced a practicable route from Quito, which he states is preferable to the one used by the missionaries on all grounds, and especially because the latter reaches the Napo above the rapids. M. Wiener reports that the missionaries, who are all-powerful in that part, did everything in their power to hinder his explorations, inducing the Indians to return into the forest, so that he might not obtain porters for his baggage.

From the December number of the Royal Geographical Society's *Proceedings* we learn that the Council have informed the Central Arctic Committee that Commander Cheyne's scheme of a North Pole expedition, as recently submitted to them, does not meet with their approval. The number also contains Mr. Joseph Thomson's account of the journey of the Society's East African expedition, illustrated by a map, and a paper by Capt. A. H. Markham, entitled 'A Visit to the Galapagos Islands in 1880.'

SOCIETIES.

ZOOLOGICAL.—Dec. 17.—R. Etheridge, Esq., President, in the chair.—Rev. A. Rose, Messrs. W. H. Bell, W. Jackson, P. P. Lawes, W. Libbey, jun., D. M. Llewellyn, J. Marshall, C. Parkinson, C. M. L. Percy, T. J. Robinson, B. Thompson, and K. G. Wardell were elected Fellows.—The following communications were read: 'On Remains of a small Lizard from the Neocomian Rocks of the Island of Lesina, Dalmatia, preserved in the Geological Museum of the University of Vienna,' by Prof. H. G. Seeley; and 'On the Beds at Haddon Hill and Colwell Bay in the Isle of Wight,' by Messrs. H. Keppel and E. B. Tawney.

SOCIETY OF ANTIQUARIES.—Dec. 2.—H. Reeve, Esq., in the chair.—Mr. H. B. Milman expressed his regret that from causes beyond his control it had not been in his power to fulfil his engagement to lay before the Society this evening the Report of the Reading Visitation Committee.—Mrs. Hartshorne presented an autotype of a drawing made by herself

in 1828 of the portrait of Queen Mary presented to the Society by her late father, the Rev. T. Kerrioh, Principal Librarian of the University of Cambridge.—Mr. E. Freshfield communicated a paper on the present condition of the Christian antiquities at Constantinople. The following is a list of the buildings to which Mr. Freshfield called special attention: The church of the monastery of the Studium; the church of the Lesser Santa Sophia; the church of Santa Sophia itself, where Mr. Freshfield discovered traces (which had hitherto escaped attention) of the Ikonostasis—an erection manifestly subsequent to the building of the edifice; the church of St. Irene; the church of the Monestechora; the church of the Kalender Hane Dgami, of a date very little posterior to the Emperor Justinian; the church of the Pantokrator; the church of the Budrum Dgami; the double church of the Fenare Jean Medjidi; the chapel of St. Nicholas; the church of the monastery of the Emaus; the church called Mustapha Pacha Dgami; the mosque of Mehmet Pacha. The whole paper afforded ample illustration of the words of the Psalmist, which Mr. Freshfield had inscribed on one of his photographs, "Thy Lord, the heathen have entered into Thine inheritance; Thy holy temples have they defiled." Mr. Freshfield also called attention to the condition and gradual destruction of the walls of Constantinople, a subject on which ten years ago (see *Proceedings*, vol. iv. p. 479) Lord Clarendon, at the instance of this Society, and upon information supplied by Mr. C. Trevelyan, had addressed urgent remonstrances to the Ottoman Porte, which for the time had arrested the hand of the destroyer. Mr. Freshfield, however, gave it as his opinion (subject to further inquiry, which he undertook to make at the request of the meeting and on behalf of the Society) that the ever-increasing demoralisation of the Turkish Government left little ground for hoping that similar remonstrances would now be productive of the slightest result. In the course of this paper, which was profusely illustrated by photographs of which Mr. Freshfield was the sole possessor, Mr. Freshfield called special attention to the vast and architecturally interesting water-cisterns which in many cases underlie the churches, and into some of which, through special facilities at his command, he had succeeded in penetrating. He also gave the results of a careful examination of masons' marks on the stones of Santa Sophia and other churches.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Dec. 1.—Mr. T. Morgan in the chair.—Mr. O. M. Hills exhibited a large collection of Romano-British fragments of pottery found at Manor Farm, Wanborough Plain, Wilts, where foundations of buildings have been met with, and others are believed to exist. Mr. Hills described the position on the line of the thirteenth iter of Antoninus, and suggested that it was the site of a lost Roman station, being where one may reasonably be supposed to exist in relation to Spine, the next one on the line of road.—Mr. Way exhibited some Roman coins recently found at Exeter.—Mr. Butcher produced a fragment of Roman Samian ware from the wall of London, now opened at the back of America Square, and the Chairman a perfect tile from the same place. It measures 17½ in. by 12½ in., and is 2½ in. thick.—Mr. L. Brock exhibited a drawing of the wall, and, after a description of the discovery, pointed out its resemblance to the wall in the Tower of London, which was then described in a short paper.—The Rev. Dr. Hoopell described at length the discoveries that have rewarded the exploration of the Roman station of Vinorium (Bischofer). This costly work has been undertaken by Mr. J. Froud, of Bishop's Auckland, under Dr. Hoopell's directions. The external walls have been traced, and found to be built on an earlier British wall. The plinth is chamfered similarly to the wall in America Square. A paved road, 30 ft. wide, extends through the station, and the walls of many private dwellings still remain, many of the doorways having bases of pillars in position. A large circular building was cleared out, and here and elsewhere the walls were found to be lined with hot-air flues of terra-cotta, kept in position by T-irons. Traces of reconstruction were found in every direction, and a mutilated statue of Flora was found serving as a support to some paving. The lecture was illustrated by a series of large coloured drawings, which gave a clear idea of these important and extensive discoveries. A large portion of the station remains to be opened out, although so much has been done.

ARCHEOLOGICAL INSTITUTE.—Dec. 2.—Rev. R. P. Coates in the chair.—The Chairman spoke of the loss that the Institute and historical archaeology had sustained by the death of Dr. Guest.—Mr. O. Morgan sent a paper on an inscribed centurial stone found last year on the shore of the Channel at Goldcliff, near Newport, Monmouthshire. After giving a very careful description of the district in the neighbourhood of the Goldcliff embankment and the object of this great work, Mr. Morgan spoke

of certain vast floods which, in spite of it, had taken place, and particularly the great inundation of 1608, by which twenty-six parishes were submerged. He then dealt with the question as to who were the makers of the *callum* in question, noticing the different theories that had been brought forward in respect of it, and stating his conviction that it could be the work of no other people than the Romans, an opinion which had become fact by the discovery of this centurial stone. Mr. Morgan went at some length into the geological and manorial history of the district in describing the spot where the stone was found, and gave the translation of the inscription, which he had received from the Rev. C. W. King, showing that it recorded the construction of a certain number of thousand feet, apparently two Roman miles, of the *callum* by the soldiers of the first cohort of the centurion Statorius, and that the date was later than the Gordian epoch.—Sir J. Maclean sent some notes on the recent opening of a long barrow at Cranham in Gloucestershire.—Mr. M. H. Bloxam communicated a paper on a silver chalice and paten of the latter part of the fifteenth century, found at Hamstall Rudware, Staffordshire.—Mr. E. Walford gave an account of the discovery of a Roman altar and figures at York.—Mr. Morgan exhibited a rubbing of the Goldcliff stone.—Mr. Hartshorne sent a painting on glass, representing the joys of the Virgin, of the early part of the sixteenth century.—Mr. Hinks exhibited some very fine examples of Irish plate.—Capt. E. Hoare sent an Egyptian figure from Thebes in glazed earthenware, covered with hieroglyphics.

ZOOLOGICAL.—Nov. 30.—Dr. E. Hamilton, V.P., in the chair.—Papers and letters were read: by Mr. A. E. Craven, on a collection of land and fresh water shells from the Transvaal and Orange Free State in South Africa, with descriptions of nine new species, and on three new species of land shells from Cape Colony and Natal;—from Prof. A. A. W. Hubrecht, on a collection of Reptiles and Amphibians made by Dr. C. Duke in Beloochistan;—from Mr. J. H. Gurney, on the immature plumage of *Dryocorymbus spectabilis* (Schleg.), a very scarce rapacious bird from Gaboon, now living in the Society's collection;—from Mr. E. Trimen, on an undescribed *Laniarius*, obtained by Dr. E. F. Bradshaw on the Upper Limpopo, or Crocodile river, in Southern Africa, which he proposed to name *Laniarius atrocroceus*;—from Dr. G. Hartlaub, on five new birds that had been collected by Dr. Smith Bay in Central Africa: these were proposed to be called *Tricholaema fasciata*, *Cisticola hyperantha*, *Eminia livida*, *Dryocichla incana*, and *Munipia insulata*;—and by Mr. W. A. Forbes, on the external characters and anatomy of the Red Quakari Monkey (*Brachyurus rubicundus*), more particularly the liver and brain.

CHEMICAL.—Dec. 2.—Dr. Gilbert, V.P., in the chair.—The following papers were read: 'On the Volumes of Sodium and Bromine at their Boiling Points,' by Mr. W. Ramsay;—'On the Volume of Phosphorus at its Boiling Point,' by Messrs. D. O. Mason and W. Ramsay. The authors have determined the atomic volume (the atomic volume—the specific volume \times atomic weight) of the following elements in the free state: bromine 27.133, sulphur 21.80, phosphorus 20.91, sodium 31.00. The authors discuss the formulae of oxytrichloride of phosphorus, and conclude that in that substance phosphorus is a pentad, and that the constitution of that substance is $O=P_2Cl_5$. The atomic volume of phosphorus in this compound is therefore 21.1.—'On the Specific Volume of Chloral,' by Laura Maude Passavant. Great care was taken in purifying the chloral; the specific volume, determined according to the method of Thorpe, was found to be 107.37.—'Note on the Formation of 'Carbon Tetrabromide in the Manufacture of Bromine,' by Mr. J. C. Hamilton. A quantity of a white crystalline substance was obtained as a residue after distilling a quantity of commercial bromine; it melted at 80°, and contained 97 per cent. of bromine.—'Researches on the Relation between the Molecular Structure of Carbon Compounds and their Absorption Spectra,' by Mr. W. N. Hartley. Part 1. General conclusions as to the nature of actinic absorption exerted by various carbon compounds. Part 2. Experiments which prove the diastinct character of substances constructed on an open chain of carbon compounds. Part 3. The actinic absorption exerted by various closed chains of carbon atoms. Part 4. The absorption spectra of condensed benzenic nuclei. Part 5. The cause of absorption bands in the spectra transmitted by benzene and its derivatives.

PHILOLOGICAL.—Dec. 3.—A. J. Ellis, Esq., President, in the chair.—The President paid a tribute to the memory of the late Dr. E. Guest, first honorary secretary, and for years a vice-president of the Society.—Prince L. L. Bonaparte read a paper 'On Neuter Neo-Latin Substantives.' He showed by exhaustive lists that the Italian language and dialects alone pre-

same may be said of the larger designs. On the whole, indeed, these impressions are brighter than those in the magazine. Of the invention or designing it is no mean praise to say that it suits the text as perfectly as that of Cruikshank's "cuts" suit 'Oliver Twist,' and other books on which that incomparable illustrator employed his genius. 'Romola' and Sir F. Leighton's designs are in such perfect harmony that our ideas of the novel may be said to crystallize round the illustrations. This is as it should be. The only difference between the two is that the designs are even more "Italian" than the romance, and truer in their local colouring, while they are as rich in incident and as severe. We need but remind readers of the 'Supper in the Rucellai Gardens,' a true and elegant piece of old Florence; 'Teens at Home' is most charming; 'Going Home,' where Tito returns to Romola, expresses exactly what there is in the text, using, so to say, the choicest Tuscan—that is, "picked touches, every line,"—that art of this kind can employ.

Drifting, by T. B. Read, published by Messrs. Sonnenschein & Allen, is remarkable for its beautiful cover of greyish gold—i.e., Dutch metal, adapted with sundry improvements from the 'Salon Illustré' of 1879—and flowers stamped in black, gold, and silver. The illustrative designs are by Miss L. B. Humphrey, and are all distinguished by good taste, genuine feeling for the pathos of the text and of nature, and skill in drawing.

The Eve of St. Agnes, by John Keats, illustrated in nineteen etchings by C. O. Murray (Rampson Low & Co.), is handsomely printed on fine paper, and is enriched with many neat and some poetical etchings of a somewhat amateurish, that is to say, immature cast, by a draughtsman who has not training enough to express himself in a manner altogether satisfactory. This is proved by a drawing of a corbel on the title-page. The subject is excellent and even admirable, for it is derived naturally from the poem, and the design is sympathetically conceived. But the student's pleasure is instantly marred when he sees that one wing of the sculptured cherub is out of drawing, out of proportion, out of perspective, and out of keeping with its fellow. On the other hand, this "carved angel," "eager eyed," that thus stares at the ominous festival of St. Agnes, is introduced with rare taste and taste, although the base of the respond which its head sustains is as ill drawn as the moulded cap of the corbel itself or the wing before mentioned. The owl crouching in the cold church tower among the ivy, the moonlit fold among barren hills, the march of trumpeters, and half-a-dozen more vignettes, have a gracefulness which sometimes is charming. The more ambitious groups of figures, which are essentially dramatic illustrations of the work, are not equal to the subjects they represent. It must be admitted that so much first-rate art has been employed on 'The Eve of St. Agnes,' that it would be difficult to satisfy the public with new attempts which do not at least aim at new achievements.

NEW PRINTS AND ENGRAVINGS.

Messrs. THOMAS AGNEW & SONS have sent us an engraver's proof of M. Waltner's plate reproducing Mr. Millais's picture called 'The Widow's Mite,' being the companion to 'The Gambler's Wife,' which we recently noticed. A tall and handsome lady in reduced circumstances is putting her mite into the box of a charitable institution. She carries a milliner's box on one arm, and looks from the picture with an expression the pathos of which made the painting very popular. We prefer the sentiment, and even the execution, as well as the engraving, of the companion work. The original of 'The Gambler's Wife' lent itself more completely to the process of etching. The face of the widow, though more beauti-

ful, has not so much character, and it is not so intensely biographical as that of the wife, nor is the action so dramatic nor the attitude so natural. On the other hand, though the new plate suffers by comparison with its companion, there is no lack of merit in it, except it be that the black skirt is not quite differently dark enough from the background and its shadow, with which, in the chiaroscuro of this design, they are associated. The slightly fallen contours of the bust are true to nature, so is the reduced plumpness of the face. The features, serious and pathetic as they are, are beautifully drawn and modelled; the very poise of the head, the neatness of the white cap and black bonnet, its floating veil, and the carefully arranged hair are signs of suppressed coquetry proper to the subject. The brilliancy of the "colour" throughout, but especially of the box, gloves, and bust, is first-rate.

Messrs. Agnew & Sons have also published two prints, artists' proofs of which lie before us, from pictures by Mr. B. Riviere, the one engraved in mezzotint by Mr. S. Cosma, the other produced by the same process by Mr. F. Staepoole. The former shows a pretty little girl standing by a window, in snowy weather, and depressed by the dreariness of the season, her own troubles being suggested by her costume; a large deerhound, the *chef-d'œuvre* of the design, stands by the child, and fondly sympathizes with her emotions. It is pretty and sentimental; the face of the child and her air and expression are in complete accord with the suggestions of the subject and the title, which is 'Imprisoned.' The other print reproduces a painting called 'Persepolis,' which our readers will remember to have seen at the Royal Academy, representing lions and horsemen roaming by moonlight in the empty, roofless halls of the palace in the imperial city, long after Alexander burned it. The print fully and successfully translates the sentiment of the original, which, though melo-dramatic, is poetical in its way. But, artistically speaking, it does not by any means exhaust the finer technical qualities of the picture, in which, it is true, there was a large proportion of spaces which were somewhat "empty" of form and varieties of tone and colour. For examples, the painted sky by no means "throbbled" with rich varieties of tone or tint, although it was not in this respect nearly so mechanical as a David Roberts; the broad shadows of the architecture were dignified and expressive, but, if they lacked anything, it was variety of tones and tints, diversified incidents and play of illumination. These elements are in the print all but quite empty and flat.

Mr. W. A. Smith, of 14, Charles Street, Middlesex Hospital, has published a folio containing six etchings, called 'London Thoroughfares,' representing interesting localities in the metropolis. Most of these views have been exhibited in London; some of them have already been admired in these columns as the works of Mr. Charles J. Watson. The forebotten view of one of the fronts of London Bridge, with a great shadow in the foreground, could hardly be better drawn or treated more happily, but we feel that the distant buildings are too conspicuous. 'Temple Bar' is a first-rate piece of effect and colour, given with good draughtsmanship, so that the building is quite solid and very rich in tone. Grimy, but picturesque, extraordinarily wealthy in "colour" and incidental play of light and shadow, local colour and varied lines, and finely delineated is the 'Entrance to Clare Market.' Nor is 'Holywell Street' inferior, to the only speaking. 'Trafalgar Square' could hardly be better than it is. We hope Mr. Watson may be encouraged to continue the production of these excellent works of art.

'LA VIERGE AUX ROCHERS.'

MR. BURTON's tenure of office in the National Gallery has again been signalized by the acquisition of a famous and beautiful picture, one of

those which every student would covet for the English collection. It is the large Leonardo da Vinci known as 'La Vierge aux Rochers,' which was lent by the late possessor, the Earl of Suffolk, to the Royal Academicians in 1870, when it was No. 6, and hung in Gallery No. I. at Burlington House. It is well known that there are two versions of the design: that which is now in the National Gallery, waiting to take a place on a wall in one of the public rooms, and that other which is in the Long Gallery of the Louvre, and belonged to Francis I. Desnoyers engraved and Bodmer lithographed the latter version; and Desnoyers's print is a masterpiece. It has been much disputed which is the superior picture; there is a preponderance of opinion in favour of the former, a judgment in which, having carefully examined both, we are able to concur. To take the highest element of the painting, the faces are better in the work from Charlton Park, and the drawing throughout is better. Dr. Waagen, however, was probably right in recognizing the hand of a pupil in much of the background, and the picture has gained nothing from a flood of brown varnish, which might, we suppose, be safely removed. Lomazzo, who, within seventy years of Leonardo's death, saw the painting in the Capella della Concezione in the church of St. Francesco at Milan, described it as the work of Da Vinci, and by the name of the 'Concezione.' In 1796 Mr. Gavin Hamilton bought it out of the chapel for thirty ducats, and some time afterwards sold it to the Earl of Suffolk for a much larger sum. We believe the nation has paid 9,000*l.*, a price which is decidedly below the value of this important work. It was at the British Institution in 1851, and again in 1856. In Mr. Holford's collection is a head of the Virgin painted in brown, and so closely resembling that in this picture as to justify the idea that it is the study for the principal portion. The head was No. 144 of the Manchester Art Treasures. 'La Vierge aux Rochers' is supposed to have been executed in 1483. Two angels at the side are represented in the Melzi Collection at Milan. There are several copies in public museums, e.g., at Nantes. There are drawings in the gallery at Turin and at Windsor Castle which evidently refer to this picture, and exhibit some variations in the design. Nagler, 'Kunstler-Lexicon,' xx. 320, says that other drawings of this order, executed in black chalk on blue paper, are at Chatsworth.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—WINTER EXHIBITION.

THIS collection of "sketches and studies" is of average merit, and while some young contributors who have been recently elected have done much to secure the success of the exhibition, on the other hand a few of the better-known artists are not represented. The pictures of absentees like Messrs. Alma Tadema, Boyce, A. W. and W. H. Hunt, and H. C. White would alone suffice to make an exhibition. We shall take the examples in their order on the walls, after grouping each artist's works. The collection of drawings by the late Mr. Dodgson is extremely interesting, but by no means exhaustive.

Mr. W. Eyre Walker is a new-comer who is welcome. His merits will be recognized in the bright and pleasant sketch called *Beeches—October* (No. 3), a sunlit and chequered slope of woodland. The clear and solid draughtsmanship, the firm outlining of the trees, and the faithful beauty of their local colouring are great charms. His *On the North Devon Coast* (395), a little woody and sandy nook, is first-rate; an excellent study of a lovely place we like too well to name.—*A Sunflower* (?), by Mr. E. K. Johnson, is one of a class of drawings that show creditable care; but they are not interesting nor spontaneous nor beautiful. A young girl in a well-

painted white muslin dress stands before a lofty sunflower, and brings its huge yellow disc down to her face. Her expression is not animated enough to tell us why she does this. The execution is broad and agreeable, and not without vigour, and the flowers are capably drawn; but when this is said the merits of the picture have been told. *Lilium Auratum* (65) is by the same artist; it is of the same class, and has similar merits and shortcomings. The artist's affection for red-brick walls has been repeatedly shown in such pictures as *A Rustic Scene* (14), which gives us a wayside cottage, with rather awkwardly grouped figures of children, all painted without care for harmony of colour, and with some excess of hardness. The tones are crude. The poultry are capably executed, but they are not well placed on their feet.—Mr. O. W. Brierly has found a new subject for his skill in representing the hurried movements of craft during an *Autumn Squall in the Lagoon at Venice* (22), which, although not unmarked by the lamp, is animated enough, thanks to the fluttering of the richly painted sails of the barges. The water is mechanical and artificial in modelling and colour.—Mr. T. Danby sends several of his scholastic landscapes of romantic subjects, in which the scenic elements overpower those which are merely natural, without, however, imparting pathos to them or proving spontaneity. In *Looking down the River Sarine* (29) we have a pretty vista of a shallow valley. In spite of the mannerisms of the work, the tender grace of the mid-distance and the distance is enjoyable. The foreground lacks solidity, and has the look of manufacture. The close likeness between this picture and such works as *The Banks of the Earn* (12) and *On the Welsh Coast* (93), which differ only in their outlines, shows how uniform is the impression made by nature on the mind of the painter, whose very skill is against him, for it is facile and cultivated, but not inspired. Mr. Danby does everything equally well, so that we have no sympathy with him.

The difference between style and manner may be appreciated at once by the visitor who will turn from Mr. Danby's works to the contributions of Mr. A. D. Fripp. Although they do not differ from each other more than Mr. Danby's do, yet they are all marked by individuality, and there is more in them than mere variety of subject. *The Beach at Lulworth* (30) is a beautiful study of the opalescent hues of a vapour-charged atmosphere when suffused by sunlight and unmoved by the wind. Unfinished as it is, it renders the air and distance with an irresistible charm; the boats and lofty half-shrouded promontory of chalk, the grayish verdure, and the calm sea occur in reposeful harmonies of tones and tints. For similar qualities and similar characteristics, and an almost identical effect, see *The "Constance" Beached, Lulworth*, (225) and *The Ship, Lulworth* (408), where a capital subject has been headfully studied.

From these serene, idyllic glimpses of nature, which in their refined simplicity are classical, we may turn, not without profit and instruction, to the clear, precisely defined, and extremely humorous study—no mere sketch, but a learned and solid piece of workmanship, as firm as it is faithful, like a vigorous piece of humorous prose—which represents young penguins, and which Mr. Marks calls *The Two Dromiuses* (35), while he puts into the mouth of one of them the saying,

Methinks you are my glass,
And not my brother.

The penguin babies are toddling along a pavement in the odd, sidelong fashion of their kind, the one after the other. They are not quite alike; in the difference between them lies the humour of the subject, to say nothing of the grotesqueness of their expression, the uncouthness of their attitudes, the ungainliness of their gait, if gait that can be called

which consists of lurches like those of a compass over a sheet of paper. The verisimilitude of the plumage is to be admired not less than the clearness of the local colour of the same. In the simple gravity of the colour and breadth of effect of the little landscape which Mr. Marks has named *A Suffolk Road* (308) is to be found a pathos equal to the humour of his 'Dromiuses.' His *Southwold Mill* (392) is sober, solemn in its simplicity, and perfectly serene.—These pictures, sincere and spontaneous as they are, afford contrast to Mr. G. H. Andrews's *Moonlight on the Rotter* (39), which, although redolent of the lamp, must not be overlooked. Its whitish-grey clouds, its turquoise sky, and its vaporous mid-distance are almost charming. But the light on our right is too common an element to be worthy of the rest of the picture, and, considering the local colour of the moon's lustre, it is of too red a redness.—A little hard and dry, the manipulation of Mr. O. Weber's *English Cart-Horses* (42) brings us back to the verisimilitude of Mr. Marks's art, which it resembles in solidity of modelling and textural imitation. The grouping, however, is commonplace, and the foreshortening is incorrect.

In Mr. Albert Goodwin's *Salisbury* (43) there is a white stone bridge of most exquisite tints and tone, most admirably drawn, and altogether wrought with so much spontaneity that its local truth is noble. We cannot say much for the sky, but the houses are worthy of the bridge. In his *Townstock* (56) a wan gleam of day is departing from off the church and town, while the very ghost of a moon grows radiant wherever the clouds allow her light to escape. The whole is beautiful in keeping. *The English Cemetery at Rome* (240) shows resplendent concentric cirri over the dark, gaunt cypresses and many tombs of that famous place, and is a thorough picture. *Sandsend, Yorkshire*, (330) is a grave and dignified study of twilight on shore and sea.—Of Mr. J. W. North's pictures, *Autumn* (72) is the best. An Algerian landscape, it renders faithfully and yet delicately the effect of a dream-like light over a pool, water meadows, trees, and dying flowers, with a sky of the warmest grey. No. 81, *Pond by the Desert*, by the same artist, is marred by the too common defect of work such as this, excessive alightness and a weak, indecisive touch, which is almost tricky.—*Durham from the River-Side* (90), by Mr. Lockhart, is extremely enjoyable on account of the skill and brilliancy displayed in painting the real bridge over, and the bridge reflected by the surface of, the Wear. The composition of the whole suggests the idea that the picture might be advantageously cut in half.

Aquila and Pricilla (94) is a cartoon made for a stained-glass window to be placed in the chapel at Eaton Hall, one of a series of fine decorative designs by Mr. Shields, which we have already described. Its grand style claims the reader's admiration.—*Launching a Yarmouth House-Boat* (109) is the first of the works of Mr. H. Moore which deserve attention. It is remarkable for the sympathetic way in which the tremendous grandeur of great masses of cumuli has been painted, the skill and learning displayed in the flying veils of rain, lustre, and shadow which occur between the clouds and the tumultuous waves beneath them. The handling is rough. Let the reader notice the clever painting of the *Study of Grey Horses* (146), and by no means let him omit to look at the novel tragedy which is represented in *The Last Berth* (157), a picture of a smack which has gone ashore, and now, heeling with decks open to the sea, lies battered on the beach. The drawing of the hull, the strength and richness of the local colour, the modelling of the waves and the wreck itself are unsurpassed by anything in the room. We think the shadows on the hull are too black for daylight. The work is rather hard. *Glen Durrer* (356) is intensely brilliant and effective as a study of deep and lustrous blue water, with whitish

ashy hills behind. The drawing of the masses of clouds and mountains in the vista beyond the lake is highly artistic.—In the perfect calm of the river in *At Hurley* (135) Mr. C. Davidson has been fortunate.

The late Mr. Dodgson's numerous drawings have given a special character to this exhibition, but it is not incumbent on us to do more than record our admiration of their vigorous and yet delicate style, the brilliancy of the illumination, the richness of their local colouring, their perfect keeping, their almost classic taste, their prevailing and characteristic silveriness, and their pure execution, which, with their breadth and keeping, reminds us of frescoes. We notice as new to us *A Bit of the Mumbles* (136), a panorama from the cliffs, including a darkish wan sea of yeasty waves breaking on a low, rocky, russet and green promontory. This is in the painter's recent manner. Not so the two fine and precise architectural studies, which were made in the early days of the artist for Prof. Cookerell. These are *Bow Church* (453) and *St. Bride's Church* (459). Among the recent drawings let us name *On the Yorkshire Coast* (424), *The Morning after the Wreck* (427), *A Summer Morning on the Ilyn* (435), and *Crawley Wood and Oxwich Castle* (441).

Mr. E. Waterlow's *White Clover and Poppin* (153) is an artist-like and broad picture of a field clad in white, red, and green herbage, sloping upwards and clad at the summit with trees. The outlines are firm, the atmosphere is good.—Sir J. Gilbert's *Battle of the Standard* (183) has the dramatic qualities that distinguish his dashing compositions, but it is unusually confused and forced in colour and effect and terribly mannered.—Mr. G. Fripp's *Study in a Backwater on the Thames* (186) exhibits low tones and colour, and very delicate foreshortening of the grey river's surface in the vista of a creek.—*Monte Salvatore, Lugano* (199), by Mr. W. M. Hale, has a fine subject in the pyramidal rock standing on a promontory of the lake, on the surface of which the reflection of the hill is beautifully depicted.—Mrs. Angell's *Spring Gatherings* (213), apple-blossoms in a jar, are brilliant, solid, pure, and lustrous, but they have not been composed with art, so as to make a picture proper. Her *Aryanthemums* (247) is better pictorially, an elaborate study of yellow and white flowers. *Foreign Birds* (318) are intensely brilliant, magical in respect to the vivid blue and green colours of their plumage. Like the flowers, the study has too much of "still life."—Mr. T. J. Watson's *In a Wood* (217) is a masculine, well-drawn picture of beeches and dry herbage in a darkling thicket. Able as it is, we fancy much of it was done at home.—Among the pretty drawings here let us note Mr. B. Foster's *On Hambleton Common* (234).

Mr. Wallis has contributed an interesting study of colour and effect called *In the Uffizi Gallery* (237), where the warm and semi-lustrous white of an antique statue in full light contrasts with the almost dusky shadows and deep coolness of the wall. The contrast may be a little too positive for harmony in composition, but it is curious and fine, the local colouring is rich and broad, the picture luminous. By the same is *A Study* (258), a noble drawing in black and white chalks on blue paper, showing trees lying prostrate in a gloomy wood at evening after a storm, with glare between the distant trunks. *The Marriage Settlement* (381) comprises a somewhat uninteresting group of figures, clad in costumes of the eighteenth century, brilliantly and purely coloured, and exceptionally rich in tone. The deep blue of the lady's dress is as beautiful as the rosy hue of that of the bridegroom. No. 404, *A Manuscript*, a study of the interior of a room, is very delicate in colour and firm in painting.—Mr. T. J. Watson's powerful *Sketch on the South Coast* (269) represents an old mill, at gloomy evening, on the margin of the sea.—Mr. F. Powell's *Beachland* (316) depicts a yawl

drawing on a calm sea, half shrouded in opalescent mist of most delicate colour. Such art as Mr. Powell's can hardly be mannered, but he repeats his subjects, which is not desirable. — Mrs. Allingham is a liberal contributor; her dozen drawings are all and each of them charming, but their claims on our admiration are unequal. It might have been well to send fewer. Of the most attractive the following may be named: *Resting* (320), a perfect study of nature, beautifully drawn, and solid to a marvel; the subject is a wood with pretty figures. *The Letter* (334), a damsel in white, in a meadow, near trees, is quite equal to the last, but not so pleasing. *Milly* (338) is a deliciously fresh and sweet drawing of a little girl in a white hood; the pure expression of her face is charming. Mrs. Allingham's work is always remarkable for its "wholesomeness": here is this characteristic in perfection. We heartily enjoy *Driving to Market* (375), children with a barrow, a fine silvery picture. — These fresh English idyls assort themselves well with the solemn and profoundly pathetic "Dorian" mood of Mr. Samuel Palmer's grave morning scene, the subject of his *Aurora* (323), in which he has painted the fine romantic theme of an etching lately published by the Fine-Art Society under the title of 'Opening the Fold.' The morning sends long rays of ruddy lustre towards the zenith from behind isolated mountains, which on the horizon seem to guard a plain, where a river flows in a ravine. Twilight breaks the shadows of the night on the wooded banks, while the dawn strikes the backs of sheep which issue from a fold while a shepherd pipes to them, and the radiance veils the stars. So much for the sentiment of the design. Technically speaking, Mr. Palmer never surpassed this work in respect to the treatment of the atmosphere, the richness and deep softness of the shadows, the breadth of the effect, the splendour of the light. — Mr. G. A. Fripp is quite himself in reproducing the pearl-lustre of an English atmosphere in his *Hayfield Study* (345), a summer picture. His *Hayfield Sketch* (190) matches the last in nearly all respects of quality and merit. His study of a calm, rosy evening, called *On the Banks of the Thames* (358), is sober and tender. — Mr. Britton Willis's *Evening on the Essex Marshes* (368) has the force and many more of the qualities of oil painting. His *Gloom of Evening Sunshine* (397), a girl trudging after cows, is noteworthy for solidity, brightness, and care.

Fine-Art Society.

THE first results of admitting the public to the National Gallery during students' days took the form of one hundred and fifty-four shillings on the first day last week, and one hundred and fifty-seven shillings on the second day. No inconvenience was experienced by anybody in the Gallery in consequence of these admissions.

THE vacant galleries of the British Museum are being gradually replenished. Dr. Birch's Department of Egyptian and Assyrian Antiquities, which is to occupy part of the space lately tenanted by the palaeontological collections, has just begun to transfer its archives; and Mr. Newton is getting ready a room which will be entirely devoted to the display of Etruscan sculpture and other examples of the fine arts.

THE Burlington Club proposes to arrange that its next exhibition of works of art shall consist of a representative collection of choice mezzotints, chosen and arranged so as to afford means of studying the rise and progress of this mode of engraving from the earliest examples to those of the culmination of the art, both here and abroad.

At a meeting of the Provisional Council of the Society of Painter-Etchers, held on November 29th, a resolution was passed to the following effect:—"That, with a view to obtain an adequate representation of the art of original engraving in all its forms (painter-etching), as

well as to provide a constituency out of which to elect the first Fellows of this Society, an exhibition, as comprehensive as possible of the works of the best living etchers, be opened in London not later than the first Monday in April, 1881, and that negotiations for the use of a gallery for the purpose of such an exhibition be entered upon by the Provisional Council." It will be perceived by this resolution that the contemplated display is not merely to demonstrate the status of painter-etching as it exists, but to furnish a test by which a conclusion may be arrived at as to the material existing for the personnel of such a society as has been proposed. The exhibition will be looked forward to, therefore, with peculiar interest—an interest which will be increased by the fact that several eminent painters who have not yet essayed the use of the etching needle have promised to contribute to it.

THE picture called 'The Vision of Ezekiel,' bequeathed to the nation by Mr. P. F. Poole, has been hung in a good place in the National Gallery, where considerable improvements have lately been effected in the arrangement of examples of the English school. By careful hanging and the removal of a few of the less important paintings to the stairs and the vestibule, the whole of the small room at the top of the entrance staircase has been cleared, and awaits further improvements and the introduction of new acquisitions, such as those early Flemish examples which were lately obtained, to say nothing of other works which Mr. Burton's good fortune may secure during that journey in Italy which has now nearly come to its end.

THE current obituary records the death, on the 28th ult., at the age of eighty-nine years, of Mr. Charles Sackville Bole, the distinguished collector of works of art and antiquities, a liberal lender of his acquisitions for public enjoyment, a man of considerable acquirements and a fine and curious taste. He long ago declared his wish that after his death his collections should be sold.

THE church at Ecombe, in the county of Durham, recently identified as Saxon, has just been repaired, let us hope judiciously, and its decay arrested. Several Roman inscribed stone slabs have been found enclosed in the outer wall by the builders, who appear to have drawn extensively upon the neighbouring Roman town.

SOME frescoes of the school of Raphael are said to have been discovered behind the apse of the church of St. Rocco and Sta. Maria del Vivario in Frascati.

THE annual general meeting of the Glasgow Archaeological Society was held last week. The annual report was read and approved, and the office-bearers elected for the ensuing year. Mr. William George Black was elected Honorary Executive Secretary, in place of Mr. J. D. Duncan. A paper was read by Mr. St. John V. Day, F.R.S.E.

MR. WALFORD intends to start in January a new magazine, called the *Antiquarian Magazine*. The *Antiquary* will, we are told, in future be conducted by two Fellows of the Society of Antiquaries.

THE forthcoming *Journal of the British Archaeological Association* will contain, among other papers, the following:—"Rotherham and its Ecclesiastical and Collegiate Buildings," by the late J. Guest, F.S.A.; "Terra-Cotta Tablets of Babylonia and Assyria," by T. G. Pinches; "St. Andrew's Church, Norwich," by F. R. Becheno; "The Trinitarian Arrangement of part of Norwich Cathedral," by Rev. J. Gunn; "Cup-markings on Burley Moor," by C. W. Dymond; "Ancient Coins of Norwich," by H. W. Henfrey; "A Portrait of King Henry VI. in Eye Church, Suffolk," by H. S. Cumming; and "A Résumé of the Devises Congress," by T. Morgan, F.S.A.

THE Cabinet des Estampes, Paris, has lately

bought a collection of all the states of all the plates produced by the late Jules Jacquemart, comprising 1,500 pieces in all, and contained in fifteen portfolios. The family of the artist generously accepted for this collection a price which is said to be considerably below its commercial value.

M. P. BAUDRY has been commissioned to execute a series of decorative panels in the Château de Chantilly for the Duc d'Anjou.

THE famous Château of Blois is undergoing important restorations at the hands of M. de Baudot, the architect who was formerly employed to execute similar works on the church of St. Laumer at Blois. The upper portions of the buildings of Francis I., roofs, chimneys, and dormers, which are much decayed, are selected for repair.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Sacred Harmonic Society.
CRYSTAL PALACE.—Goetz's Symphony.
ST. JAMES'S HALL.—Mr. Cowen's Orchestral Concerts.

THE Sacred Harmonic Society may be said to have made, on the whole, an auspicious commencement of their first season at St. James's Hall. It was a matter of some interest to learn whether the necessary reductions in the chorus would result in the retention of a force competent to give effect to the grandest choral works. Of that, happily, no doubt need any longer exist. As the works performed on Friday week were not so familiar as some in the Society's repertoire, the choral force was put fairly to the test, and it issued from the ordeal well nigh scathless. Mendelssohn's 'Christus' is so seldom heard in public that comparisons are scarcely possible; but regarding the same composer's 'Lauda Sion' and Beethoven's Mass in c, it may be said with safety that no recent performance of either work at Exeter Hall gave such satisfaction as that of last week. The voices proved fresh and powerful and the attack was generally good. In a well-known chromatic passage in the Sanctus of the Mass the intonation was bad, but, speaking generally, the singing was worthy of considerable praise. The executants still number nearly 300, the exact proportions being 55 sopranos, 55 altos, 45 tenors, and 45 basses, with an orchestra of 72. This is a force sufficiently large to give due effect to any works, with the exception, perhaps, of those oratorios of Handel which contain double choruses. If considered advisable, special performances of these might be given from time to time at the Albert Hall, the usual chorus being reinforced from the ranks of the Handel Festival Choir. There was little for the principal vocalists to accomplish in the works performed on Friday. Mrs. Osgood was warmly and deservedly applauded for a very artistic rendering of the air "Lord at all times" in 'Lauda Sion,' and she was efficiently supported by Miss M. Hancock, Mr. Henry Guy, and Mr. F. King.

The only symphony composed by the late Hermann Goetz formed the special attraction of last Saturday's concert at the Crystal Palace. We have more than once recently had occasion to speak of the undoubted genius of the young composer; in none of his works are the peculiar characteristics and excellences of his style more clearly observable than in the Symphony in *c*. For

a first hearing of the work London amateurs are indebted to Mr. Weist Hill, who, in December, 1878, included it in the programme of one of Madame Viard-Louis's concerts at St. James's Hall. It was given at the Crystal Palace on the 5th of April, 1879, and the performance of Saturday last was the second at these concerts.

From the lines of Schiller,—

In des Herzens heilig stille Räume
Musst du fischen aus des Lebens Drang.

prefixed as a motto to the score, it may be anticipated that the general style of Goetz's symphony is meditative and reflective; and such we find to be the case. The bias of the composer's genius was towards the dreamy and imaginative rather than in the direction of the vigorous and passionate; and though it is true that in some parts of his music—for instance, in the *finale* of the present work, and in certain scenes in the 'Taming of the Shrew'—we find abundance of energy and life, yet such passages are comparatively so rare that they may almost be called exceptional. The quiet emotions of the heart were evidently more congenial subjects for Goetz's muse than the storm and stress of life. The opening *allegro* of the symphony has some affinity of character with the first movement of his pianoforte concerto recently noticed by us; there is the same poetical charm and freshness of idea, the same mastery of the technique of composition, the same sweet and rich (though seldom brilliant) orchestral colour. The *intermezzo* which forms the second movement is one of the most delightful pieces which Goetz has written. Its themes are specially attractive, and its instrumentation most felicitous. The *adagio* is pervaded by a feeling of deep melancholy, relieved by an occasional gleam of sunshine, as at the entry of the horns in the episode in *c* major; the whole movement is full of poetry, but somewhat diffuse. The *finale*, overflowing with life and spirit, is but little inferior in charm to the *allegretto*, while for sustained power and masterly workmanship we consider it the finest portion of the symphony. The whole work was magnificently played under Mr. Manne's direction, and enthusiastically received. The only other item of the concert to which it is needful to advert was Chopin's Fantasia on Polish Airs for piano and orchestra, which was given for the first time at these concerts. This very little known composition is founded on three national melodies, two of which are peculiarly quaint and characteristic; the pianoforte part, which is excessively difficult, abounds in those passages of elaborate embroidery to which Chopin was so partial. Of instrumentation the composer unfortunately knew very little; and here, as in his concertos, he has frequently blurred the outlines of his work by the very injudicious way in which he has accompanied the piano by the orchestra. In spite of this drawback, the composition is very charming and well deserved a hearing. Miss Janotha's rendering of the solo part can hardly be over-praised—it was magnificent. The fair pianist is always heard at her best in the music of her compatriot, and she has never played more finely than on Saturday.

The third of Mr. F. H. Cowen's orchestral concerts, which took place last Saturday evening, was even more interesting than

either of those which preceded it, and the programme was admirably arranged, its only fault being a superabundance of material. Contrary to rule at orchestral concerts, a very small proportion consisted of works familiar to musicians. Indeed, the only item which may be so considered was Schumann's Symphony, No. 1, in *a* flat, which was played with much spirit, though with a deficiency of refinement. Taking the order of the programme, Mr. Harold Thomas's overture, 'Mountain, Lake, and Moorland,' came next, and the favourable impression made by the work at the initial performance last February, under the auspices of the Philharmonic Society, was fully confirmed. The overture contains some charming ideas, which, despite their imperfect treatment, afford circumstantial evidence that if the composer had persevered with orchestral writing he might have made a high reputation. The first actual novelty was a Pianoforte Concerto in *d* by Mozart. It has been remarked that the reputation of Mozart, especially in this country, rests upon a very small proportion of his voluminous compositions. This may be said with emphasis of his pianoforte concertos, of which there are about twenty-six of undoubted authenticity. With the exception of the one in *d* minor, they may be said to form a *terra incognita* to the framers of concert programmes. The Concerto in *d* is one of six written in 1784, when Mozart was busy concert-giving in Vienna. Like its companions, it is in the customary three movements, each in regular form, and, though by no means a striking work, contains enough of beauty to amply justify its introduction to the London public. It was interpreted in a fairly creditable manner by Miss Bessie Richards. The next instrumental piece was the Bacchanale from the first act of 'Tannhäuser.' In speaking of this as a "newly-composed scene," the writer of the analytical programme may have unwittingly misled some among the audience. It was composed in 1862, when Wagner's opera was performed at the Paris Académie Royale, and is merely an amplification of the original first scene, necessitated by the rules of the French establishment. With the scenic accessories the effect would doubtless be very striking, but the music is ill suited to the concert room, especially the first portion accompanying the demoniac orgies of the Bacchantes. Further, it cannot be said that Mr. Cowen's orchestra was altogether at its best in the performance; but, despite these drawbacks, the piece was received with loud applause. Perhaps the most important novelty of the evening was Mr. A. H. Jackson's Concerto in *a* for violin. The composer, who was formerly a student at the Royal Academy of Music, is already favourably known by some promising works, especially a pianoforte concerto which was introduced at a Philharmonic Concert last season. The ideas in this were of considerable beauty, and in the violin concerto they are certainly less attractive; but the later work shows breadth and vigour in construction, the subjects being treated with much skill and elaboration, even to the verge of labour. The work must be heard a second time in order to gauge its precise value, but even at the lowest estimate it is one of the most important compositions of its class presented to

our notice for some time. The vocal music was contributed by Miss Mary Davies and Miss Orridge, the most interesting selection being a solo, "Fac me vere," from Haydn's 'Stabat Mater,' sung by the last-named lady. But Miss Orridge should endeavour to check a growing and painful defect in production, which threatens to mar the prospect at one time apparently open to her of obtaining eminence as a contralto of the first rank. Mr. Cowen's last concert of the present series will take place next Saturday, when the programme will include his new Symphony, No. 3, in *c* minor; an overture, 'Titania,' by Mr. H. C. Nixon; a tone picture, 'The Ebbing Tide,' by Mr. J. F. Barnett; and a triple concerto for pianoforte, violin, and flute, by Bach, all for the first time.

NOTES FROM VIENNA.

Nov. 27, 1880.

TALK to almost any Englishman of music in Vienna, and he is certain to respond with some cherished reminiscence of the strains of Strauss's band, the single musical impression the majority of our countrymen carry away with them from the Austrian capital—the single one they ever seek there, as something peculiarly local and characteristic of the place and people. So, no doubt, it is. An ideal of dance music, if we may say so, has here been created and realized. Flimsy though it may be, an element of poetry has been breathed into it, and these "People's Concerts" at Vienna serve a purpose beyond that of tickling the ears of idlers. They form a sort of musical "Kindergarten" for those whose musical faculties are dull or undeveloped, and may impart a taste that will seek better cultivation. Still they must rank lowest in the scale of musical enjoyments in a city which abounds in others of a higher order. For instance, nowhere in Germany, which is as much as to say nowhere in the world, can musical services be heard in greater perfection than at the Chapel of the Imperial Palace, to which the public are freely admitted. A small orchestra—but sufficient for the limited size of the building—and a picked choir, give here on Sundays and festivals performances of an excellence it would be difficult to overrate. On the last two occasions, respectively, we have heard Beethoven's *Missa in c* and Schubert's in *a* flat rendered with astonishing precision, finish, and refinement of expression. At many other of the leading places of worship the church music is most admirable, many eminent singers, male and female, assisting in the choirs, but the ensemble at the Burg Kapelle, where the soprano parts are taken by boys, remains unequalled as a model of its kind. Boys' voices, when, as here, so exceptionally fine as to be equal to the demands of the music, seem best adapted to its sacred character, as we then get perfect purity of tone combined with simplicity and self-forgetfulness on the part of the singer.

Of orchestral societies, the Philharmonic, under Hans Richter, is the most prominent. The first concert of the season included an item of peculiar interest—a novelty so far as the audience were concerned—Bach's Concerto in *a* major, for two horns, three oboes, bassoon, and violin. All the parts were very successfully executed. The second opened with Berlioz's Overture to the 'Francis Juges.' If we find in this early work of the composer's less sustained originality than in his riper productions, it still possesses many characteristic features, and, faultlessly and brilliantly performed, it proved thoroughly effective. For exactitude, careful nuances of colouring, unflagging spirit, and unity of ensemble, Herr Richter's orchestra has no rival to dread. The brevity of programme which is here the order of the day has the advantage of ensuring due respect and attention to each work performed. Such a concert rarely exceeds an hour and a half

in length, whereas in London it is common for two symphonies, two overtures, a concerto, and several vocal pieces to be included in a single evening's bill of fare, the first and last items serving chiefly to play the audience into and out of their places.

The opening concert of the Gesellschaft der Musik Freunde, another notable orchestral society, was marked by a superb performance of Brahms's *Schicksalslied*. The richness and beauty of the female voices especially was very striking. But we are in the land of fine voices. It would be curious to count up how many of the eminent "cantatrices" of the day belong to the Austrian dominions. Such a list, headed by Madames Pauline Lucca, Materna, Ilma de Muraka, and Etelka Gerster, would be long and brilliant. The choir gave also some pieces without accompaniment, among which it was interesting to find a madrigal by John Dowland and a part-song by Henry Morley. The genius for part-song writing is one that nobody can deny to our countrymen. No nation, Germany excepted, is richer than our own in spontaneous characteristic compositions of this kind. The splendid concert-room of the Musik-Verein, the St. James's Hall of Vienna, is superior acoustically to the latter building. On occasions such as those described it is crowded to excess. An overture of Berlioz's, a concerto of Beethoven's, a symphony of Mendelssohn's, suffice to draw together such an audience as in London could only be commanded by some phenomenal pianist or singer. The hall, as well as a smaller concert-room for performances of chamber music, forms part of the building of the Conservatorium. Among quartet concerts, those of the veteran leader Hellmesberger are held in high repute, and a special interest attached to their last programme, which included Brahms's Quartet in c minor, the composer himself assisting at the piano. His masterly interpretation rendered material aid to the success of the composition, which was on this occasion unqualified.

The one hundredth anniversary of the birth of the composer Kreutzer was celebrated here on Wednesday last by a representation of 'Das Nachtlager von Granada,' the single opera of his that can be said to have kept the stage. Its permanent continuance there seems unlikely. It owed its popularity to its suiting the taste of the day rather than to more sterling and enduring qualities, and now that the day and the taste have changed, a want of backbone is severely felt. But it contains some spirited choruses, which, as also the trio in the *finale*, were well received. Vienna opera-goers have infinite variety to choose from. Among forthcoming novelties of the winter season we find Léon Delibes's new work, 'Jean de Nivelle,' in which it is said Madame Lucca is to perform the chief rôle, and a new opera by Ignaz Brüll, entitled 'Bianca,' is to be produced on December 15th. Wagner's 'Siegfried' and 'Götterdämmerung' are promised later. The tenor part of Siegfried is to be taken by Herr Winkelmann, from Hamburg, who makes his first appearance here. H. Z.

Musical Society.

THE Italian opera season is advertised to close this (Saturday) evening. The only event calling for notice this week is the performance of 'Aida,' which was more satisfactory than most of the representations given during the present series. The Aida of Madame Zocchi and the Amosaro of Signor Aldighieri were embodiments of considerable artistic merit, and the ensemble was nearly all that could be desired.

On Saturday last Madame Norman Néruda made her first appearance this season at the Popular Concerts. Her sole was Rust's not very interesting Sonata in D, which she plays rather too often. But the finest performance of the afternoon was that of Schumann's Quartet in A minor, a more splendid rendering of which

cannot be imagined. Chopin's Rondo à la Mazur, Op. 5, played by Miss Agnes Zimmermann, and Rheinberger's favourite Piano Quartet in A flat, Op. 38, were also in the programme. Mr. Santley was the vocalist. On Monday the works performed were Mozart's Quartet in D minor, Schumann's Quintet in A flat, Op. 44, and Mendelssohn's Fantasia in F sharp minor, Op. 28. Mdlle. Janotha was the pianist and Mr. F. King the vocalist.

THE Bach Choir announce three subscription concerts, to be given at St. James's Hall on March 3rd, April 6th, and May 18th. The list of works to be performed is excellent, including Bach's Mass in A minor, his fine cantata "Ich hatte viel Bekümmernis," and his *Sonatas* in A, Brahms's 'Deutsches Requiem,' the "Gloria" from Cherubini's Mass in D minor, Handel's 'Alexander's Feast,' with Mozart's additional accompaniments, Schumann's 'Requiem for Mignon,' and the finale to 'Loreley,' besides motets and madrigals by Palestrina, Vittoria, and Perceval.

FROM a preliminary "Invitation for Subscription," issued by the managers of the Richter Concerts, we learn that nine concerts will be given at St. James's Hall during the months of May and June. The works announced for production are the Ninth Symphony and the 'Missa Solennis' of Beethoven, the same composer's 'Egmont' music complete, the whole of Schumann's 'Manfred,' of which only a few fragments have as yet been heard in this country, the 'Midsummer Night's Dream' music by Mendelssohn, and selections from Wagner, Liszt, and Berlioz. A more inviting scheme has never been offered to the public; and we trust that the concerts will be warmly supported.

THE Philharmonic Society announces a series of six concerts, to be given at St. James's Hall on February 24th, March 10th and 24th, April 7th, May 12th and 26th, 1881. No further details are as yet published; but it is to be hoped, in the best interests of one of our oldest and most honoured musical institutions, that some radical changes will be made in its policy. It has for some time been obvious to all unprejudiced observers that the course pursued of late years can only result in the ultimate, if not in the speedy, collapse of the Society—an issue which all musicians would deplore.

It is said that Herr Rubinstein will visit London next season, and will appear at the Musical Union Matinees, to be given under the direction of M. Lacerre.

H. R. H. THE DUKE OF CONNAUGHT has graciously consented to preside at the 143rd anniversary festival of the Royal Society of Musicians, which will be held in St. James's Hall on Thursday, February 10th.

THE first performance in London of Mr. Sullivan's 'Martyr of Antioch' is to be given at the Crystal Palace this afternoon, under the direction of the composer.

'LA KORRICANT,' a ballet in two acts, the music composed by M. Widor, was produced at the Paris Opera on the 1st inst., with great success. The French musical journals speak in the highest terms of the music.

AUBER's opera 'Le Serment' has lately been revived at the Stadttheater, Hamburg, and has been very favourably received.

WAGNER's 'Meistersinger' has recently been given for the first time in Magdeburg. It is stated that not fewer than 179 rehearsals were held for the work, viz., 75 for principals, 80 for the chorus, 4 for ensemble, 3 for the mise en scène, and 17 for orchestra.

CHERUBINI's 'Medea' was revived at the Vienna Opera on the 26th ult., after an absence from that stage of sixty years. The part of the heroine was finely rendered by Frau Materna.

BAFF's tenth symphony, entitled 'Zur Herbstzeit,' has recently been performed for the first time at a concert at Wiesbaden.

A NEW amateur musical society has been established at Vienna, for the performance of choral and orchestral works by modern composers.

DRAMA

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THE WEEK.

MR. JAMES'S.—'Good Fortune,' a Comedy in Three Acts. From the French of Octave Feuillet by C. F. Coghlan.
SADLER'S WELLS.—'The Son of the Wilderness.'
COURT.—'Two Old Boys,' a Comedietta. From the French of Henri Meilhac by James Mortimer.

How ticklish are, in managerial estimation, the times in which we live may be guessed from the sparing use that is made of novelty. Like youth between wisdom and pleasure, the manager stands between the untried and the proved, and of the cajoleries of each he is equally mistrustful. With the latter the triumph more commonly rests. Even this, however, must be worn, like the rue distributed by Ophelia—the suggestion, if unkind, is at least natural—"with a difference." Douglas Jerrold must be readjusted to suit the patrons of the St. James's, and Schiller rewritten to please the followers of the Court. When a piece so familiar as 'Le Roman d'un Jeune Homme Pauvre' of M. Octave Feuillet has to come once more on the stage, it must be in a new version, though three are already in existence. That the rendering which was produced in the United States, and that Oxenford's adaptation, 'Ivy Hall,' played in 1859 at the Princess's, a few months after the production of the original play at the Vaudeville, should not commend themselves is natural. The former is a mere bald translation, conserving all that is most Gallic in the original, and the latter could not succeed at its first performance in winning a favourable verdict. 'A Hero of Romance,' however, in which Mr. Sothorn played in 1868 at the Haymarket, might, as the successful work of one of our most competent dramatists, have been supposed to commend itself to the St. James's management. Not at all. A spick-and-span version is held to be safer than one already tried, and a fourth rendering of an indifferent play is supplied by Mr. Coghlan. In this, in spite of the transference of the scene to England and the alteration effected in one or two of the characters, the original is followed with fidelity, and such curious episodes are preserved as that in the first act in which the hero, when explaining to a friend who is under deep obligation to him that he is penniless, is consoled with a cigar. Mr. Coghlan's workmanship is, however, moderately successful, and the points in which the performance fails to commend itself to the public are those for which he is scarcely responsible. In every version the heroine is to a certain extent repugnant, her character, to be natural, needing the explanations which are afforded in the novel, but for which the play does not furnish space. The termination is

necessarily weak, since, after the great situation of the second act—the third of the original—it is scarcely possible to find a *dénouement* wholly in keeping. To Mr. Coghlan it cannot in justice be attributed that the hero is a "faultless monster which the world ne'er saw." In mercy, however, to human powers of credulity, the author of the fourth version might have diminished somewhat the splendour of his central character. To unite in one personage all that is best, noblest, most heroic, and most exemplary in those whom the world has chiefly honoured is to overtax the faith of a not too credulous age.

That the termination seems weaker than before is attributable in part to the management. It is an unavoidable consequence of the system now adopted that the necessity to accept the conventional which faces the spectator meets him at the most awkward point. That the conventional can ever, in pieces of any dramatic value, be wholly dismissed is inconceivable. From small pieces like 'Old Cronies,' recently removed from the bill at the St. James's, or 'The Vicarage,' now in course of performance at the Haymarket, it almost disappears. To more important dramas it is indispensable. When the action of a play is carried on by men and women whom we recognize as identical with those around us, when the scenes are those with which we are familiar, and when there is nothing to tell us we are not contemplating real proceedings, improbability of story, when we have to front it, administers a shock. Thus in the present drama the public will not believe in the species of *bouleversement* that transfers to the penniless hero the entire fortune of the heroine, and so renders possible a union which under circumstances previously existing was inconceivable. These matters must not be ignored by managers or by dramatists. The play was received with favour, though the later scenes were scarcely to the taste of the public.

Mrs. Kendal, who during the last two or three years has effected a revolution in style, played with much force as the heroine. Mr. Kendal, in whom improvement is even more noteworthy, since it takes the shape of the creation of a style instead of its modification, was also worthy of praise. In other characters—with the single exception of a country baronet, unhappily conceived by the author, and not more successfully rendered by the actor—Mr. Hare's excellently trained company was seen to advantage. One performance, that of a poor relation by Mrs. Stephens, was excellent. 'Good Fortune' is admirably mounted.

A curious experiment has been tried at Sadler's Wells in mounting 'The Son of the Wilderness' ('Der Sohn der Wildnis'), a once familiar drama of the Baron de Münch-Bellinghausen, better known under the *nom de plume* of Frederick Halm. Originally produced at Drury Lane while that theatre was under the management of Mr. Anderson, this strange piece obtained a certain amount of vogue. Times have changed since the middle of the century, and the play, though it is still occasionally revived in Germany, and especially in Vienna, in which city its author died a decade ago, is in this country almost a byword. Its action supplies a new setting to the story of Cymon and Iphigenia

told by Boccaccio and Dryden, and shows a maiden of the Phocæan colony which tradition affirms to have founded Marseilles subjugating and civilizing by her charms a prince of the Tectosages. Mr. Warner shows savage energy as the young chieftain Ingomar. Miss Isabel Bateman is Parthenia, the heroine. The translation we assume to be that of Mrs. Lovell. From the acting version of Charlton it differs in many respects.

A version, by Mr. Mortimer, of 'Suzanne et les Deux Vieillards,' a one-act comedy of M. Meilhac, produced in 1868 at the Gymnase, has been played at the Court, under the title of 'Two Old Boys.' It adheres pretty closely to the original, and is well acted by Mr. Anson, Mr. Price, and Miss Emery.

Grandis Gossig.

ONE of those miscellaneous performances which are seldom seen except on the occasion of benefits, was given on Monday at Drury Lane, in aid of what is known as the Harcourt Testimonial Fund. Recitations by Mr. Irving and Mr. A. Stirling, a comic lecture by Mr. Toole, and scenes from the pieces now in course of performance at the various theatres constituted the programme. A sum not far short of two thousand pounds was taken in the shape of subscriptions or payments at the theatre.

THE burlesque of 'Robbing Boy,' by Mr. Burnand, has been revived at the Imperial. It is performed by the company which originally presented it at the Gaiety.

THE forthcoming production of 'La Morte Civile,' of Signor Giacometti, at the Prince of Wales's Theatre, will show Mr. Coghlan, who will appear as the hero, in an ambitious and a difficult rôle. The first performance is fixed for Saturday next.

'THE HONEYMOON' of Tobin has been revived at three consecutive performances at the Gaiety. The representations, however, have little interest.

THE Italian poet Pietro Cosca has just completed a new tragedy, which he intends to call 'The Neapolitans of 1799.' The principal characters are the notorious Cardinal Ruffo, King Ferdinand, Admiral Nelson, and Lady Hamilton. The first representation is to take place at Bologna, under the management of the excellent actress Virginia Marini.

HEINRICH LAUBE, the late well-known director of the Vienna Court Theatre and dramatic author, has, since his retirement from stage life, devoted himself to writing novels. The septuagenarian, after achieving a success with his longer work, 'Die Böhmingen,' is now engaged upon a novelette, 'Louison,' which will shortly appear in a German magazine.

EVERY now and then we hear of an actor slain by a piece of reprehensible carelessness. Such a case is now reported from Poitiers, where, in a performance of 'Les Pirates de la Savane,' one actor was shot dead by his fellow. Now assuming, as we are justified in doing, that there has been no malicious purpose, we may ask, How is it possible that such a thing as a ball cartridge ever finds its way into a theatre? In place of gunpowder, which needs wadding, in itself sufficiently dangerous, could not theatrical managements employ for stage purposes some species of detonating ball, the effect of which would render impossible such loss of life and sight as now occasionally occurs?

TO CORRESPONDENTS.—T. M. W.—O. M. P.—W. E.—A. E.—J. F. E.—A. E. H.—received.
No notice can be taken of anonymous communications.

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SATURDAY, DECEMBER 18, 1880.

CONTENTS.

RUSKIN'S LETTERS	307
POLYMERIA	309
EARLY WORKS OF PHILOSOPHY	310
BLAINE'S LIFE OF LIVINGSTONE	311
NOVELS OF THE WEEK	312
CHRISTMAS BOOKS	313
LIBRARY TABLE—LIST OF NEW BOOKS	314
A CARTON MEMORIAL, SHAPPELLA NOTES, ALTHORN AND PRINTERS' MARKS, HITTITE MULLABARILIN, LAUREL HUNT ON HIMSELF	314-315
LITERARY Gossip	316
SCIENCE—DARWIN ON MOVEMENT IN PLANTS, LIBRARY TABLE: PROF. JAMES CRAIG WATSON: GEOGRAPHICAL NOTES, ANTHROPOLOGICAL NOTES, SCIENTIFIC MEETINGS, Gossip	317-320
FINE ARTS—SCHLEIMANN'S ILIOS, ILLUSTRATED BOOKS, INITIALS OF PAINTERS IN WATER COLOURS, ROMAN SPAIN, NOTES FROM ATHENS, BALLOON Gossip	320-323
MUSIC—THE WEEK, Gossip	321-323
DRAMA—THE WEEK, Gossip	323-324

LITERATURE

Arrows of the Chase: being a Collection of Scattered Letters. By John Ruskin. Edited by an Oxford Pupil. With Preface by the Author. 2 vols. (Orpington, Allen.)

The Lord's Prayer and the Church: Letters to the Clergy. By John Ruskin. Edited by the Rev. F. A. Maleson. (Strahan & Co.)

SOME very pleasant conclusions are enforced by the appearance of 'Arrows of the Chase.' One is that in the matter of publishing the village of Orpington is in advance, so far as taste and elegance and decent luxury are concerned, of an overgrown and disdainful London. The material design and execution of this welcome and interesting book are nothing less than artistic. The two volumes are bound in plain grey boarding, with a simple label at back; they are beautifully printed on fair, smooth paper; their edges are liberally rough; their wide margins tempt the reader irresistibly to argument and annotation. No braver-looking tomes, nor more workmanlike and serviceable, have of late issued from an English press. Evidently Mr. Ruskin's publisher is a man after Mr. Ruskin's own heart; he has done his work as well as it could be done.

Another conclusion is that the "Oxford Pupil" has the gift of editing. Nothing more careful and discreet, more diligent and at the same time more intelligent, than his arrangement and annotation of these letters can well be conceived. The illustrious writer is responsible in the publication for no more than the title, the preface and the epilogue, and the permission to publish. All the rest is the work of the "Oxford Pupil." The book was suggested, it appears, by the 'Bibliography of Ruskin' of Mr. R. H. Shepherd. On the hint contained in this volume the "Oxford Pupil" went to work, and the result of his self-imposed task, which has occupied him for more than two years, is 'Arrows of the Chase.' Out of the deeps of periodical literature, from among the shot-rubbish of well-nigh forty years of journalism, he has recovered one hundred and fifty-seven public letters, on matters of interest either imperial or parochial, by the ablest and most vigorous correspondent of the epoch. These he has arranged, not chronologically, but topically, in appro-

priate sections and sub-sections, each provided with its proper table of contents. At the beginning of each of his volumes he has placed a chronological list of the letters contained in it, in which he sets forth not only the date, the subject, and the source, but, whenever practicable, the place of composition also, and at the end of the second a similar list, combined and edited from the two smaller ones, of all the letters contained in the book, together with a full and sufficient index of subjects and proper names; so that his work may fairly be described as a perfect example of the art and mystery of explanatory and illustrative arrangement. As regards the notes he has contributed, they are almost painfully exact and scrupulous. The process of annotation is at all times difficult; it is not easy to hit the mean between discretion and impertinence, nor to know when to speak and when to be silent, when to stop and when to go on, when to be exhaustive and when to be merely suggestive; nor is it every one whose character presents that happy combination of enthusiasm and tact, of capacity and unmelancholy, which makes this skill and knowledge possible. And if the process be difficult in the case of ordinary men, its difficulty is increased tenfold when the subject of it is a writer so ingenious and allusive, so fertile of metaphor, and so lavish of reference as Mr. Ruskin. Assuredly the "Oxford Pupil's" task was of the hardest, and it is infinitely to his credit that he should have thus triumphantly emerged from it. Mr. Ruskin has only to talk in his large way of "the best Tintoret on this side of the Alps"; his editor is instantly at hand with the supplementary information that the work is the 'Susanna and the Elders,' now No. 349 in the Salon Carré. A picture imposingly but vaguely described as "Angelico's highest inspiration" is instantly recognized in an unobtrusive footnote as "The Crucifixion, or Adoration of the Cross," in the church of San Marco." Mr. Ruskin's description of a pre-Raphaelite landscape in the exhibition of the Royal Academy for 1854 makes it a certainty for all time that not only was there such a landscape to be seen in that year, but also that it "was bought from the walls of the Academy by a prize-holder in the Art Union of London," and that "as the purchaser resided in either America or Australia," the picture is now, in 1880, "presumably in one or other of those countries." It is the same throughout. The "Oxford Pupil" furnishes exactly the information necessary to the elucidation and the apprehension of his author's text, and of information he administers no more than exactly the proper dose. It is all one to him whether he is correcting a *lapsus calami* of his master's, or explaining the occasion of a certain fragment of correspondence, or reintegrating the text of a line from Wordsworth, or tracking home an unfamiliar quotation to its place in Shenstone, or verifying the date and title of a translation, or telling the name and story of a picture, or analyzing a certain state of politics. And the consequence is that the public are beholden to him for one of the best edited books it has ever been their good fortune to see.

The contents of 'Arrows of the Chase'

are multifarious. Mr. Ruskin writes, and has always written, "de omni re scibili et quibusdam aliis," with better reason and a better grace than most; and as there are to be found in these volumes "the indices of everything I have deeply cared for during the last forty years," their texture is, as may be imagined, uncommonly varied. That they are wonderful reading we do not need to say. At his worst Mr. Ruskin is a better writer than most men; at his best he is incomparable. He has a magnificent vocabulary, a perfect and unerring sense of expression, a wonderful instinct of rhythm. He has much to say, and he knows so well how to say it that people are apt to value his sayings even more for their manner's sake than for the sake of their matter. It is the common lot of most of those who deal in prose to be either useful at the expense of beauty, or ornamental at the cost of serviceableness. With Mr. Ruskin it is otherwise. To him the instrument of prose is lyre and axe, is lamp and trowel, is a brush to paint with and a sword to slay, in one. A great artist in speech, he is a living and working exemplification of the theory which holds that English prose is of no particular epoch, but that in all its essentials, and allowing for the influence of current fashions of speech, it is one and the same thing with Shakespeare and with Addison, with Bunyan and with Burke, with Browne and Bacon and with Carlyle and Sterne. There are few manners in literature at once so affluent and so varied, so copious and so subtle, so capable and so full of refinement, as that of the author of 'Modern Painters.' The reason why it is felt to be so is, we take it, that Mr. Ruskin, in fact, is not only great as a writer, but great as an intelligence and a man. To a mind extraordinarily active yet capacious, extraordinarily vigorous yet subtle, to an imagination unwontedly rich and vivid and splendid, he adds the precious attributes of a noble heart, a sweet and earnest temper, and a boundless goodwill. These attributes are perceived in his work, and impart to it, however questionable its aim and however dubitable its conclusions, a certain fine and human quality of reality, which is one secret of its prodigious force. Mr. Ruskin may err, and flagrantly; but he is true to himself, and he always feels true to his readers. His influence, direct and indirect, may very possibly have been for evil rather than for good; but in intention, and his premises being granted, it has been unimpeachable. Much of his work may be futile in the end, but in the doing he has been passionately in earnest. His sagacity, his common sense, his æsthetic sentiment, may be to the thinking public as justly suspicious as is his theory of the universe to the bench of bishops, but to him they are realities; he has adopted to make them palpable all the aids that absolute conviction, coupled with a genius for expression, can lend; and we need only to have no definite point of view ourselves, or, having one, to set ourselves for the nonce at the point of view that is his, to perceive that he is right, and that we and all the world are wrong. The absolute has nothing to do with it. For the moment we are not ourselves, we are disciples of Mr. Ruskin, listening to sentences instinct with a noble veracity, now radiant

in aspect and triumphant in movement as the most royal verse of Shakespeare, now serene and equable and full of import as "some golden-tongued oracle of the wise gods." If we are so minded we may Ruskinize ourselves in all seriousness, and reflect, with perfect truth so far as life is concerned, that we cannot easily do better. If we are not so minded we may pass on to other things. But in either case we have to acknowledge the writer and the man. In either case we are forced to conclude that the one completes the other, and that just as, but for the writer, the man would wield an influence but puny at its strongest and but limited at its widest, so without the man the writer, incomparable as he is, would be, humanly speaking, as perfect a futility as Théophile Gautier himself.

This being the case with Mr. Ruskin and his works generally, it will easily be understood how great is the attractiveness of Mr. Ruskin and his 'Arrows of the Chase' particularly. It is a privilege to have to do with such a man at any time and under any circumstances, and the privilege is magnified greatly when, as now, he is throughout at his best and strongest. "I am resolved," says Mr. Ruskin in his Author's Preface—a charming example of his latest manner, and a model of pure, sweet, equable English—"to pay.....several extremely fine compliments to myself, upon the quality of the text." "In the entire mass," he goes on to declare,

"there is not a word I wish to change, not a statement I have to retract, and, I believe, few pieces of advice, which the reader will not find it for his good to act upon."

Thus much for the matter of the book. Mr. Ruskin is not less definite as to the manner of it. "In the building of a large book," he says, with the wise-browed amiability peculiar to him,

"there are always places where an indulgent diffuseness weakens the fancy, and prolonged strain subdues the energy: when we have time to say all we wish, we usually wish to say more than enough; and there are few subjects we can have the pride of exhausting, without wearying the listener. But all these letters were written with fully provoked zeal, under strict allowance of space and time: they contain the choicest and most needful things I could within narrow limits say, out of many contending to be said; expressed with deliberate precision; and recommended by the best art I had in illustration or emphasis. At the time of my life in which most of them were composed, I was fonder of metaphor, and more fertile in simile, than I am now; and I employed both with franker trust in the reader's intelligence. Carefully chosen, they are always a powerful means of concentration; and I could then dismiss in six words, 'thistledown without seeds, and bubbles without colour,' forms of art on which I should now perhaps spend half a page of analytic vituperation; and represent, with a pleasant accuracy which my best methods of outline and exposition could now no more achieve, the entire system of modern plutocratic policy, under the luckily remembered image of the Arabian bridegroom, bewitched with his heels uppermost."

Nor is this all. Mr. Ruskin adds, pertinently and truthfully:—

"It is to be remembered also that many of the subjects handled can be more conveniently treated controversially, than directly: the answer to a single question may be made clearer than a statement which endeavours to anticipate

many; and the crystalline vigour of a truth is often best seen in the course of its serene collision with a trembling and dissolving fallacy."

Moreover, he continues:—

"There is a deeper reason than any such accidental ones for the quality of this book. Since the letters cost me, as aforesaid, much trouble; since they interrupted me in pleasant work which was usually liable to take harm by interruption; and since they were likely, almost in the degree of their force, to be refused by the editors of the adverse journals, I never was tempted into writing a word for the public press, unless concerning matters which I had much at heart. And the issue is, therefore, that the two following volumes contain very nearly the indices of everything I have deeply cared for during the last forty years; while not a few of their political notices relate to events of more profound historical importance than any others that have occurred during the period they cover; and it has not been an uneventful one."

Mr. Ruskin concludes with one of the finest and loftiest, and at the same time the sweetest and most urbane, sentences to be found in the whole range of purely personal eloquence.

"Whether," he says, "I am spared to put into act anything here designed for my country's help, or am shielded by death from the sight of her remediless sorrow, I have already done for her as much service as she has will to receive, by laying before her facts vital to her existence, and unalterable by her power, in words of which not one has been warped by interest nor weakened by fear; and which are as pure from selfish passion as if they were spoken already out of another world."

If a preface of this sort (it is dated "Rouen, St. Firmin's Day, 1880") does not put a reader on good terms with his author and with his author's book, he is hard to please.

In 'Arrows of the Chase' the expectations raised by this excellent piece of work are not belied. There are a great many hot-headed adjectives, it is true, and a great many utterances which, "expressed with deliberate precision" or not, have nowadays a flavour in them that is distinctly comic: as, for instance, that one with reference to certain works in the Royal Academy Exhibition of 1851,—"There has been nothing in art so earnest or so complete since the days of Albert Dürer,"—which offers up Rembrandt with Delacroix, Ingres with Rubens, Watteau with Théodore Rousseau, Franz Hals with Sir Joshua, Millet with Velasquez, in one tremendous sacrifice to the glory of young Mr. Millais. But these explosions of opinion have at least the merit of being personal and peculiar, they have the right Ruskin ring, and they are interesting accordingly: as in their way, and for the same reason, are such exercises in interpretation as those of 'The Light of the World' (i. 98-103), and 'The Awakening Conscience' (i. 104-107), and the 'Notes on a Word in Shakespeare' (ii. 257-261). For the rest, there is not a letter in the book of which it can be said that it is not interesting; not one but is distinguished by the presence of some notable feature, as a touch of fine and pleasant wit, or a stout stroke of satire, or a piece of wisdom nobly thought and luminously phrased, or a passage of sonorous and splendid rhetoric, or a fling of whimsical temper. To follow their author through his many moods of irony and reproof, of indignation and of calm, of fun and suggestiveness and scorn,

is, therefore, an intellectual exercise not only as agreeable as can be imagined, but as serviceable also. Mr. Ruskin, whether quizzing the Scotch, or using St. Paul and the "Powers of Heaven" as arguments likely to tell on the editor of an evening paper, or talking of the Derby, or describing the statue of Frederick the Great, or defining the public, or setting forth the limits of a scientific education, is incomparably good company. In the space of a few pages you can note that between the Ruskin of 1840 and the Ruskin of 1880 there are differences in tone and style as marked and significant as those between the Shakespeare of 'Richard II.' and the Shakespeare of the 'Winter's Tale.' In one breath you can hear him talk of war in accents like the noblest of Burke's, and in the next you may find him reminding a hapless gentleman in Sheffield that, as he has often said, "you can't have art where you have smoke; you may have it in hell, perhaps, for the Devil is too clever not to consume his own smoke, if he wants to," with the tremendous addition, "But you will never have it in Sheffield" (ii. 181). Then his theme is servants, and he discourses of them (to the editor of the *Daily Telegraph*) in such sentences as these:—

"Sir, there is only one way to have good servants; that is, to be worthy of being well served. All nature and all humanity will serve a good master, and rebel against an ignoble one. And there is no surer test of the quality of a nation than the quality of its servants, for they are their masters' shadows, and distort their faults in a flattened mimicry. A wise nation will have philosophers in its servants' hall; a knavish nation will have knaves there; and a kindly nation will have friends there. Only let it be remembered that 'kindness' means, as with your child, so with your servant, not indulgence, but care."

phrases that speak and sound like the utterances of an English Plato. To say that this book is the best of its year is but a poor way of putting the truth about it.

About the "Letters to the Clergy" little need be said. They were written, at Mr. Malleon's request, as prelections to the Clerical Society, on which body they were designed to act as a kind of healthy moral irritant, stimulating discussion and provoking activity. It would have been better for the "Letters" if the "Oxford Pupil" had included them among his 'Arrows of the Chase,' where they would certainly have had a more attractive environment. The volume in which they are contained consists of some 371 pages, of which but 41 pages are given to the "Letters" and but 32 pages to the "Epilogue," the remainder being occupied by Mr. Malleon's "Essays and Comments," and with the several answers from divers priests and laymen. The letters are written with Mr. Ruskin's wonted union of lucidity and charm, of grace and earnestness. The "Epilogue," on the other hand, is not in Mr. Ruskin's happiest manner. Mr. Malleon's contributions to the common stock are earnest in feeling and refined and expressive in form; he has read Mr. Ruskin deeply, and his reading has profited him much. The "Replies," some thirty-one in all, dated from several parts of the world—from Carlisle and from Washington, from Liverpool and Brighton, from Edinburgh and Tyrone and Philadelphia—are chiefly in-

interesting as showing the nature and extent of Mr. Ruskin's influence. That in outward show and quality of material the volume has nothing whatever in common with 'Arrows of the Chace' we need hardly say. It is, however, the complement in some sort of that work, and they who own and read the one will certainly wish to own and read the other.

Coral Lands. By H. Stenhouse Cooper. 2 vols. (Bentley & Son.)

Historical Sketches of Savage Life in Polynesia, with Illustrative Clan Songs. By W. Wyatt Gill. (Wellington, New Zealand, Government Printing Office.)

UNDER a fanciful title Mr. Stenhouse Cooper furnishes a sensible and rather dry estimate of the commercial value of Polynesia. There is in his volumes little of geological or ethnological speculation, a fortunate circumstance, as it would seem that these sciences are not the author's strongest points. Instead of dealing with such subjects he gives an exhaustive account of Fiji. In his anticipations of a marvellous future for these islands he is supported by the sanguine views of Sir Arthur Gordon, who about six months ago told the members of the Royal Colonial Institute that in the year after Fiji came under the British Government the exports amounted to 92,286*l.*, that in three years they had reached 192,868*l.*, and that,

"after a careful investigation extending over more than a year, it has been reported to me by most competent and most cautious scientific authority that the annual value of the agricultural exports of the colony, when its powers of production have been fully developed, will probably exceed 10,000,000*l.* sterling."

Of the aggregate of exports in 1878 not less than 122,000*l.* consisted of copra, or cocoa-nuts dried by a new process, and 18,000*l.* of sugar. As all the islands compete in these productions, and as the consumption of cocoa-nut oil, and even of lollipops, is not unlimited, it is fortunate for Fiji that her future is not dependent on copra alone. The production of sugar and of cotton seems to be capable of indefinite increase; the sugar-cane is said to be indigenous, and our author thinks that all the countries of the East were supplied with cane from Fiji. The cotton is declared to rival that grown in the sea islands of Carolina. Tea, coffee, and tobacco flourish. These assertions may be made with equal truth of other tropical countries, but Mr. Cooper contends that Fiji possesses a climate in which Englishmen can work, and that an abundant supply of cheap native labour may be obtained. We are always sceptical as to the possibility of the English race becoming acclimatized between the fifteenth and twenty-second degrees of latitude, and it is more than doubtful whether the adjacent islands, from their scant and decreasing population, can supply labour to realize such sanguine predictions. The Kingmill and the Gilbert groups are at present the chief sources of supply; the former has a population of 3,000, the largest of the latter only numbers 5,000. In many of the others the inhabitants can be counted not by thousands but by hundreds. Should the British Government follow the example the Sandwich Islands, and offer a bonus

of twenty-five dollars for each Chinaman landed, the result might be different. Even without this aid the Mongolian may find his way to Fiji.

Mr. Cooper's second volume is of greater interest to the general reader. In it he tells the story of Col. Steinberger's attempt to establish himself as governor under a pretended commission from the United States. King George of Tonga opens his Parliament dressed in a uniform costing 200*l.*; the royal speech closely resembles that to which we are accustomed; a royal salute of twenty-one guns is duly fired when an excuse can be found; and his Majesty was careful to proclaim his neutrality in the Franco-German war. This Pacific power has already entered into treaties with England and with Germany. The latter entertains ulterior designs in this quarter of the world, and France, in addition to her possession of Tahiti and of New Caledonia, has extended a nominal protectorate over the Marquesas. Mr. Cooper urges England to follow these examples, both for her own commercial benefit and in the interest of the islanders, who, he declares, love the English and Americans, and dislike all other nations, more especially Spaniards. But in time of war the defence of such settlements would be impossible, they present vulnerable points, and a nation might injure its prestige without any prospect of an adequate advantage. Whatever power predominates at sea must be mistress of these islets. The white scamps who, as "Beach-combers," have polluted these Edens and debauched their inhabitants are well portrayed. The career of "Bully Hayes" and of others like him proves that civilization is not the only gift imparted by Europeans to the natives.

A residence of twenty-six years in the islands of the Southern Pacific has given to Mr. Gill a clear insight into the manners, habits, and religion of their inhabitants, and the extreme isolation of the Hervey Isles, in which our author lived, has tended to preserve the purity of their traditions; their general truth may be inferred from the agreement of narratives derived from different islands, and from the verbal accuracy with which they have been handed down from father to son.

In one respect Mr. Gill's experience leads him to differ from the conclusions of other travellers as to the future of the Polynesian race: he does not anticipate its speedy extinction. In his 'Life in the Southern Isles' he tells his readers that in Samoa, Aitutai, and other islands population is increasing, notwithstanding the ravages of disease, of intemperance, and the introduction of European clothes—a fruitful cause of diminished vitality. He tells us of the great progress of civilization: that sixty-five years ago all these islands were heathen, that now three hundred are christianized, that half a million of their inhabitants are under instruction, and that their commerce amounts to 3,000,000*l.* annually. In all probability the suppression of "kidnapping," the extension of English influence in Fiji, of French settlements in Tahiti and the Marquesas, and of German colonization in other islands, will promote the interests of humanity.

Mr. Gill is of opinion that the brown

Polynesians are identical with the Malays, as contradistinguished from the Papuans. The latter are thought by Prof. Huxley to have an ethnological connexion with the South Africans, while the former are clearly Asiatics. There is a strong similarity between the brown Polynesians in language, colour, hair, physiognomy, habits, and character. These facts satisfy our author, Mr. Whitmee, and others who have resided amongst the natives. However, Messrs. Alfred Wallace, Rankin, and other distinguished ethnologists consider that they are both Mongolians of kindred races, that they separated from the parent stock at a very early period, and that the language is essentially different.

All agree in thinking that they arrived through New Guinea, and gradually spread over Oceania, and that such a dispersion would be easy is proved from facts within Mr. Gill's own knowledge: he saw a canoe which had drifted 1,250 miles without the loss of one of its crew. Other instances are given of voyages of 1,200 and 1,400 miles. Williams, another missionary, drifted from Rarotonga to Tongatabu, and from Tahiti to Aitutai. These facts are not mentioned by Mr. Gill, although they strongly corroborate his views, and give colour to the local traditions of many expeditions from the central Samoa to various islands.

It is difficult to share his views about the colonization of New Zealand:—

"It is believed that they reached the northern island of New Zealand in safety, that the Tekaraka referred to is the veritable Tekaraka who figures in Maori story. It may be a corroboration of this that the New Zealanders at once fraternize with the Hervey islanders, and address them as 'ai tuakana' or 'elder brethren.' Besides, there is a remarkable correspondence between various Maori names and the names of places on the south of Mangaia: Mongonui, Waikato, Waitangi, Waitotara, only in the Hervey group dialect we print *u* for *o*. The pronunciation of these names is identical."

It is possible that this party of exiles in two canoes may have arrived at New Zealand, but local tradition is very explicit that at least six hundred years have passed since the first settlers arrived from Hawaiki, in the Samoan group, and that thirteen double canoes arrived, the names of which and of the chiefs who commanded them, and of the places where they landed, are all carefully preserved. The number of generations has been recorded upon notched sticks kept by their "Tohungas," the descent of various tribes being distinctly traced to different canoes.

Difficult as is the question of the origin of the present population of the Pacific islands, it is insignificant in comparison with those connected with the extinct race which formerly inhabited them. Even those small specks of land, Pitcairn and Easter Islands, the latter situated 1,300 miles from the nearest land and 2,400 from the coast of South America, were peopled by a prehistoric race, of which no record remains except hundreds of statues and images, varying from five to forty feet in height, and executed with great care. Some very similar remains are to be found at Ouzoo, to which the attention of ethnologists might well be directed. They may afford a clue to this "mystery of the Pacific."

RECENT WORKS ON PHILOSOPHY.

Unconscious Memory. By Samuel Butler. (Bogue.)

Epicureanism. By William Wallace, M.A.—
Stoicism. By Rev. W. W. Capes. (Society for Promoting Christian Knowledge.)

In reviewing Mr. Butler's 'Evolution, Old and New,' last year, we had reason to complain of the gradual decline in the literary qualities of his books. The same complaint applies to 'Unconscious Memory.' This can scarcely lay claim to the title of book at all; it is merely a collection of pamphlets bound into one volume. First comes Mr. Butler's *apologia pro libris suis*, a literary autobiography of some interest, in which Mr. Butler tells his readers how he came to write 'Life and Habit' and 'Evolution, Old and New.' Then he gives a translation of Prof. Hering's lecture on memory as a universal function of organic matter, which contained views agreeing with and anticipating the main principles of 'Life and Habit.' After this comes a translation of Von Hartmann's chapter on instinct in his 'Philosophy of the Unconscious,' introduced to show that the German philosopher does not agree with nor anticipate the main principles of 'Life and Habit.' Finally come some rather rambling chapters of general objections to Mr. Butler's views, in which it is somewhat difficult to discover which are the objections and which are Mr. Butler's answers. Mr. Butler, indeed, seems not to be quite conscious of the stage at which his views have arrived. It would be time enough to give the world the history of his own opinions, and of the agreement or disagreement of others with his views, when these were fully matured and had received a certain amount of verification. Mr. Butler takes as the motto of his present book an account of the first reception and ultimate acceptance of Young's theory of light. The analogy he would wish his readers to draw is obvious; but the analogy certainly does not hold good with regard to the book before us, which is a piece of work usually left for an author's scientific posterity.

What Mr. Butler has hitherto done with respect to evolution comes to this: he has put forward an hypothesis with regard to the causes of modification by descent. But he should know that the logical process is not yet concluded—he has yet to verify his hypothesis. Till this has been done, either by himself or others, no definite conclusion can be come to about its scientific merits. The general and *a priori* reasons he has given for his views are no doubt plausible, and are certainly sufficient to gain him a hearing; but he has no right to expect general acceptance of his views till verification by induction and experiment has been at least attempted. He has much to say about Mr. Darwin which there is no need to discuss here; but one thing he might learn from his opponent—patience and careful examination of the facts of the case. Thus one of the crucial differences between his view and Mr. Darwin's is whether instinct can be formed by habit and transmitted to the next generation. Why does not Mr. Butler set to work in order to determine this question by observation and experiment? Let him

take Mr. Darwin's experiments on pigeons as his model, and if he succeeds in his verification of his own views far more will have been gained than by showing the coincidences discovered between his views and those of some German physiologist. He would do well, besides, to come to some clear understanding as to what he means by the words "conscious" and "knowledge." No doubt the verification of Mr. Butler's theories could best be attempted by a trained naturalist, but there is no reason why he himself might not do his best.

We have felt ourselves at liberty to give this advice to Mr. Butler because we treated his views as of more serious importance than did most of our contemporaries; but at the same time we were careful to point out that the value of his work consisted in the questions it raised rather than in the answers it gave. In its present stage Mr. Butler's theory of evolution is but an ingenious speculation, which may or may not be an advance on Mr. Darwin's. Even if it be the true theory, Mr. Butler can at present only claim to be a prophet.

The series describing the chief systems of ancient thought is intended to deal with them not merely as dry matters of history, but as having a bearing on modern speculation. There would seem to be good reasons why the Christian Knowledge Society should issue trustworthy manuals on Epicureanism and Stoicism more especially, for on few subjects has more been written and spoken with less knowledge. Stoicism is habitually exalted, Epicureanism held up to contempt and scorn, by many whose knowledge of either is limited to a verse or two of Horace and the modern meaning of the name. Moreover, if we regard both as moral systems, not obsolete because connected with physical or other speculations now more curious than valuable, they have their analogues in the present day—Stoicism in the writings of the Kantian moralists, and Epicureanism in those of Bentham and his followers. They therefore offer many points of comparison, and even of connexion, with modern speculation, and lend themselves readily to such treatment as the publishers of the series prescribe. But such a project on the part of a religious society involves a danger of its own. Experience has shown too often that Christianity, in expounding Epicureanism and Stoicism, is apt to dwell on the superiorities of Christianity, to the almost total exclusion, or sometimes to the distortion, of the facts relating to Epicureanism and its sister system. The professional Christian writer, in fact, appears usually to conceive himself to hold a brief, and the scientific value of his exposition suffers accordingly.

The only security against this is to entrust the various subjects to scholars of adequate learning and trained impartiality. From this point of view the Committee of the Christian Knowledge Society is to be congratulated on the choice it has made. Both the books before us are works of positive value. They go over much of the same ground, and we are thus able to compare the different method and style of treatment followed by the writers. The account of the circumstances among which Stoicism arose and of its external fortunes given by Mr. Capes is full of pic-

torial incident and life, and is written with an easy mastery of the subject and a fullness of knowledge which are not, perhaps, equally apparent in his exposition of the Stoic philosophy, adequate though that be. And we look in vain for anything in the account of Stoicism corresponding to Mr. Wallace's historical sketch of Epicureanism. In the latter we find due and suggestive notice of the mediæval and modern analogues of Epicureanism, whereas in Mr. Capes's book we have perhaps more about the bearing of Stoicism on Christianity than on modern speculation. We should have liked, too, to see a separate chapter devoted to a statement and philosophical estimate of the documentary sources of Stoicism, such as Mr. Wallace gives for Epicureanism. In short, bearing in mind that we are speaking of a philosophical series, we should say that Mr. Capes has written a fairly adequate account of the Stoic philosophy, together with a highly interesting and suggestive setting of historical incident, while Mr. Wallace gives in 'Epicureanism' an admirable piece of philosophical exposition. It is saying little of the latter to add that it is the best, fullest, and most impartial account of Epicureanism accessible to the English reader, since it is practically the only one.

As a commentary on the popular use of the term Epicurean, and on many pulpit declamations in which the Epicureans have figured, it may be well to quote Mr. Wallace's final summary of his conclusions:—

"But whatever it may be, modern hedonism is unlike Epicureanism, whose grave simplicity contrasts with the refinements of æsthetic emotion,—whose sober humanity puts selfish pleasure to shame,—and whose plainness of speech dispenses with the ratiocination of utilitarian systems. What Epicureanism taught was the unity and harmony of human nature; and its aim was to make life complete in itself, and independent of all external powers. Cheerfully, though gravely, the Epicurean took this present world as his all, and in it he hoped by reason to make for himself a heaven. Many things were ignored by Epicureanism. But in its frank acceptance of the realities of our human life and of the laws of universal nature,—in its emphasis on friendly love as the great help in moral progress,—and in its rejection of the asceticism which mistakes penance for discipline, Epicureanism proclaimed elements of truth which the world cannot afford to lose."

The Personal Life of David Livingstone, chiefly from his Unpublished Journals and Correspondence in the Possession of his Family.
By W. Garden Blaikie, D.D. (Murray.)

Most of us have already constructed for ourselves a more or less definite impression of the "personal life" of Livingstone. We know that he is beyond dispute, as Sir S. Baker says, "the greatest of African travellers," that as such he was necessarily a man of steadfast purpose and iron courage, and that his friendship was valued by many of the most eminent men among us. But much more than this is necessary to complete the picture of the man as he was, for his singular modesty often studiously concealed his generous actions. The motives of his journeys were misunderstood or unappreciated by those who might have known better, while the long and apparently aimless wanderings which closed the scene, following on the brilliant success of his

earlier undertakings, leave involuntarily on the mind a sense of incompleteness and inconsequence. To supply the fuller knowledge which might harmonise these seeming contradictions, and to construct a faithful, consistent, breathing picture of the individual man, was the task of the biographer, and Dr. Blaikie has fulfilled it with much ability. To have withstood the obvious temptation and the many evil examples before him, and to have written one volume instead of two, alone shows a sound discrimination, which is fully confirmed by the work itself. He has made such skilful use of Dr. Livingstone's published narratives that, while delineating and illustrating by their help his personal character, he at the same time gives a clear and sufficient idea of the countries and people Livingstone visited, of the difficulties he underwent, and of the objects and results of each journey. Referring to the common charge brought against him, that he had "sunk the missionary in the explorer," Dr. Blaikie shows clearly how, partly from a naturally superior intellect, aided by a self-culture which opened to him many new fields of interest, and partly under the spur of opposition, he was gradually led further afield, and the "missionary journeyman" developed into the "missionary statesman." He may also have been influenced by the fact that as a working missionary he had achieved no great or decisive success. He had a strong feeling about shams, and the unsatisfactory and superficial character of the average converts led him to feel that a general improvement of tone was, perhaps, a worthier object of aim than individual conversion, and in the long run more effectively fulfilled the purpose desired, by inducing a state of feeling or culture in which Christianity became, at any rate, intellectually comprehensible. But while he was a working missionary he laboured indefatigably among his people, and pathetically records that the only pang of regret he felt on looking back was because he had not felt it his duty to devote a special portion of his time to playing with his children. His ideal of the missionary calling was exceedingly high, but side by side with enthusiasm we find his maxims for dealing with the natives to be founded on broad common sense, on tact and fine feeling. He recommends his brethren to combat the effect on the mind of an atmosphere of immorality and degradation by cultivating a love of the beautiful, and to enlarge their comprehension of the works of God by study of the natural sciences. According to his views, there were too many missionaries concentrated in Cape Colony, unwilling to encounter the hardships of a wilder life; and his own advance into the interior was made from no mere love of adventure or discovery (he had, besides, lately married), but from a sense of duty. When there he found himself face to face with the horrors of the slave trade, and seeing that the only hope for the people to whose interests he had devoted himself lay in its suppression, he undertook his first journey to the coast in the hope of opening a road for that legitimate trade by which alone the other could be counteracted. On arriving at St. Paul de Loanda he found himself famous; but instead of going home to enjoy his fame and recover his shattered

health, he determined to encounter the fatigue and danger of a return journey to the interior, so as to escort safely through the intervening hostile tribes the natives who had accompanied him. Such was the spirit in which he devoted himself to his work. Sir Roderick might well use the story to "bring down the house" at geographical meetings, but the fame of it went further; even the negro could appreciate a man who dealt with him in such a spirit, and the deed was fittingly requited by the band of devoted followers who, when his long fight was over, carried back his body, under almost overwhelming difficulties, from the heart of Africa.

Livingstone had a great belief in humour. Its presence no doubt indicates a certain breadth of mind, and "he never was afraid of a man who had a hearty laugh." His own letters abound in it. When a lady friend remonstrated with him on his falling away from a high missionary standard, he answered:—

"My views of what is missionary duty are not so contracted as those whose ideal is a dumpy sort of man with a Bible under his arm. I have laboured in bricks and mortar, at the forge and carpenter's bench, as well as in preaching and medical practice. I feel that I am 'not my own.' I am serving Christ when shooting a buffalo for my men, or taking an astronomical observation, or writing to one of His children who forget, during the little moment of penning a note, that charity which is eulogized as 'thinking no evil'; and after having by His help got information, which I hope will lead to more abundant blessing being bestowed on Africa than hitherto, am I to hide the light under a bushel, merely because some will consider it not sufficiently, or even at all, missionary?"

The strain in which he treats even his own sufferings is as playful as it is pathetic:—

"I hope to present to my young countrymen an example of manly perseverance. I shall not hide from you that I am made by it very old and shaky, my cheeks fallen in, space round the eyes ditto; mouth almost toothless,—a few teeth that remain, out of their line, so that a smile is that of a he-hippopotamus,—a dreadful old foge, and you must tell Sir Roderick that it is an utter impossibility for me to appear in public till I get new teeth, and even then the less I am seen the better."

And side by side with such passages, without any transition, mingle acute observations on natural history or on the terrible slave trade, geographical speculations, affectionate messages to his friends or children, and thoughts on the unseen world, familiar through the intensity with which he realizes it. His letters were extraordinarily voluminous, and it is difficult to understand why the composition of his first work "tried the patience of Livingstone more than any task he had yet undertaken," so that "he used to say that he would rather cross Africa than write another book." Dr. Blaikie says he was pressed for time when writing it, and that he greatly under-estimated the natural merits of his own style, which his biographer pronounces, fairly enough perhaps, to be "clear, simple and idiomatic, well fitted to record the incidents of a journey—sometimes poetical in its vivid pictures, often brightening into humour, and sometimes deepening into pathos."

The hearty appreciation he met with on his return to England was much increased by the appearance of his book. Great cities, learned societies, mercantile associations, men eminent in various walks of life, combined to welcome and do him honour. The flattery left him unspoiled, while he laboured incessantly to enlist all this sympathy and interest in the service of the cause itself. He pointed out the great openings for legitimate trade, suggested plans for colonies, half mercantile, half missionary, on the healthy plateaux of the interior, obtained the support of Lord Palmerston and Clarendon in the form of treaties with Portugal, and returned to Africa at the head of a Government mission with consular authority. It seems hardly necessary to argue that a policy calculated not only to render possible a vast extension of missionary enterprise, but also to give the preachers a better chance of success, might be fairly classed as "missionary" work. It was, at all events, the statesmanlike conception of a master mind; but it was also a very unselfish line to adopt for one who, Dr. Blaikie says, felt the "overwhelming consequences" of conversion to every individual man. The ordinary missionary lives quietly among his people, and sees the result of his labours; but Livingstone was under no happy illusion on this head. He regarded himself as simply a pioneer; he was only to sow, the reaping of the harvest was for others. Indeed, his "whole life was a commentary on his own words, 'The end of the geographical feat is only the beginning of the enterprise.'" In tracing the gradual development of Livingstone's views, his biographer also points out how the candid and well-disciplined mind, when brought in contact with new influences, was able to divest itself of class prejudices while retaining all its simplicity. This gave peculiar value and point to his addresses to the artisan class, for whom his sympathy remained always warm. And the feeling was reciprocal. When Livingstone went with his daughter to see the launch of a Turkish frigate on the Clyde,

"the Turkish Ambassador, Musurus Paşa, was one of the party at Shandon, and he and Livingstone travelled in the same carriage. At one of the stations they were greatly cheered by the Volunteers. 'The cheers are for you,' Livingstone said to the Ambassador, with a smile. 'No,' said the Turk, 'I am only what my master made me; you are what you made yourself.' When the party reached the Queen's Hotel, a working man rushed across the road, seized Livingstone's hand, saying, 'I must shake your hand,' clapped him on the back, and rushed back again. 'You'll not deny, now,' said the Ambassador, 'that that's for you.'"

Dr. Blaikie naturally appeals on behalf of his hero to the maxim "*Nosce te socia.*" Of the value of his scientific work we have the emphatic testimony of men like Prof. Owen, Murchison, and Sir T. Maclear; and we have, besides, abundant evidence of the strong personal regard and admiration felt for him by these and many other distinguished men. It must have been gratifying to him to have had the essentially Christian character of his work distinctly recognized by such men as Profs. Owen and Sedgwick. The letters and other testimonies quoted are throughout selected with great judgment. Prof. Sedgwick's letter is especially striking.

Dr. Blaikie relates temperately and suc-

cinctly the fortunes of the Government expedition, its substantial results and partial failure. The collapse of the Universities' Mission, for instance, reacted injuriously on Livingstone's work, and his distress at the event (for he had cordially welcomed their coming, and was attached to Bishop Mackenzie) was increased by their "trying to make me the scapegoat for their own blunders and inefficiency." His wife's death, too, at this time was a heavy blow to him, and the many touching allusions to this and other personal losses show that his feelings were deep and tender. On his return to England his popularity was unabated, and the account of his stay at Newstead while writing his book makes a pleasant episode in the toilsome life.

Dr. Blaikie gives an able and interesting résumé of the views and feelings which seem to have influenced the great traveller during his last residence in Africa. Without questioning the assertion that his intellect remained clear to the end, it is evident that the mental grasp was weakened by the protracted bodily suffering under such trying conditions. His last visit to Africa was undertaken, at the instance of the Geographical Society, to settle the question of the watersheds among the great lakes, but with the avowed intention on his own part of making his journey serve the cause to which he had devoted himself. But while no doubt faithful to this intention, he was fascinated, as his biographer admits (and who will wonder or blame him?), by the hope of discovering the sources of the Nile. He had also, unfortunately, persuaded himself—it is not clear how far his biographer sympathizes with the idea—that this discovery would be a service to religion as well as to science. Had he ascertained for certain that he was only on the Congo, he would probably have come away sooner, for "who," he asks, "would risk being put into a cannibal pot and converted into black man for it?" "It is natural," Dr. Blaikie says,

"to ask whether this question [of the watersheds] was of sufficient importance to engage his main energies, and justify the incalculable sacrifices undergone by him during the remaining six years of his life. First of all, we must remember, it was not his own scheme—it was pressed on him by Sir Roderick Murchison and the Geographical Society; and it may perhaps be doubted whether, had he foreseen the cost of the enterprise, he would have deemed the object worthy of the price. But ever and anon, he seemed to be close on what he was searching for, and certain to secure it by just a little further effort; while as often, like the cup of Tantalus, it was snatched from his grasp. Moreover, during a lifetime of splendid self-discipline, he had been training himself to keep his promises, and to complete his tasks; nor could he in any way see it his duty to break the one or leave the other unfinished. He had undertaken to the Geographical Society to solve that problem, and he would do it if it could be done. Wherever he went he had always some opportunity to make known the fatherhood of God and His love in Christ, although the seed he sowed seemed seldom to take root. Then he was gathering fresh information on the state of the country and the habits of the people. He was especially gathering information on the accursed slave-trade. But whatever might be his views or aims, it was ordained that in the wanderings of his last years he should bring within the sympathies of the Christian world many a poor tribe otherwise unknown; that he

would witness sights, surpassing all he had ever seen before of the inhumanity and horrors of the slave traffic—sights that harrowed his inmost soul; and that when his final appeal to his countrymen on behalf of its victims came, not from his living voice but from his tomb, it should gather from a thousand touching associations a thrilling power that would rouse the world, and finally root out the accursed thing."

In an eloquently written concluding chapter Dr. Blaikie recapitulates the numerous measures taken for the benefit or for the opening of Africa—treaties with Zanzibar, Portugal, and Egypt; the work of Col. Gordon in the Soudan; missions established at various points in the interior (a regular post from Lake Nyassa to London now takes less than two months!); commercial and other schemes started in France, Belgium, Germany, and Italy; a vast amount of movement, traceable, most of it, directly to the energy and devotion of a single life, which, sad and unsatisfactory as its ending seemed at the time, could hardly in any other way have more effectually furthered the end to which it was devoted.

NOVELS OF THE WEEK.

The London Casket. By Mrs. Alfred W. Hunt. 3 vols. (Chatto & Windus.)

Folly Morrison. By Frank Barrett. 3 vols. (Bentley & Son.)

Dorothy Compton. By J. R. Henslowe. (Kerby & Edean.)

Le Clou d'Or. Par C. A. Sainte-Beuve. Avec une Préface de Jules Troubat. (Hachette et Cie.)

THE author of 'Thornicroft's Model' has not fallen short of the anticipations excited by her earlier work. Olive Brooke, the charming little girl we meet in the first chapter, who is allowed to run mentally wild in the charge of a busy medical uncle and a literary aunt, develops into an equally charming woman, though her mixture of simplicity and romance adheres to her throughout. We are afraid for her at first:—"I finished the 'Mysteries of Udolpho.' It is rather a ghastly, frightening book, isn't it, uncle? Now I want you to advise me whether I had better read 'St. Clair of the Isles,' 'Fatherless Fanny,' or 'Humphry Clinker.' They all sound nice." When she goes into the country to stay with an aunt more lax and forgetful than even the absent-minded Mrs. Brooke, she reveals not only in a miscellaneous library, but in a live hero, with whom she has childish passages of love, delightfully described, which are destined to be recalled to the minds of both in later years. This idyllic life at Austerfield soon passes, and Olive enters the world of society under the sinister patronage of a fashionable dame, her father's wife, but not her mother, who makes an unexpected descent from India on these shores, and manages, with the most amusing audacity and astuteness, to live at free quarters and enjoy the best of all society has to offer for the period of her stay. Olive passes scathless through her worldly experiences, and, having the good fortune of the offer of three not unworthy hearts, returns to her first love, the little lad of the village, who in the mean time has become a noted artist. Though the story is well sustained and has its tragic side, it is the description of female character that will

commend it to most readers. The delightful unpracticality of good Mrs. Brooke, the unscrupulous diplomacy of her sister-in-law from India, the mingled suspicion and credulity which sway by turns the terrible Mrs. Ullathorne, the rich aunt of the family, are all admirably set forth. When mischievous Lady Brooke leaves the first volume of 'Cross-and-Fifty' with the last-mentioned lady in order to make a breach between her and the literary Mrs. Brooke, who has drawn the character from life, she nearly succeeds in one of the most amusing of her schemes, and the method of the enterprise is capital. Not less amusing are the doings at Messrs. Willoughby and Ambergreen's æsthetic party, when they entertain their fair guests "in faint blue and amber dresses freakishly made," who arrange themselves in sentimental curves, and look like the letter S. Ambergreen likes an artist who practises every kind of art:—"Brixton is a man of that sort. Last Monday I went in, and he was japanning his grandmother's tea-caddy; to-day he was painting away like a dragon at his 'Lifting the Veil of the Infinite.'" In a more serious style the description of Whitby, or St. Hilda's, shows the author's feeling for natural beauty. On the whole, the combination of shrewd observation with an excellent style of simple English is promising, and we hope for other novels as good as this.

Mr. Barrett's powerful story is full of strong situations, which are described with a true dramatic instinct, and which rarely lead to an anti-climax. Now, a strong dramatic situation, worked out with skill, and reaching, without transgressing, its climax, cannot fail to be pathetic; and this story is pathetic throughout, even to a painful degree. That which saves it from being too painful, and at the same time prevents it from being classed as a romance of the very first order, is that its incidents are occasionally improbable. On the stage one is less apt to demand a strictly natural and probable sequence of effects from causes; and it is evident that Mr. Barrett has written the story of the actress Folly in the spirit of a dramatic author rather than of a mere prose romancer. He may have thought of his effects more carefully than of the machinery by which he produced them; and certainly to any one who will fall in with his mood, and who can read as a spectator what has been written with the hand of a dramatist, this novel will give satisfaction of no ordinary kind. It is not over-natural that the child of an agricultural labourer, born in a workhouse, bred by the parish, and subsequently a household drudge for seven years, should pass straight from the scullery to the pantomime at Covent Garden, and there score an extraordinary success. True, she was taught to dance by a retired harlequin between the workhouse and the scullery, and, moreover, we are asked to take her as an abnormal and exceptional freak of nature. Again, it is not probable that the labourer aforesaid, having in the mean time become a maniac, should recognize Folly, whom he had never seen at all, from the gallery of the Levity Theatre, should wait for her at the stage-door, and be carried home in her brougham. Nor are the last scenes in the life of Richard Vane, an English vicar turned Communist, either natural or alto-

gether consistent with the author's first picture of him. All this discounts the praise that may be freely bestowed on Mr. Barrett's book; and it is the more worth mentioning because such a story as 'Folly Morrison' wants but a little more finish and a little more careful and painstaking elaboration to enable it to take high rank.

Mr. Henslowe begins by telling his readers that, "ever since the Great Unknown first published 'Waverley,' and inaugurated the era of historical romance, that field has been pretty well worked." It is fortunate that the author has a better notion of how to weave historical facts into a romantic fiction than he has of the romancers who preceded Scott. Indeed, his story of "the '15" is readable enough and legitimately constructed. The fiction is a love story on the old lines. Dorothy Compton has two lovers—Randal Elliot, a Jacobite, to whom she decidedly leans, and her cousin, Dick Fenton, who is a traitor to the cause. Acting from a combination of motives, Fenton betrays his rival into the hands of his enemies; and, as Elliot makes a dash to escape, the villain of the story fires at the hero. Of course, Dorothy is in the way, and the false bullet glances aside, and kills her instead of her lover. This is a slender thread, but Mr. Henslowe has hung upon it a number of lively incidents and dramatic scenes. One of the latter, where Bolingbroke and Oxford quarrel violently in the presence of Queen Anne, forcing from her the bitter complaint that her counsellors had killed her, is full of spirit, and not without historical warrant. If Mr. Henslowe writes again, he should be more careful in his quotations. He has made a bad beginning in this respect even on his title-page. Nor do we quite see the appropriateness of decorating the cover of the book with the trinket and posy presented to the heroine by the betrayer of her lover and her own murderer.

Among the posthumous works of Sainte-Beuve are some by no means creditable to their author or acceptable to his admirers. One of these is 'Le Clou d'Or.' The volume, which is prettily printed on excellent paper, being one in form with the 'Tiphaine' noticed in these columns some weeks back, is composed of a sketch of little worth, 'Le Pendule,' and of the fragments of an unfinished novelette in epistolary form, 'Le Clou d'Or,' the heroine of which is understood to have been a real personage, and to which there consequently attaches a certain scandalous interest. Sainte-Beuve's position throughout is that of "un homme qui tire la langue—curiosité et ostentation"; the lady is described as a "timorée"; and the story is a development of this one of Sainte-Beuve's reflections: "Posséder, vers l'âge de trente-cinq ou quarante ans, et ne fut-ce qu'une seule fois, une femme qu'on connaît depuis longtemps et qu'on a aimée, c'est ce que j'appelle planter ensemble le clou d'or de l'amitié." If we add that the great artist in love, and applying his critical method to the lady's character, is a singularly unsightly object, and that M. Troubat's preface, which is part smirk and part sneer, is written in the worst possible taste, we shall have said enough of this most unpleasant and most superfluous little publication.

'CHRISTMAS BOOKS.

A Silver Key to a Golden Palace. By Alton Leslie. (Routledge & Sons.)
Hermie: the Story of a Little Girl. By Mrs. Molesworth. (Same publishers.)
The Secrets of Stage Conjuring. By Robert Houdin. (Same publishers.)
The Demon of Caspore. By Jules Verne. (Sampson Low & Co.)
The Mountain Sprite's Kingdom, and other Stories. By Lord Brabourne. (Routledge & Sons.)
Yellow-Cap, and other Fairy Stories for Children. By Julian Hawthorne. (Longmans & Co.)
Greek Hero-Stories. By B. Hoppin. (Shaw & Co.)
Pepper's Playbook of Science. Revised by T. O. Hepworth. (Routledge & Sons.)
Eminent Soldiers. By W. H. Davenport Adams. (Same publishers.)
Earl Hubert's Daughter. By Emily S. Holt. (Shaw & Co.)
Ida Vane: a Story of the Restoration. By the Rev. A. Reed, B.A. (Same publishers.)
Queer Pets and their Doings. By Olive Thorne Miller. (Same publishers.)
Ferry Girl's Annual. Edited by A. A. Leith. (Routledge & Sons.)

'A SILVER KEY TO A GOLDEN PALACE' is rightly called a medley. Visions of 'Alice in Wonderland' float before us in reading of Lily, who finds her way, a little truant, into the Crystal Palace, a sixpence being her silver key. She falls asleep in a snug corner, and dreams all manner of things. Strange beasts contend together in a spelling-bee, and we think of Alice and the Caucus race. The game of tennis played with living balls is not unlike Alice's famous croquet party, and the various parodies of well-known children's rhymes are no new idea. But the vision of Shakespeare is pretty, though the affectations of the Shakespearean talk are not to be commended. The medley will probably delight many children, as is, no doubt, its object.

Mrs. Molesworth gives us in 'Hermie' another of her pretty pictures of child life. The description of school and its ways is good, but the tone of the book is somewhat sad and depressing, and the sorrows of a misunderstood child are not a very good theme for children.

The posthumous work of Robert Houdin is entertaining, but sadly incomplete. Some of its defects are well supplied by Prof. Hoffmann, the translator, the exposure of "mediumistic" tricks being instructive as well as amusing.

A book bearing the well-known name of Jules Verne needs no recommendation, but we feel that a word of caution may not be out of place. The stately progress of the steam house drawn by its wondrous elephant will delight young readers, and they will eagerly look for the promised sequel. But it would have been well if M. Jules Verne had refrained from dwelling so repeatedly on the horrors of the Indian Mutiny, scarcely a fit subject for a child's story-book.

Lord Brabourne's new book is in much the same style as his old ones. Those who liked the former will welcome a new tale by the same hand, but we doubt if they will be the majority of children.

It is possible that Mr. Hawthorne's fairy tales may please some "children of a larger growth," but it is impossible that real children will like or even understand the greater part of them. Mr. Julian Hawthorne does not seem to know what a fairy tale really is, and he has given us a series of allegories instead. A fairy tale should be natural and unconscious, without obvious moral or didactic purpose. It should take us lightly into the land of dreams which "bonny Kilmeny" once saw, and leave behind only happy impressions of that fair realm. If there be wickedness, it will be punished; if there is goodness, it must be rewarded. Deeper moral than this destroys the simple character of a genuine fairy tale. Now in what Mr. Hawthorne has written there is

ingenuity, subtlety, and fancy, but each tale is as distinctly a religious, almost as distinctly a theological, allegory as though it were written by Bishop Wilberforce himself. But Bishop Wilberforce's allegorical stories were always direct to the point, and always graceful in their style, and, most important of all, always adapted to the understanding of a child. In all these essentials the stories before us are, with but one exception, singularly deficient. 'Rumpty-Dudget,' which is quite the best and most interesting, is an allegory to show how vicarious suffering will atone for sin. 'Calladon' is an allegory showing how disobedience leads to sin, then to suffering, then to remorse, and then to repentance; it is a sort of story of the Garden of Eden with a sequel. 'Theeda'—"a fairy tale for children" (!)—is an allegory of Materialism destroying Faith. And as for 'Yellow-Cap' itself, it is a perfect nightmare of an allegory, with its alternate pictures of homely virtue and hideous vice which affects and distorts the form of virtue. This 'Yellow-Cap' is quite the worst of the four stories, and we are not sure that Coleridge's well-remembered criticism of a poem which is bound to be eternal,

For 'tis incomprehensible,
And without head or tale,

would not be the truest criticism in this case also. One character says—and again this is a fairy tale for children—"The Seven Brethren are the outcome of an artificial civilization. It is our strength and also our weakness that we never seem to be what we are. Our laws are binding because they are irrational. Our power is great because it is an imposition. Our respectability is perfect because it is a fraud. We gain our ends because our ends are ourselves. Our union is strong because it depends on mutual distrust. In a word, we are the Everlasting Unreality! Have you understood me?" 'Not in the least,' replied Yellow-Cap. And Yellow-Cap's reply strikes us as the most sensible thing in the whole story. And now, having shown Mr. Julian Hawthorne at his worst, it is only fair to show him at his best. The fancy of the Golden Ivy, which is to overthrow the wicked enchanter's power, is extremely graceful and effective:—"A strong stem, with leaves of glistening gold, had pushed itself out of the earth, and was creeping along the ground towards Rumpty-Dudget's tower; hardly creeping, either, for it moved faster than a man could run. The cat helped Hilda and Harold to a seat on two of the largest leaves, while he himself clung to the stem; and so away they went through the forest merrily..... In a wonderfully short time the Golden Ivy had brought them to the gates of Rumpty-Dudget's tower. 'Jump down now,' said Tom, 'and leave the Golden Ivy to do the rest.' Down they all jumped accordingly, and stood at one side, near the castle gates. But the Golden Ivy kept on, and threw itself across the moat, and clambered over the portcullis, and forced its way into the courtyard, and writhed along the passages and up the staircases, until (in less time than it takes to write about it) the Ivy had reached the room with the hundred and one corners." But what the Golden Ivy does there must be read in the book itself.

'Greek Hero-Stories' is a translation of a little volume which Niebuhr wrote in 1822 for the amusement of his son Marcus, and which the latter afterwards published for the benefit of other children. 'The Expedition of the Argo,' 'The Life and Exploits of Hercules,' and 'The History of the Heraclidae and Orestes' are the tales selected. The narrative, except in the story of Hercules, which has many good touches, is rather prosaic, and it appears that the author was accustomed in reading to his son to add many picturesque details extempore. It would be hard, however, to make such stories uninteresting. The illustrations to the present translation are by Mr. A. Hoppin, and, though

often poor in technique, have a vigour and an originality which remind us somewhat of Mr. R. Doyle.

Mr. Pepper, of Polytechnic fame, provides for aspiring youth a splendid choice of experiments, and inculcates not a few elements of more permanent knowledge. The additions in the present issue are numerous and valuable.

Mr. Adams's biographies of great soldiers from Wallenstein to Grant and Moltke are good reading for older persons than boys, though boys will be specially attracted by them.

Miss Holt has attempted, with more success than usual, to draw a modern moral from the days of the thirteenth century. A good deal must of course be purely fanciful in the picture she draws of the daughter of Hubert de Burgh and her companions, but she has avoided any obvious falsification of history, and on some points, notably Jewish manners and customs, shows special knowledge.

Mr. Reed's book is not without interest, though the Plague and Fire of London are themes which have been handled before. He is more zealous than historical, and the book would hardly be placed in the hands of youth by any but a sturdy partisan. It is a curious specimen, however, of the wild work that may be made of "historical novels," especially by writers polemically disposed.

Miss Miller's collection of anecdotes of birds, beasts, and fishes will be highly approved in the nursery, and a good many of the specimens treated of will have even more novelty for English than American children.

A charming frontispiece by Miss Greenaway filly introduces 'Every Girl's Annual,' a serial excellently adapted to its readers. Miss Leith makes an excellent editor, and the volume deserves a welcome in families as full of sound and readable matter.

OUR LIBRARY TABLE.

THE new part of the *Transactions of the Royal Society of Literature*, just being issued, contains papers on 'The Ethnology of Modern Midian,' by Capt. R. F. Burton; 'The Paris International Literary Congress, 1878, and the International Literary Association,' by O. H. E. Carmichael; 'Some Aspects of Zeus and Apollo Worship,' by C. F. Keary; 'A Theory of the Chief Human Races of Europe and Asia,' by J. W. Redhouse; 'Early Italian Dramatic Literature,' by R. Davey; and 'Praxiteles and the Hermes with the Dionysos-Child from the Heraion in Olympia,' by Dr. C. Waldstein.

The *Merchant's Clerk*, compiled by Mr. J. Pearce and published by Mr. Effingham Wilson, is a carefully written introduction to the mysteries of Bills of Exchange, Bills of Lading, Particular Average, &c., which has already appeared in a shorter form.

To Messrs. Macmillan we are indebted for a handsome reissue of that standard book, Cooper's 'Le Kœux.' The *Memorials of Cambridge* is a work interesting to every member of the University.—To his "Parchment Library" Mr. C. Kegan Paul has added a tasteful reprint of the *Imitation of Christ*.

THE first instalment is before us of a new edition of Engelmann's *Scriptorum Classicorum Bibliotheca*, edited by Dr. Preuss (Dulau & Co.). There is no need to praise this exhaustive work, but the new edition gives fresh occasion for admiring the untiring industry with which the book is kept up to date. We have discovered very few omissions. While Mr. Jackson's papers on passages of the Nicomachean Ethics in the *Journal of Philology* are recorded, his recent edition of the fifth book seems to be unrecorded; Mr. Wilson's recent brochure has also escaped the editor; the new editions of Bernays's 'Grundzüge der verlorenen Abhandlung' and of Mr. Wallace's 'Outlines of Aristotle's Philosophy' appeared, we suppose, too late to be

noted. Mr. Postgate's pamphlet on the Politics has also been passed over.

MESSRS. KELLY send us the new issue of the *Post Office London Directory*, one of the rare books of reference that are in every way thoroughly satisfactory. The changes made this year are not many, but they are improvements. The regularity with which such a vast mass of information is published yearly on a given date is not the least surprising thing about this colossal directory.

FIRST and foremost among the almanacs that crowd our table is the *Almanach de Gotha* (Gotha, Perthes), which contains a mass of matter such as places it above any other almanac. The census returns are carefully kept up to date—the reader will find the census of Liechtenstein taken in last March—the superficies of a large number of states have been carefully calculated, and at the same time the genealogies of "kings, archdukes, and tremendous people of that sort" are as elaborately noted as ever.—The *Railway Diary of Messrs. McCorquodale* is a very cheap publication, well suited to its purpose.—The *Country Pocket-Book*, published at the Bazaar Office, is somewhat luxurious, but none the less practical.

FROM Messrs. Marcus Ward & Co. we have received a couple of *Calendars*, one of which is excellent. The Scripture one we do not care for.—Messrs. De La Rue send us, besides the diaries noted last week, some *Wall Calendars* irreproachable in taste.

MR. RAPHAEL TUCK, whose prizes for Christmas Cards recently made much stir among the younger race of artists, sends us a selection of Cards of considerable excellence. They display a more than usually delicate taste.

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Benson's (Rev. E. M.) *Spiritual Readings for Every Day*: Christmas, 12mo. 5/6 cl.
Dykes's (J. O.) *Daily Prayers for the Household for a Month*, cr. 8vo. 2/6 cl.
Hawker's (H.) *A Service for Commemorating the Anniversary of our Saviour's Instituting the Lord's Supper*, cr. 8vo. 2/6 cl.

Law.

- Tristram's (F. H.) *Contentious Practice of the High Court of Justice in respect of Grants of Probate*, &c., 8vo. 21/6 cl.

Fine Art and Archaeology.

- Brown's (R. W.) *Kenna's Kingdom, a Ramble through Kingly Kensington*, cr. 8vo. 5/6 cl.
Bagnall's (L. G.) *A Picturesque Tour in Picturesque Lands*, 12mo. 14/6 cl.
Tothill's (M. D.) *Pen and Pencil Notes on the Riviera and in North Italy*, oblong folio, 10/6 bds.

Poetry and the Drama.

- English Sonnets by Living Writers, Selected and Arranged by B. Waddington*, 12mo. 4/6 cl.
Havell's (Mrs. E. E.) *Chaucer for Schools*, 8vo. 2/6 cl.
O'Brien's (C. G.) *A Tale of Venice, Drama and Lyrics*, 2/6 cl.
Penderick's (M.) *Sonnets and Miscellaneous Poems*, 4/6 cl.
Swinburne's (A.) *Studies in Song*, cr. 8vo. 7/6 cl.

Musical.

- Edwards's (O. A.) *Organs and Organ Building*, cr. 8vo. 5/6 cl.
Wagner's (E.) *Lotharingen, the Musical Genre of, translated and arranged by F. J. Jackson*, Music by F. M. Jackson, 4to. 2/6 swd.

History and Biography.

- Bayne's (P.) *Two Great Englishwomen, Mrs. Browning and Charlotte Brontë*, 8vo. 7/6 cl.
Church's (Rev. A. J.) *Story of the Last Days of Jerusalem from Josephus*, cr. 8vo. 3/6 cl.
Gladstone's *Life and Times*, by L. Apjohn, cr. 8vo. 2/6 cl.
Gough's (J. E.) *Sunlight and Shadow, or Sketchings from my Life Work*, 8vo. 7/6 cl.
Mackinnon (J. P.) and Shadbolt's (B.) *The South African Campaign, 1879*, 4to. 50/ cl.

Geography and Travel.

- Jennings's (L. J.) *Ramble among the Hills in the Peak of Derbyshire and the South Downs*, cr. 8vo. 12/ cl.
Murray's *Handbook to the Mediterranean, the Cities, Coast, and Islands*, by Lieut.-Col. R. L. Playfair, cr. 8vo. 30/ cl.
New Virginians (The), by Author of 'Junia', &c., 2 vols. 18/

Philology.

- Boncompagni's (E. de) *Laurea Hoole, with Introduction and Commentary*, by C. Colbeck, 12mo. 2/ cl. (Pitt Press Series).
March's (H. C.) *East Lancashire Nomenclature*, 12mo. 2/6 cl.
Zenophon's *Anabasis*, Book 7, with English Notes by A. Froter, 12mo. 2/6 cl. (Pitt Press Series).

Science.

- Carter's (A. E.) *Elements of Practical Medicine*, cr. 8vo. 9/ cl.
Klein (E.) and Smith's (E. N.) *Atlas of Histology*, 4to. 54/ cl.
Warren's (J. E.) *Hernia, Strangulated and Reducible*, 16/ cl.
General Literature.
Bailey's (E.) *Great Britain for Little Britons*, cr. 8vo. 3/6 cl.
Bunyan's *Pilgrim's Progress*, with Life of Bunyan by Rev. G. B. Cheever, engravings by D. and W. Scott, 12/6 cl.

- Fenn's (G. M.) *Friends I have Made*, cr. 8vo. 2/6 cl.
Gibbon's (C.) *In Honour Bound*, 12mo. 3/ bds.
Kingdon's (W. H. G.) *The Golden Grasshopper*, roy. 12mo. 4/ cl.
MacDonald's (G.) *Thomas Wingfield*, Crust, cheap ed. 6/ cl.
Mitchell's (E. H.) *Little Blue Lady, and other Tales*, 4/6 cl.
Money's (E.) *Woman's Portitude*, cr. 8vo. 3/ bds.
Rowell's (M. C.) *Jeannette*, 3 vols. cr. 8vo. 31/6 cl.
Sherlock's (F.) *Heroes in the Strife, or the Temperance*
Summary of some Eminent Men, cr. 8vo. 2/6 cl.
Stoane's (E. A.) *The Golden Queen, a Tale of Love, War, and Magic*, cr. 8vo. 6/ cl.
Unto the Perfect Day, a Homely Story, by Rosa, 3/6 cl.

FOREIGN.

Fine Art.

- Estampes de Pragonard, gravées par De Mars*, 50fr.
Gosse's (L.) *Eugène Fromentin*, 50fr.
Gulchard (Ed.) *Deutsches de Décoration des Principaux Maîtres*, 125fr.
Ornements de la Forêt, Series 6, 30fr.
Senzier (A.) *La Vie et l'Œuvre de J. P. Millet*, 50fr.

History.

- Nivelet (F.) *Molière et Gul Patin*, 2fr. 50.
Welshinger (H.) *Le Théâtre de la Révolution, 1789-1799*, 3fr. 50.

History and Biography.

- Briefwechsel zwischen Goethe u. Beethoven, 16m.
Briefwechsel zwischen J. u. W. Grimm, 10m.
Herquet (K.) *Cyprien Kérougoulisme des Hommes Languais*, 8m.
Lacroix (P.) *Nouveaux Contes du Philophile Jean sur l'Histoire de France*, 10fr.
Mémoires de Philippe de Commines, edited by E. Chastelaine, illustrated edition, 30fr.

Philology.

- Aeschylus Tragedies*, ed. A. Kirchhoff, 2to. 70.
Aristophanes *Ecclesiazusae*, ed. Bayle, 4m.
Burckhardt (K.) *Reinmar der Alte u. Walther v. der Vogelweide*, 8m.

Science.

- Willkomm's (M.) *Illustrations Florae Hispaniae*, Part 1, 12m.
Zittel's (K. A.) *Handbuch der Palaeontologie*, Vol. 2, Part 3, 3m.

General Literature.

- Bentzen (Th.) *Amour, Poésie—Galatée, Jacinto, Yvonne*, 8fr. 50.
Ulrich (L.) *Le Mariage de Fouchkine, imité de Maurice Jolai*, 3fr. 60.

A CAXTON MEMORIAL.

SUCCESSFUL efforts are being made to raise funds for a new Caxton Memorial, to take the shape of an illuminated window to fill the west end of St. Margaret's Church, Westminster. The opportunity should not be lost, for the church, which has just been thoroughly repaired, requires the window, which if not now filled in with an appropriate subject will, in all probability, be taken up for some private family memorial.

In the parish of St. Margaret, William Caxton took up his abode when, laden with his printing materials, he left Bruges to return to his native country and become its proto-typographer. In St. Margaret's Church he went to mass, and there also the guild of which he was a member had their chapel, the records of which may still be seen in the vestry.

In most people's minds Caxton's name is associated more intimately with the Abbey than with his parish church; but this is a popular error, originating in a misconception of the word "Abbey" as used before the Reformation.

There is no evidence that Caxton had any connexion with the Abbey, nor that any patronage or favour was extended to him by the Abbot of Westminster. On this ground alone there is a singular appropriateness in the proposed place of the memorial, for he was a parishioner of St. Margaret's; there he passed the last eleven years of his life; there he was borne to his grave with more than the usual ceremonial; and there, in the parish register, is the entry of his burial.

The idea of the memorial originated with Mr. Powell, proprietor of the *Printers' Register*, and is warmly supported by the Rev. Canon Farrar, the rector, by Dean Stanley, and by the chief publishers and printers of the metropolis, from whose ranks an influential committee has been formed. The memorial, however, is truly national, and assistance from all quarters is desired.

The sum requisite is 800*l.*, towards which donations may be sent to the Secretary, Mr. Arthur Powell, 9, King's Bench Walk, Temple; or to the Treasurer, Mr. G. A. Spottiswoode, Great New Street, E.C. WILLIAM BLADES.

SHAKESPEARE NOTES.

With all appreciation of and deference to Prof. Leo as a known Shakespearean, I cannot refrain from the thought that his two proposed changes are of the "tame cheater" for the Falstaffian "tame cheater" type. "Wondrous" is not an attributive of "snow," but an intensive attributive of "strange," or rather of the adjective represented by "strange." As such it was and is idiomatic English both then (and used pretty frequently by Shakespeare himself) and now. "Ponderous strange" is not idiomatic, or if, as Prof. Leo seems to say, he would change it to "ponderous flakes of," such a total change admits all the vagaries of a Becket or Zachary Jackson, or the rewriting of Shakespeare altogether, and the transformation of the tragedy of 'Hamlet' into the comedy of 'Tolmah.' Not only also must the man of "weak mind and a weak organ of hearing" be discovered or rendered probable, but it must be proved or rendered probable that the two quarto copies of 1600 were both taken down by him.

As to the line III. ii. 149, no Englishman of ordinary intelligence and culture could ever be at a loss for its meaning. Possibly, if educated only in nineteenth century English, he might at first feel a little put out by the now strangeness of "join in souls" in the plural. But he would not hesitate in the slightest at "join in soul," or "in wish," or "in intent," or "in one." But as "join in souls" is a more correct expression than "join in soul," there is no necessity for a change. The "in flouts," &c., enumerated may be advantageously swept as unnecessary litter into the same dustbin with Becket and Knightley's absurdities. B. NICHOLSON.

AUTHORS AND PRINTERS' READERS.

Dec. 18, 1880.

MR. W. CLARK RUSSELL writes: "An author has some right to look for help to the printer's reader." I reply, as one of twenty-five years' experience, that an author has no such right: if an author needs help to prepare his work for the press, he has a right to provide it at his own expense, not at that of the printer. Publishers allow not a penny in the estimates for reading, which in these days of speed and competition becomes therefore an expensive luxury to printers. Proof-readers' help is only to be claimed as a right in order to detect (where possible) compositors' errors through ignorance or inadvertence. Errors through malice or prepossession are not one in a thousand. Detection is often a difficult task, through sheer inability to ascertain what was passing in the author's mind. But though no right exists, printers' readers are always most anxious to help authors, so far as duty to their employers' interests will allow it. Too often the reader's intelligent suggestions are requited with a grudging acceptance, a rebuff, an insult, a request not to make queries, or by no answer at all. A word of thanks is as rare as a big ripe gooseberry in April. As Mr. Russell confesses: "One was not always particularly obliged for these hints; but they proved care and even solicitude on the part of the printer's reader." Just so. If authors would more carefully prepare their MS. and correct their proofs without ambiguity, or else get competent persons to do it for them before sending to the printers, much trouble, annoyance, and expense would be saved to all concerned. For observe, the great cause of error is authors' own calligraphy. "Stem" for "stern," and the converse, is one of the commonest errors, due to authors' own illegibility, or assumption that printers should at their own cost employ post-office "blind clerks" of encyclopaedic knowledge—Admirable Crichtons for whom a grateful country provides no pensions when worn out or disabled. Again, corrections are often sent when too late, say for a periodical which the printer is bound to print within a certain time. If Mr. Russell's corrections were undone, perhaps he omitted to

write "Revise" on his proof, as an indication that he wished to see it again. Technical information is easily obtainable. To insinuate that one word is intentionally "sneaked in" for another by a printer's reader, through a "thirst of vengeance," may perhaps appear to Mr. W. Clark Russell to be a gentlemanly action. "Still I would respectfully submit" to others than he, that the successors of Alexander Cruden, M.A., of Concordance repute (he was Woodfall's proof-reader), of M. Wright (the Greek lexicologist), and P. Austin Nuttall, LL.D.,—men in whose London Association of Correctors of the Press are enrolled university graduates, a Fellow of the Royal Asiatic Society who is no tyro as an Orientalist, an F.C.S., an F.G.S., men otherwise publicly distinguished for scientific, linguistic, mathematical, or other useful knowledge, men who are courteous and conscientious, patient and painstaking, technically competent by proper training for their semi-literary calling,—deserve better treatment as a class than the abusive epithets contained in Mr. Russell's letter in last week's *Athenæum*. The late Charles Dickens knew better, and gracefully acknowledged his obligations to printers' readers.

FRANCIS LYNN.

HITTITE SYLLABARIUM.

Essex, Surrey, December, 1880.

CAPT. BURTON having expressed a hope (*Athenæum*, No. 2771) that I shall "compel scholars to accept my system of transliteration," it may, I think, be advisable to state the two foundations on which the system is built, and also to inform you, as a matter of fact, that no competing system has appeared yet in the field.

In the first place, then, I have been able, even in the small amount of material which has been already brought to England, to make considerable use of the orthodox system of variants so well known to Egyptologists. In this there is surely nothing peculiar. In one case no less than six symbols correspond to one letter, quite in Egyptian fashion. This is itself something solid to have found.

The second part of my system depends upon the Semitic use of suffixes. Let us suppose a language of which we know nothing except that it is Semitic. It is really not very difficult, after a little practice, to recognize the roots and the formatives. As an example, I have found a certain root-word and the same root dressed in three different developments of formatives. I make out, without any doubt or hesitation, that the suffixes are Aramean, viz. the language in which part of the book of Daniel is written. Let any one find other suffixes who can. These three suffixes give me seven letters, after which progress is comparatively easy.

DUNBAR J. HEATLY.

LEIGH HUNT IN THE MIRROR.

I HAVE before me a copy of the first number of the *Examiner*, published Sunday, January 3rd, 1808, and with it there is stitched up a sketch of Leigh Hunt, written by himself in the year 1810, at the request of the editor of the *Monthly Mirror*. This memoir brings before us in a few graphic touches not only the writer who made so many delightful additions to English literature, but the man who bravely battled for the liberty of the press when to do so was to incur social ostracism and a public prosecution with all its consequences. As this sketch is no doubt quite new to many readers, and as it differs in many respects from the 'Autobiography' published some years before Leigh Hunt's death, a few extracts from it may not prove unacceptable. The details of the birth and ancestry of this distinguished man of letters I pass over as being tolerably well known. "At seven," says the writer, "I was admitted into the grammar school of Christ's Hospital, where I remained till fifteen, and received a good foundation in the Greek and Latin languages.

On my departure from school, a collection of verses, consisting of some school exercises and of some larger pieces, written during the first part of 1800, was published that year under the title of 'Jurenilla,' and in a manner which, however I may have regretted it, it does not become me perhaps to reprobate. My verses were my own, but not my will. The pieces were written with sufficient imitative enthusiasm, but that is all: I had read Gray, and I must write something like Gray; I admired Collins, and I must write something like Collins; I adored Spenser, and I must write a long allegorical poem, filled with ne's, whilows, and personifications, like Spenser. I say thus much upon the subject, because as I was a sort of rhyming young Rocius, and tended to lead astray other youths who mistook reading for inspiration, as in fact has been the case, I wish to deprecate these precocious appearances in public, which are always dangerous to the taste, and in general dissatisfactory to the recollection."

After spending some time in a lawyer's office, "studious all night and hypochondriac all day," Hunt became theatrical critic on a newly established paper called the *Notes*, working with an ardour "proportioned to the want of honest newspaper criticism, and to the insufferable dramatic nonsense which then reigned in public favour." For four years, 1805-9, he occupied a post in a Government office, but this he voluntarily gave up, "not only from habitual disinclination, but from certain hints, futile enough in themselves yet sufficiently annoying, respecting the feelings of the higher orders, who could not contemplate with pleasure a new paper called the *Examiner*, which, in concert with one of my brothers, I had commenced the year before, and in which I pursued the very uncourtly plan of caring for nothing but the truth. This paper, which it is our pleasure to manage as well as we can, and our pride to keep as independent as we ought, is now my only regular employment; but I contrive to make it a part of other literary studies, which may at a future time, by God's blessing, enable me to do something better for the good opinion of the public; and as to its profits, with constitutional reform for its object, and a stubborn consistency for its merit, it promises, in spite of the wretched efforts of the wretched men in power, to procure for me all that I wish to acquire, a good name and a decent competency."

Attacks upon himself Hunt thus cleverly and humorously dealt with:—"It is in vain, however, that I write as clearly as I can for the comprehension of the Ministerialists; nothing can persuade them, or their writers, that all I desire is an honest reputation on my own part and a little sense and decency on theirs. It is to no purpose that I have preserved a singleness of conduct, and even kept myself studiously aloof from public men whom I admire in order to write at all times just what I think. The corruptionists will have it that I am a turbulent demagogue, a factious, ferocious, and diabolical republican, a wretch who 'horrifies the pure and amiable nature' of royal personages, a plotter with Cobbett, whom I never saw in my life, and an instrument of the designs of Horne Tooke, whom I never wish to see. It is equally in vain that I have taken such pains to secure the gratitude of the dramatists. I understand they never could be brought to regard me in the proper light; and a variety of criticisms, as well as the reports of my 'good-natured friends,' have conveyed to me, at divers times, most positive assurances that I was an uninformed, an unwarrantable, and an unfeeling critic,—a malignant critic,—a bad critic,—no critic at all,—nay, a black-hearted being who delighted in tormenting—a sort of critical Rhynwick Williams who went about slandering in the dark—and, in fine,—what I must confess I really was, at one period of my life—a boy. The worst publications that attacked me I abstained from noticing, not only from a proper respect to myself, but upon the

principle that their own vices had already given them their death-blow. However, they still continued fighting, like the vivacious deceased in the romance, who had not time, you know, to discover he was dead :—

*Il poter' uom che non sen era accorto,
Andava combattendo, ed era morto.*
Orlando lazzaro.

But you see they die off, one after the other. The process is the same, though slower, with those 'living dead men,' the dramatists : and even the Attorney-General and his right honourable friends, whose vigour consists in the persecution of newspapers, and whose genius in the waste of their country's blood, will recollect, I trust, that the inevitable hour awaits them also, and a much more serious one than can be contemplated in jest." There is the ring of true manliness in Hunt's closing sentences :—"As I began, I shall proceed. I am not conscious of ever having given praise for policy's sake, or blame for malignity's ; and I never will. A strict adherence to truth, and a recurrence to first principles, are the only things calculated to bring back the happier times of our literature and constitution ; and however humble as an individual, I have found myself formidable as a lover of truth, and shall never cease to exert myself in its cause, as long as the sensible will endure my writings, and the honest appreciate my intentions." G. BARNETT SMITH.

Literary Gossip.

In our next number, that for December 25th, we shall give a series of articles on Continental Literature of the Year. Among them will be Belgium, by MM. É. de Laveleye and P. Fredericq ; Bohemia, by Prof. Schulz ; Denmark, by M. Petersen ; France, by M. G. Masson ; Germany, by Hoffrath Zimmermann ; Holland, by E. van Campen ; Hungary, by Prof. Vámbéry ; Italy, by Prof. De Gubernatis ; Norway, by M. Jæger ; Poland, by Dr. Belcikowski ; Portugal, by M. Braga ; Spain, by Señor Riaño ; and Sweden, by M. Ahnfelt.

MR. SWINBURNE will contribute an article to the next number of the *Fortnightly Review*, entitled 'Tennyson and Musset,' in which he takes up the gauntlet thrown down by M. Taine.

A NEW work by Ouida, entitled 'A Village Commune,' is now in preparation. It consists of a passionate protest against the application to regenerated Italy of the Code Napoleon and a picture of the kind of oppression to which, according to the author, the peasants are now subjected. Messrs. Chatto & Windus will be the publishers.

ADJOINING the outside of the church of Stratford-on-Avon, on the north of the chancel, and within a few feet of Shakespeare's grave, were the covered remains of the crypt of the old charnel-house. When the latter building was removed, in the year 1801, the lower portion of the crypt and the accumulated bones of generations were left untouched. The new vicar, however, has not only had the crypt opened, but has transferred a load of the bones to a pit in the churchyard. When we bear in mind the number of interments in the chancel after Shakespeare's death, and consider this fact in conjunction with the local practice of removing bones from old graves into the charnel-house, the possibility of the relics of the poet being thus maltreated is not a pleasant subject of contemplation.

THE 'New Gleanings from Gladstone,' which appeared last Christmas, and had a

sale of nearly 70,000 copies, is to be followed this season by 'More Gleanings from Gladstone,' by the same artist and author. The new brochure, which will be published by Messrs. Blackwood & Sons, is to have a highly finished frontispiece, printed in colours.

MARK TWAIN'S 'A Tramp Abroad' has been a remarkable success in a pecuniary sense. Though by no means cheap, it has reached its eightieth thousand in the United States, while the Canadian appropriators have sold about 20,000 copies of their reprint. In this country also the work has enjoyed a large circulation through the three editions which have been published. The Canadians have not failed on this occasion to add their contribution to the cumulative argument in favour of international copyright. They are said to have managed to get advance sheets from the steam press at Hartford, Twain's own town, and to have been in the market almost as soon as his own publishers.

MR. GARDNER, of Paisley, has in the press something which will perhaps excite interest among lovers of Burns. About twenty years ago, Mr. William Jolly, one of H.M. Inspectors of Schools, met William Patrick, once a herdbooy employed by the poet at Moesgiel, and took notes of his conversations regarding the poet. These notes he has now put into shape, and the result should be interesting to Burnaites. The sketch will be entitled 'Robert Burns at Moesgiel, with Reminiscences of the Poet by his Herdbooy,' and will probably contain an etching of the original cottage at Moesgiel. Mr. Gardner will issue next week Mr. Irving's 'Book of Eminent Scotsmen.' This work has much exceeded in size the original intention, but the public will be the gainers by the delay. It is brought down to the 13th inst. The same publisher has nearly ready 'Health Haunts of the Riviera,' by Dr. R. H. Story, and a volume of verse, entitled 'Nugæ Poeticæ,' by the Rev. J. Johnston.

MR. EDWIN ARNOLD, C.S.I., is going to publish a translation, now for the first time made, of the two concluding *parvas* of the great Hindoo epic, the 'Mahābhārata.' The seventeenth *parva*, entitled 'The Great Journey,' will appear in the *International Review* for January, and the eighteenth *parva*, 'The Entry into Heaven,' in the number of the following month. Mr. Arnold's striking poem, 'The Light of Asia,' has been widely read and much admired in the United States.

MR. AUSTIN DOWSON will contribute a poem, entitled 'The Virgin with the Bells,' to the January number of the *St. James's Magazine*. The same number will also contain four sonnets in French by Mr. John Payne, under the heading of 'Les Soirs de Londres' ; the sub-headings being "Hyde Park," I. and II., "Kensington Gardens," III., and "To Stéphane Mallarmé," IV.

It is said that a new edition of Mr. John Payne's translation of 'The Poems of Master Francis Villon of Paris,' the first edition of which was printed for the Villon Society in 1878, will shortly be published, with such expurgation as may be necessary to render the work suitable to the general public.

THE next number of *La Revue Celtique*

will contain a reprint of the important Irish Glossary of O'Clery, a work of the seventeenth century.

THE Earl of Crawford and Balcarres, who died at Florence on Monday last, was known in literature as the author of 'The Lives of the Lindsays,' a work deservedly of high repute as a contribution to the history of Scotland.

MESSRS. CASSELL & Co. will publish early in the new year a selection of British ballads, old and new, under the title of 'Illustrated British Ballads,' with several hundred original wood engravings, by Messrs. Ernest Crofts, A.R.A., A. Barraud, G. Clausen, O. Green, C. Gregory, H. Holiday, W. B. Hole, R.S.A., A. Hopkins, E. B. Leighton, R. W. Macbeth, P. Macquoid, W. Ralston, W. Small, and other artists.

PROF. TRUMPF, of Munich, will shortly bring out a volume on the religion of the Sikhs.

THE Société pour l'Étude des Questions d'Enseignement Supérieur will issue from 1881 a monthly review instead of the three-monthly *Bulletin*.

UPWARDS of 1,200 candidates, 647 of whom belonged to the Bombay centre, applied for permission to attend the matriculation examination of the Bombay University which commenced on the 15th of last month.

THE first list of subscriptions to the building fund of 30,000*l.* being raised for the Yorkshire College amounts to 13,500*l.* Amongst the donors are the following : Edward Baines Memorial Fund, 3,000*l.* ; the Duke of Devonshire, 1,000*l.* (2,000*l.* previously) ; Sir Andrew Fairbairn, 1,000*l.* (2,000*l.* previously) ; Messrs. Beckett & Co., 1,000*l.* (2,000*l.* previously) ; Edward Baines & Sons, 500*l.* ; Mr. Edward Crossley, 500*l.* ; and Lord F. O. Cavendish, M.P., 250*l.*

THE Richmond Free Public Library, which enjoys the distinction of being the first free public library established under the Public Libraries Acts in the London district, is rapidly approaching completion. As the present possible income from the rate is only 500*l.* per annum to cover all expenses, the Committee are appealing to authors, publishers, and others for donations of books in all branches of literature.

MR. J. T. SLUGG, of Manchester, will shortly publish a book giving his recollections of Manchester as it was fifty years ago, recording the events then occurring and naming the chief actors in them.

THE Rev. J. P. Barnett, of Oxford, has been appointed to succeed the Rev. W. G. Lewis as editor of the *Baptist Magazine*.

NEXT January the *Magazin für die Literatur des Auslandes* will begin the fiftieth year of its existence by a radical change in its name and nature. In future it is to be known as *Das Magazin*, and will criticize German as well as foreign literature. The initial number for the new year will include articles by Auerbach, Paul Heyse, Felix Dahn, Bodensiedt, Alfred Meissner, Dr. E. Engel, and other well-known *literati*. Herr Meissner's contribution will be on the Heine Memoirs, Dr. Engel's on 'Endymion,' and Herr Franke will write on the Russian poets.

MESSRS. SONNENSCHN & ALLEN will publish soon the first volume of their projected "Illustrated Fauna Library of all Nations." It will be a translation of Hauff's 'Marchen,' by Mr. Percy Pinkerton.

MR. WILLIAM PETERSON, a former scholar of Corpus Christi College, Oxford, now acting as Assistant Professor of Humanity in Edinburgh University, is preparing a translation of Cicero's 'Pro Cluentio.'

Two sonnets by Mr. Lowell, written while in Spain, will be included in the January *Harper's Magazine*, together with a biographical and critical paper on the poet and his works by his neighbour at Cambridge, Mr. F. H. Underwood, illustrated with a large portrait, a smaller one of the poet at thirty-six, and views of his home, "Elmwood," and of the scenes of some of his poems.

THE memorial from 567 non-resident members of the Senate of Cambridge University, expressing their concurrence with the national and other memorials in favour of granting the B.A. degree to women, is signed, among others, by the Duke of Wellington, the Earl of Derby, Earl Spencer, Viscount Harbington, Lords Houghton, E. Fitzmaurice, and Henniker, the Bishops of Bath and Wells and of Carlisle, Drs. E. A. Abbott, Abdy, A. Barry, Cowie, and E. Thring, Sir D. Wedderburn, Messrs. Leonard Courtney, W. Forsyth, J. E. Gorst, A. Cohen, J. Heywood, J. T. Hibbert, A. W. Kinglake, G. Shaw Lefevre, A. G. Marten, H. J. Roby, J. Spedding, J. Westlake, Francis Galton, Profs. W. S. Aldis, A. T. Bentley, T. W. Bridge, A. S. Herschel, C. Niven, and A. S. Wilkins. Altogether the various memorials presented in connexion with this matter have been signed by or represent 10,000 persons (including numerous councils and societies which have presented memorials signed by their chairman). It is not often that a university or any body except a parliament has the opportunity of rejecting the prayer of so many and so influential memorialists. But this is to a large extent the effect of the Syndicate's report.

NOIENON

The Power of Movement in Plants. By Charles Darwin, LL.D., F.R.S., assisted by Francis Darwin. (Murray.)

It is a singular fact that while this country can count comparatively few physiological botanists, those we have had have been men of unusual eminence. Germany boasts of her physiologists, and numbers them by scores; France largely exceeds us in this particular; while in most European countries provision exists for practical instruction in this department far beyond anything we have. But while this is so, England has no reason to be otherwise than proud of her representatives. Grew and Hales may be considered as almost the founders of the science. Hooke, Priestley, and Thomas Andrew Knight largely contributed to it, while in our own times Robert Brown was without a peer—the *princeps botanicorum*; moreover, his physiological work will probably be in future more highly esteemed than even his essays in mor-

phology and classification. Still more recently Mr. Darwin has stepped into the front ranks of vegetable physiologists, and by his unwearied patience in experiment and observation, his laborious research and clear statement, has contributed in no ordinary degree to the progress of the science. Hitherto he has confined himself to certain specialities, and has not given us any work of a general character, but, with the experience he must have gained and the assistance he could always command, surely no one could be better fitted to produce a comprehensive treatise on the general life-history of plants.

The tendency nowadays seems to be to treat the plant too exclusively from the point of view of pure chemistry or pure physics. The result is that we get to know more what the chemist does in his laboratory, and what the physicist effects in his experiments, than what the plant itself does in its own workshops and with its own machinery. Now it is precisely in this department that Mr. Darwin's experiments have been most valuable: he has set before us the mechanism and the methods of working of flowers; he has shown how some plants, under some circumstances, feed in a special manner by means of their leaves; he has investigated the movements of climbing plants and of tendrils. He has explained how close is the relationship between plants and animals, and how attributes once considered the exclusive possession of the one are shared also by the other.

Mr. Darwin's latest volume is an extension, as it were, of his previous treatise on climbing plants. He shows us that every growing part of every plant is continually moving round—"circumnutating" as he calls it. The movements of climbing plants, the upraising and depression of leaves, the movements of certain parts towards or from the light, all are modifications of this circumnutatory tendency. The most novel portions of the treatise are those relating to the movements of seedling plants, the upper part of which is alone sensitive to light and transmits an influence to the lower part, causing it to bend. If, therefore, the upper part be shielded from the influence of light there will be no movement of the seedling, even though the lower portion be exposed to the light for hours. Here is another experiment for Dr. Siemens to make with the aid of the electric light. Still more novel and remarkable are the facts that Mr. Darwin brings forward with reference to the movements of the radicles and minute root-fibres. These, as it appears, are in constant movement, so far as the obstacles in their way will permit, and it is easy to see of what use this rotating movement is in enabling them to penetrate between some obstacles or to avoid others. The tip of the root, moreover, is sensitive to the touch and to various stimuli, and when thus excited it transmits an influence to the upper part, causing it to bend from the pressed side. On the other hand, if the tip be exposed to a current of watery vapour on one side the upper part of the radicle bends to that side.

The bulk of the book consists of the record of a series of elaborate experiments proving the existence and nature of the movements alluded to. The experiments were made

by affixing to the part to be examined, by means of shellac, a fine thread of glass tipped by a minute dot of sealing-wax. A card with a similar black dot was affixed close by, and so arranged that on beginning an observation the black dot on the glass filament and that on the card coincided in position. As the plant or part of the plant moved, while the card was fixed, the relative position of the two black dots of course varied, and the degree of variation was marked upon the horizontal or vertical glass plate through which the plant was observed by a series of marks, which, when subsequently connected by lines, represented to some extent the course of the moving object. It is probable that some more accurate and "self-recording" register will hereafter be devised; but for Mr. Darwin's present purpose, for the mere establishment of the facts in their broad outlines, this plan is sufficient. Another mode was indeed adopted by the author in cases where it was requisite to, as it were, magnify the movement. In the preparation of the work special assistance has been given by Mr. Francis Darwin, who has on more than one occasion shown a marked hereditary tendency to follow up those experimental researches in which his father has, wholly apart from his evolutionary theories, gained such well-founded repute.

Very numerous diagrams are given, but from the causes we have already mentioned, as well as from the necessary employment of a plane surface whereon to present the indications of the movements, these diagrams, as pointed out by the author, are of no value to those who desire to know the exact amount of movement or the precise course pursued, but they serve to show whether the part moved at all, and what was the general character of the movement. It is clear from this that in order more correctly to ascertain the relation between these movements to light, temperature, moisture, &c., some more accurate method of experiment must hereafter be adopted, and the apparatus by means of which the rate of growth of plants is automatically measured and recorded suggests the possibility of devising a method by which this result may be obtained.

The tendency of modern investigation has been to break down in many points the alleged distinctive marks between plants and animals. One by one the old supposed distinctions have been abandoned, so that at present the prevalent belief is that all life is essentially one, and that its manifestations are exerted through the medium of machinery fundamentally identical in character. In accordance with these views Mr. Darwin points out the resemblance between the movements of plants and many of the actions performed unconsciously by the lower animals, the most striking illustration being in the kind of imperfect reflex action which is shown to occur when a certain portion of a plant is stimulated by a touch or otherwise, the influence being transmitted from the point of contact to some other point, which, as a direct consequence of this transmitted influence, moves just as the telegraph needle moves when a current is generated in the far-off battery.

In alluding in these columns to the work

of a specialist the reviewer can only point out the general nature of the book and its bearing on the main subject. Criticism on points of detail is, except to a very limited extent, out of place. As a matter of minor moment so far as the meaning intended to be conveyed is concerned, but as a point of some consequence from a literary or philological point of view, we may allude to the terms used by Mr. Darwin. For most of these he is not individually responsible, but the word "hypocotyl," to indicate that portion of the axis of the plant below the cotyledons or seed-leaves and between them and the embryo root or radicle, is a coinage of the author's own upon which we cannot congratulate him. Written in full the word should be "hypocotyledon," but as in the familiar converse of botanists the inconveniently long "dicotyledons" and "monocotyledons" are frequently shortened into "dicots" and "monocots," so it would seem Mr. Darwin has adopted the abbreviated form "hypocotyl." Advocates of verbal purity will object to this on their own grounds, while botanists will regret that another and, as we think, useless term has been adopted for what is already known as *tigellum* or *caulicle*. But this is, as we have said, a minor matter. It is far more important that a substantial addition has been made to our knowledge of the life-history of plants, and it is not altogether unpleasing to know that it has been made on this side of the German Ocean.

Inorganic Chemistry. By Dr. W. B. Kemshead. (Collins & Co.)

THIS little volume is well adapted for the students in the elementary classes of the Science and Art Department, for whose use it is professedly written. There is very satisfactory clearness in all the definitions of terms, and the explanations of the physical and chemical conditions of matter are given with great lucidity. There are few things more difficult of easy explanation than the laws of chemical combination, the atomic theory, or volume weights. Yet we find these matters rendered intelligible to the ordinary student who can devote a little thought to these subjects in a few clearly written pages of this volume. We wish we could say the same of the chapter devoted to chemical nomenclature. But this is not the fault of the author. Our modern chemists have unsettled the system of naming chemical compounds which had been long in use; they have produced a system which is in every respect opposed to the rules regulating the construction of names in our English tongue; and the whole matter is now in an exceedingly involved condition. Notwithstanding the clearness with which Dr. Kemshead has treated his subject, inorganic chemistry, he necessarily leaves it in a very unsatisfactory state. He has opened his instructive description of chemical phenomena with simplicity, and the early student can have but little difficulty in understanding him; but he is found very soon to be wandering into the consideration of subjects which can only be appreciated by, as the phrase is, "students of the advanced grade." This has arisen from the circumstance that the book has been written to meet the requirements of a certain system of examination. The author himself adroitly excuses himself for introducing the theory of atomicity and of its graphic representation on the above ground, evidently feeling at the same time that these subjects require some knowledge, at least, of the highest branches of chemical philosophy, which must be far beyond

the comprehension of the junior students who are preparing only for the elementary examination. We believe the present examination system has no tendency to advance knowledge: it cultivates a dangerous tendency to "cram." Memory is taxed for a brief season; the trial being over, and the student passed, the impressions made on the mind in very transient colours rapidly fade out, and all is forgotten.

PROF. JAMES CRAIG WATSON.

WE regret to have to announce the death of Prof. James Craig Watson, who was for over twenty years Director of the Observatory of Ann Arbor, near Detroit, connected with the University of Michigan. The observatory was established at Ann Arbor in the year 1864, its foundation being due to the energy of Dr. Tappan, who raised the funds for that purpose whilst occupying the office of President of the State University. When completed, it was placed under the charge of Dr. Brinnow, and on his removal to the directorship of the Royal Observatory at Dunaink (Dublin) in 1868, he was succeeded at Ann Arbor by Prof. Watson, who had previously been assisting there, and had also been a student at the University of Michigan, although a native of Canada. Whilst at Ann Arbor Prof. Watson discovered a very large number of small planets, commencing with Euryome in 1863, and finishing with Clytemnestra in 1877, which raised the number of his planetary discoveries to twenty-two. One of these, named Juewa, was discovered at Peking in 1874, whither Prof. Watson had repaired as chief of an expedition sent by the American Government to observe the transit of Venus in December of that year. He came to Europe to observe the total eclipse of the sun which took place in December, 1870, and witnessed it at Carlentini, near Catania, in Sicily. He had previously observed the solar eclipse which was total in part of the United States in August, 1869; and his observations of that of July 29th, 1878, at Rawlins in Wyoming Territory, and the discussions which arose as to whether intra-Mercurial planets were seen on that occasion, will be in the recollection of all our astronomical readers. Prof. Watson left Ann Arbor (he was succeeded by Prof. Harrington) in July, 1879, to take charge of the new observatory at Madison, Wisconsin, erected and equipped by ex-Governor Cadwallader C. Washburn, and called the Washburn Observatory. His death took place there at the end of last month, before he had completed his forty-third year. He was born on the 28th of January, 1838, in the county of Middlesex (now Elgin), Canada West, to which place his father had removed from Pennsylvania, and from which he afterwards went to Michigan. The subject of our notice early showed his mathematical talent, and was made Professor of Astronomy at the University of Michigan in 1869, and of Physics and Mathematics in 1860. He received the gold medal of the French Academy of Sciences, in recognition of his discoveries, in 1870. As an author he is best known by his 'Theoretical Astronomy,' published at Philadelphia in 1868, which is a work of great merit, and is, accordingly, highly esteemed. He had also published a 'Popular Treatise on Comets' in 1860.

GEOGRAPHICAL NOTES.

DR. OSCAR LENZ, it appears, is not coming direct to Europe from Senegambia. He reached St. Louis on November 22nd, and goes first to Tangier, which he will leave for Berlin in January.

We understand that Miss A. F. Yule, daughter of Col. H. Yule, is now engaged in investigations regarding the physical geography of some parts of Greece and Turkey.

On the 17th of January Mr. Leigh Smith will read to the Geographical Society a paper on his recent voyage to Franz Josef Land. On that

afternoon the Council of the Society will, it is said, be asked to appoint an Arctic Committee, to reconsider the whole question of the explorations of the last five years.

At a special meeting of the Marseilles Geographical Society, held last month, medals were awarded to M. Vermineck and M. Zweifel and Moustier, as the promoter and leaders of the late expedition to the sources of the Niger.

An Algerian missionary expedition is to be sent to Mwata Yanvo's country, *via* Lake Tanganyika. A second party of the same missionaries is to ascend the Congo, and settle on the great northern bend of the river.

Major von Mechow, who left Malanje on the 12th of June with 115 carriers and a portable boat, has descended the valley of the Camdo as far as the Quango, and having launched his boat below the rapids, he proposes to descend the latter river as far as the Congo.

The Jesuit missionaries at Shanghai have lately printed two volumes of considerable interest, one of which contains a collection of imperial edicts and the rescripts of viceroys and other officials in favour of Christianity, including also the treaties between France and China. The other volume is on the subject of the famous inscription at Si-ngan-fu (discovered in 1625), and contains the text of it, accompanied by critical remarks, &c.

Dr. F. Hirth, of the Chinese Maritime Customs Service, who has some reputation as a sinologist, has in preparation some notes on the history and origin of the word "typhoon," which has been the subject of a controversy in the East for the past ten years, some deriving it from the Greek *typhōn*, and others from the Chinese *tai-feng*, or great wind. Dr. Hirth, we understand, has lighted upon a passage in a Chinese work giving a detailed description of the wind, and calling it throughout "the wind *Tai*," which he suggests might be rendered "the wind of Formosa," on the ground of the prevalence of the scourge in the neighbourhood of that island. Dr. Hirth is also busy with a Chinese grammar, which will deal more especially with the documentary style used in official papers.

The *Geografisk Tidsskrift* publishes interesting information on Eastern Greenland by Lieut. G. Holm, the leader of this year's exploring expedition. There exist about fifteen Eskimo settlements, that furthest north being Kelalualuk, is about 66° 30' N. Some of these are only occasionally inhabited during winter. The native informant had never seen nor heard of the ruins of European buildings, but spoke of look-outs on many of the capes, and of camping grounds on the Fjelden, of whose origin the present inhabitants know nothing.

M. d'Arnaud, who led two expeditions to the Upper Nile in 1840-42, is about to publish the large map (1:500,000) which resulted from his explorations. This publication, though somewhat tardy, will nevertheless be hailed with satisfaction by geographers; for although the Nile has for several years past been navigated by steamers, even beyond the "furthest" reached by the memorable expeditions despatched by Mehemet Ali, it has never been carefully surveyed. M. d'Arnaud, in a paper read before the Paris Geographical Society, points out that his map gives the original nomenclature of the country, since superseded in a large measure by Arabic designations. It also shows the former extent of Lake No, at the confluence of the Bahr el Ghazal with the Bahr el Gebel, or Upper White Nile.

The Portuguese Government has determined upon founding agricultural colonies of Europeans in Angola, and the customs' duties levied upon wine and spirits are to be set aside for that purpose. A loan of 1,000,000*l.*, to be repaid by the African colonies, is to be raised for the construction of roads and public works; and in order still further to show the interest which the home Government takes in the colonies, Don Carlos,

the Crown Prince, will pay them a visit, attended by the Minister of Marine.

M. Alph. Milne Edwards contributes to the *Annales des Sciences Naturelles* a most valuable memoir, 'Recherches sur la Faune des Régions Australes.' This is a careful examination of all that has been done by the various expeditions sent from England and from America towards the exploration of the glacial Antarctic Ocean. It is not completed in the present volume, but will be continued in the next.

We have received Mr. Wyld's 'Map of the Gold-fields of Southern India' (1: 169,000), which has been produced under the supervision of Mr. Brough Smyth, and appears to be trustworthy. It very distinctly exhibits the gold reefs and washings in Wynnad and the Neilgherry Hills, and is to be followed by similar maps illustrating the other gold-bearing regions of India.

This comet discovered by Prof. Swift at Rochester, N.Y., on October 10th, and afterwards found to be identical with Comet III., 1869, is now receding rapidly from the earth and becoming continuously fainter. The perihelion passage took place on November 8th, the nearest approach to the earth on November 17th. The first European observations of it at this return appear to have been made by Herr Block at Olema, on the 26th and 31st of October; the last observation hitherto published was made at Kiel on the 2nd inst. by Dr. C. F. W. Peters. Winnecke's periodical comet (first discovered by Pons in 1819, and reckoning as Comet III. of that year) passed its perihelion on Saturday, the 4th inst., but its position at this return is exceedingly unfavourable for observation. If seen at all, it must be at more southern latitudes in the last week of this or the first week of next year, an interval about which time Prof. von Oppolzer, who has calculated an ephemeris (published in *Astronomische Nachrichten*, No. 2326), remarks that there will be offered a slight glimmer of hope ("einen kaum berechtigten Hoffnungsschimmer") of observing the comet. The next return, however, in the year 1886, will occur under much more favourable circumstances. As we are now within a "measurable distance" of 1881, it may be mentioned that two of the known periodical comets will return to perihelion during the course of it. The first of these is Faye's, which is due in perihelion on the 22nd of January, but, as we have already remarked, the nearest approach to the earth took place some time ago; the comet has been well observed, and is not likely to be seen again at this return after the present month, or perhaps (with the best telescopes) in the first week of January. The other comet returning next year is the well-known and highly interesting one called Encke's, which will pass its perihelion in November. The last passage occurred on July 26th, 1878. At that return it was only observed, we believe, by Mr. Tebbutt, of Windsor, New South Wales, and by Dr. Gould and Mr. J. M. Thorne at Cordoba, the last-named gentleman following it until the 6th of September. This comet has been observed at every return since the first predicted one in 1822.

There will be a partial eclipse of the sun, visible in Western Europe, on the last day of the present year (at Greenwich beginning at 1^h 40^m, and ending at 3^h 28^m in the afternoon); and next year a partial eclipse, visible in North-eastern Asia and North-western America, on May 27th, and an annular eclipse, visible only on land in the southernmost part of South America and the adjacent islands (and that only as a partial eclipse, the central line being confined within the Antarctic circle), on the 21st of November. There will also occur in 1881 a total eclipse of the moon on the 12th of June, to be seen best in South America, and a large (almost total)

one, visible wholly or in part over a great portion of the eastern hemisphere, on the 5th of December; also a transit of the planet Mercury over the sun's disc on the 7th of November, not to be seen in Europe, but most favourably in Australia and the adjacent islands.

We have received the *Memoirs of the Italian Spectroscopical Society* for June, July, and August, containing the continuation of the solar observations of Prof. Tacchini at Rome, and of Prof. Riich at Palermo, up to the end of June. The number for July has, besides, a description by Prof. Riich of the remarkable metallic solar eruption observed on the 31st of that month, which was seen also by the Rev. J. G. Hickley at Walton Rectory, near Bridgwater, and is briefly described by him in the *Observatory* for September. And in the number for August is a paper by Prof. Tacchini on those curious phenomena observed with the spectroscope on various occasions near the sun's limb by Mr. Trouvelot, who denominated them *fugitive spectra*, and came to the conclusion that their origin was solar or cosmical—a view which Prof. Tacchini here gives reasons from his own observations for not being able to accept, and for ascribing a terrestrial origin to the appearances in question.

The *Nautical Almanac* for 1884 has been published; its contents and arrangement are the same generally as in preceding years. The sun's equatorial horizontal parallax at the earth's mean distance is still taken as 8".848. The moon's places are again given as altered from those computed from Hansen's Tables by Prof. Newcomb's corrections, the amount of correction so applied to the longitudes and latitudes respectively being set down in a small table at the end of the *Almanac*. There will be three partial eclipses of the sun in 1884, all invisible at Greenwich, and two total eclipses of the moon, one of which, on October 4th, will be visible at Greenwich. Places of stars are given which are convenient to be observed with Mars near its opposition at the end of January; the planet will be at the time at high northern declination. The *Almanac* contains, as usual, a list of the best available determinations of the latitudes and longitudes of the principal observatories, both English and foreign.

SOCIETIES.

ROYAL.—Dec. 9.—J. Evans, Esq., Treasurer, in the chair.—The Bishop of Limerick and Prof. Asa Gray (Foreign Member) were admitted into the Society.—The following papers were read: 'On a Simplified Form of the Torsion Gravimeters of Brown and Babinet,' by Major Herschel.—'Note on the Microscopic Examination of some Fossil Wood from the Mackenzie River,' by Mr. C. Schuster.—'Electrostatic Capacity of Glass, &c.,' by Dr. Hopkinson.—and 'On the Cochlea of the *Ornithoglycus platypus* compared with that of ordinary Mammals and of Birds,' by Dr. V. Pritchard.

ASTRONOMICAL.—Dec. 10.—J. R. Hind, President, in the chair.—Mr. E. Simpson-Bailey and Col. H. T. Rogers were elected Fellows. Mr. Ranyard read a paper 'On the Velocity of Gaseous Matter projected from the Sun.' On the 7th of October Prof. C. A. Young observed a prominence, which at 11.30 A.M. had reached a height of 8' above the sun's limb, and before noon it had extended to a height of over 13', an altitude altogether unprecedented in the history of the observations of solar prominences. Supposing the prominence to have risen vertically from a part of the photosphere upon the sun's limb, and not to have been foreshortened, the matter of the prominence must have risen from an altitude of 212,500 miles to an altitude of 345,300 miles above the photosphere in less than half an hour. Mr. Ranyard calculated that a projectile thrown vertically upwards under the influence of solar gravity, and unchecked by a resisting atmosphere, would occupy 36 min. 35 sec. in passing from an altitude of 8' to an altitude of 13'; and he consequently argued that the gaseous matter of the prominence must have been thrown up within a resisting medium, so that its initial velocity must have been greater than that which would have been necessary to carry matter in free space to an altitude of 13'. The question of the existence of a resisting atmosphere in the region of the corona is one of considerable interest, not only in connexion with solar

physics, but also in connexion with comets, several of which are believed to have passed when at perihelion within a distance of a solar radius from the photosphere.—Dr. Gould gave an account of the zone observations on which he has been occupied at Cordoba during the last ten years. He has observed the places and magnitudes of the stars in a series of zones extending from 23° south declination to 80° south declination. The work was commenced by Bessel, and carried on by Arrhenius down to the thirty-first parallel of south declination. Dr. Gould's observations are not merely relative observations, but the astronomical constants and the instrumental constants have been separately determined for each series of zone observations. During his stay at Cordoba he has succeeded in obtaining photographs of some thirty or forty clusters in the southern heavens; many of the plates show stars down to the ninth magnitude.—Mr. Hind read a letter, which will be published in the *Monthly Notices*, with respect to a uniform code for transmitting telegraphic messages with respect to astronomical discoveries.—Mr. Marth read a note on an ephemeris which he had constructed for the satellites of Uranus. It appears that the earth will cross the plane of the orbits of the satellites about October 1st, 1881. The earth will remain upon the other side of the plane till March, 1882, and in July, 1882, it will finally pass to the other side of the plane, where it will remain till 1923. Valuable observations may be made at the time when the earth is passing through the planes of the orbits for determining the elements of the orbits of the satellites.—Mr. Christie showed a diagram of a remarkable absorption spectrum of a solar spot which he had recently observed at Greenwich. It contained eighteen broad lines between the region of the B and the F line, none of which appeared to correspond with the lines of any of the terrestrial elements.

ENTOMOLOGICAL.—Dec. 1.—Sir J. Lubbock, President, in the chair.—Mr. Pascoe exhibited a large series of *Arctus hirtus* from Peru, to show the extreme variability of the elytral markings in this species.—Mr. Lillups exhibited four species of *Psocidius* new to Britain, viz., *P. Mulleri*, *P. juvenilis*, *P. intermedius*, and *P. incertus*; and also exhibited twenty species of Coleoptera found in a small parcel of corn refuse.—The President exhibited two specimens in alcohol of a species of *Phanidius*, forwarded by a correspondent in St. Vincent.—Mr. Canham exhibited a specimen of *Tacharia ganadella*, a species of *Ticuna* new to Britain; and also a remarkable variety of *Cidaria rufata*.—Mr. J. Scott communicated a paper 'On a Collection of Hemiptera from Japan.'—Mr. C. O. Waterhouse read a paper entitled 'Description of a New Species of the anomalous Genus *Polycetes*,' and exhibited a diagram illustrating the structure of this insect.

MICROSCOPICAL.—Dec. 8.—J. Glaisher, Esq., in the chair.—Eight new Fellows were elected.—A paper by Dr. Hudson was read on a new *Ecites* (Janus) and a new *Floucularia* (trifolium), found by Mr. Hood, of Dundee, in Loch Laidie. The trochal disc of the former formed a link between that of *Melicesta* and *Ecites*. The latter was remarkable in having only three lobes, and being much larger than any *Floucularia* hitherto known.—Mr. Stewart explained some peculiar structural features of the *Rehinouetridæ*, illustrated by specimens and drawings.

SOCIETY OF ARTS.—Dec. 13.—The fourth of the present course of Cantor Lectures on 'Some Points of Contact between the Scientific and Artistic Aspects of Pottery and Porcelain' was delivered by Prof. Church. The subject of the lecture was the history and artistic development of soft paste porcelains, European and Oriental.

Dec. 15.—Prof. J. Tyndall in the chair.—A paper 'On the Use of Sound for Signals' was read by Mr. R. P. Edwards.

INSTITUTE OF BRITISH ARCHITECTS.—Dec. 13.—J. Whichever, Esq., President, in the chair.—The following communication was read: 'Remains of Roman Buildings, near Brading, Isle of Wight,' by Messrs. J. E. Price and F. G. H. Price.

MATHEMATICAL.—Dec. 2.—S. Roberts, Esq., President, in the chair.—Messrs. W. R. Roberts and R. A. Roberts were elected Members.—The following communications were made: 'Note sur la Dérivation des Déterminants,' by Prof. Teixeira (Coimbra, Portugal).—'Solution of the Equation $x^2 - 1 = 0$,' by Prof. Cayley.—'A General Theorem in Kinematics,' by Prof. Minchin.—'On the Solution of the Inverse Lagrangian Problem,' by Mr. W. B. Grove.—'Motion of a Viscous Fluid,' by Mr. T. Craig.—and 'On the Spherical Capacity of a Conductor bounded by Two Spherical Surfaces cutting at any Angle,' by Mr. W. D. Niven.

FOLK-LORE.—Dec. 10.—The Right Hon. Earl Beauchamp, President, in the chair.—A paper was read by Mr. J. Fenton, entitled 'The Birth of a Deity; or, the Story of Unkulunkulu.' Unkulunkulu is the Zulu word for a great-grandfather, but its meaning had expanded until it meant any ancestor of a family or tribe. In course of time the Zulus evolved a kind of cosmogony, accounting for the existence of the world and the creation of man. This involved the conception of a first man, and Unkulunkulu became gradually connected with this conception, until from meaning 'great-grandfather' it came to be almost exclusively the personal name of the first man. Simultaneously the Zulus had conceived the idea of a lord in heaven to whom they prayed for rain on the crops. Gradually Unkulunkulu the first man became identified with the lord in heaven. But the fusion was incomplete, and Unkulunkulu was therefore a transitional form between humanity and deity, and in this lay his value to us, transitional forms of species being, as Mr. Darwin had found, very rare.—Bishop Callaway differed from the author of the paper as to the identification of Unkulunkulu with the heaven-father of the Zulus.—Dr. E. B. Tylor thought perhaps the traditions of the Zulus were hardly yet perfect enough to make a thoroughly satisfactory comment, but pointed out that the argument of the author was advanced by a nearly parallel legend in Brazil. Dr. Tylor took the opportunity of asking Bishop Callaway about the completion of his work on Zulu folk-lore.—The Bishop, after giving some specimens of his MS. collection, which relate to the medical charms of the Zulus, expressed a hope that he would be able to publish it soon.—The President pointed out that the English grandfather, great-grandfather, &c., was an exact, and he believed the only, parallel of the Zulu reduplication in the name Unkulunkulu.

ARISTOTELIAN.—Dec. 6.—S. H. Hodgson, Esq., President, in the chair.—A paper on 'Hobbes' was read by Mr. E. Clarkson.

ENGLISH SPELLING REFORM ASSOCIATION.—Dec. 14.—Mr. A. J. Ellis in the chair.—Mr. Sweet opened a discussion on the expediency of recommending for immediate adoption some partial changes in the existing spelling. Mr. Sweet gave a brief sketch of the reasons which had led to the idea of a partial reform as the first step towards a complete reformation. He went *seriatim* through his proposals, which were freely criticised, but eventually generally accepted by the meeting.—The Chairman said that he could only regard the proposals as a sop given to Cerberus to encourage him to swallow more. As a preparatory step he approved of them; but he hoped no one would regard them as at all final.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 8.—Growth from the Egg. Prof. B. Day.
 — Lankaster.
 — Aristotelian 8.—Spinoza. Mr. J. Pease.
 — Society of Arts, 8.—Some Points of Contact between the Scientific and Artistic Aspects of Pottery and Porcelain. Lectures by Prof. A. H. Church (Chairman).
 Tues. Sociological, 11.—The Reduction of the present Postal Telegraph.
 — Tenth Mr. R. P. Williams.
 — Civil Engineers, 8.—Annual Meeting.
 Wed. Telegraph Engineers, 8.—Annual Meeting.
 — Literature 9.—Picture from the Life of St. Guthrie, a Twelfth Century Monk in the British Museum. Mr. W. de Grey.
 Thurs. London Institution, 7.—A. B. Barry, Esq., Mr. W. E. S. Baines.

Science Society.

The list of Fellows deceased read at the anniversary meeting of the Royal Society on the 30th ult. shows a heavy mortality among the veterans within the preceding twelvemonth. Commencing with the least aged, we find J. R. Napier, 58, followed by the sexagenarians, Sir B. O. Brodie, 63; Dr. Lockhart Clarke, 64; D. T. Ansted, 66; Dr. W. Budd, 68; E. W. Cooke and Dr. A. J. Stephens, each 69. In the next decade appear Dr. A. S. Taylor, 74; Dr. Guest and Dr. Sharpey, each 78; and Prof. W. H. Miller and Lord Belper, each 79. The octogenarians are Lord Hampton and Mr. Lassell, each 81; and Mr. T. Bell, Sir W. Erle, Rev. H. P. Hamilton, and Sir John Macneill, each 87. And the year's necrology ends with Mr. Chicheley Plowden, aged 93. Sir Edward Sabine, now in his ninety-second year, is the father of the Society.

A MEETING of the Mineralogical Society of Great Britain and Ireland will be held at the Museum of Practical Geology on Thursday next, at eight o'clock P.M. The chair will be taken by the President, Prof. Forster-Heddele.

DAGUERRE, the discoverer of the photographic process which bears his name, which he reported to the world in January, 1839, was photographed by Mr. Mayall in 1846. This interesting portrait has been printed in Woodburytype, and forms the frontispiece of the 'Year-Book of Photography' for this year.

The volume of *Abhandlungen* for 1879, just published by the Royal Academy of Sciences, Berlin, contains, in the physical section, the second part of Rammelsberg's paper 'On the Chemical Nature of Meteorites,' a contribution by Roth to the 'Petrography of Plutonic Rocks,' and one by H. Virchow 'On the *Landeskunde* of the Troas.' In this last the question of the site of ancient Troy is shown to be intimately connected with the relations between the land and sea, mountain and plain, and rivers and springs of the district. In the philosophic-historical section there are papers on the Kitai and Karakitai, as bearing on the history of Eastern and Inner Asia; on archaic bronzes from Olympia; on the ordinal numbers of the Mexican language, and an argument on the moral principle of Kant.

THE Prince of Wales is spoken of as the probable President of the Congress of Electricians and the Exhibition of Electrical Apparatus, Machinery, and Lights, which will be opened at the Palais de l'Industrie, Paris, on the 1st of August, 1881, and will close on the 15th of November.

THE Rev. Taliesin Jones, of Rhymney, brought before the South Wales Sliding Scale Committee on the 8th inst. a scheme, which he says has occupied him experimentally for five years, for preventing explosions in coal-mines. Some material is distributed through a colliery which is said to decompose the gas escaping from the coal, and thus render fiery collieries workable with naked lights. Arrangements were made to test these experiments in one of the collieries in the Rhondda Valley. A sad corollary to this is the explosion on the morning of the 10th at one of the most important collieries in this valley, by which upwards of one hundred men were killed.

PROF. MORRIS, of the Stevens Institute, America, has examined and described a new electric lamp, the invention of H. S. Maxim. It consists, like Edison's and Swan's, of a carbonized fibre, but this is placed in a globe containing gasoline vapour. When the electric current passes through the fibre it decomposes the gasoline, and freed carbon is deposited upon and strengthens the fibre, increasing the light.

THE death of Prof. Rymer Jones, the well-known naturalist and physiologist, is announced.

M. PANCHON reported to the Académie des Sciences on November 24th the continuation of his experiments on the influence of light on the growth of plants. His experiments with the seeds of the castor-oil plant proved that more carbonic acid was exhaled in darkness than in light. Those with the haricot bean gave a contrary result.

A LIST of the flowering plants of Dumfriesshire and Galloway is being prepared under the direction of the Antiquarian and Natural History Society of Dumfries. This will form the first portion of a proposed scheme covering the entire Fauna and Flora of the district, and will, we believe, appear in the next biennial volume of the Society's *Transactions*.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.—WINTER EXHIBITION NOW OPEN From Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall West.—Admission, 1s. THOS. MOORE, Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH WINTER EXHIBITION, including a Loan Collection of Works by the late George Deacon, is NOW OPEN at Pall Mall West, from Ten till Five. ALFRED D. FAIRF, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FIFTIETH WINTER EXHIBITION is NOW OPEN From Ten till Five Daily, at Pall Mall, S.W. H. F. FAIRF, Secretary.

EXHIBITION OF CABINET PICTURES IN OIL.—Daily Gallery, Regent Hall, Piccadilly.—THE FORTY-SEVENTH ANNUAL EXHIBITION. Open daily, from Ten till Six.—Admission, 1s. Catalogue, 6d. R. F. FAIRF, Secretary.

THE SIXTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS is NOW OPEN at THOMAS M'LEAN'S Gallery, 7, Haymarket, next the Theatre.—Admission on presentation of Address Card.

HANOVER GALLERY, 57, New Bond Street. Entrance from Maddox Street.—NOW OPEN, the WINTER EXHIBITION of OIL PAINTINGS by English Artists, and of Original Drawings and Sketches published by French.—Lighted at Day.

DON'TS GREAT WORKS.—CHRIST LEAVING the FLEET.—CHRIST ENTERING JERUSALEM.—each 25 by 25 inch, with 'Dream of Plato's Wife.' Soldiers of the Cross. 'A Day Dream.' 'Rainbow Landscape.' Loch Garry, Scotland, &c., at the DON'TS GALLERY, 55, New Bond Street. Daily, Ten to Six.—1s.

Ilios: the City and Country of the Trojans: the Results of Researches and Discoveries on the Site of Troy and throughout the Troas in the Years 1871-3, 1878-9, including an Autobiography of the Author. By Dr. Henry Schliemann, F.S.A. With a Preface and Appendices and Notes by Prof. R. Virchow, Max Müller, &c. (Murray.)

(Second and Concluding Notice.)

IF this book enables us to verify the familiarity of Homer with the Troas, it also helps us to realize how very remote in origin must have been the traditions of the city of which he sang the ruin. The hill of Hisarlik, which became the acropolis of the later Greek city of Ilium, was first recognised as the most reasonable claimant to be the site of Troy by O. Maclaren in 1822, in his 'Dissertation on the Topography of the Plain of Troy,' and his views were adopted by Grote in 1846, and Dr. L. Schmitz in 1857, and, sooth to say, deserved reception generally. However, the long list of advocates for the impossible Bonnarbashi includes such authorities as Col. Leake, 1824; Field-Marshal von Moltke, 1835; F. G. Welcker, 1844; Kiepert, 1854; Ernst Curtius, 1871-74. The vast operations of Dr. Schliemann in excavating the hill have brought to light a most surprising history. Fifty-three feet of ruins and made ground cover the remains of the first occupation, and between this and the Macedonian ruins at the summit were interposed the stratified ruins that testified to as many as five other distinct occupations. Thus are made out the seven cities of Schliemann, and the phrase is justified by what we know of the limited extent of the original fortresses that grew into Rome and Athens. The first two settlements are witnesses for a copper age anterior to the knowledge of bronzes, but, strange to say, the examples of pottery most advanced in fabric and shape and with inlaid patterns were found in this most ancient settlement, and the only gilded object found at all. The pottery, however, was all baked at open fires, and is hand made, with the exception, it is said, of some small vessels clearly wheel made. We confess that we should wish for very precise verification of these exceptions; at this day the Kabyles of Algeria produce remarkable pottery, exclusively by hand, with such truth of line as to sometimes defy anything short of a close scrutiny. The second city had certain walls of defence, and the third more important still. This is the 'Burnt City'—the city of the golden treasures—*Ilios*. In comparison with it the remains of the two that succeed it are unimportant; but between these and the seventh occupancy, where remains of archaic Greek pottery are mingled with late Greek work, was interposed a settlement of some population which left behind pottery contrasting with all that had gone before, and analogous to archaic Etrus-

can, but still generally handmade. On a review of the remarkable series of objects rescued by Dr. Schliemann from the third city, and of his description of the ruins, especially as compared with the comments of Dr. Virchow, it becomes clear that this fortified settlement has the best claim, and has sufficient title to be considered as having furnished the basis for the story of the prosperity of the rulers of the plain of Troy and their destruction by enemies. It is certainly astonishing to find how truthfully legend has clung to the fact, so strongly attested by the ruins, that when Ilium fell it was involved in a tremendous conflagration. This is foreshadowed in the Iliad, where the river Xanthus is tormented by the fire of Hephæstus until he promises that when Troy shall be in flames he will not contribute a drop of water to quench them; and the description of the fire in Virgil was prompted by the Greek cyclic poems, to which he owed so much else.

"Here was a great devouring fire, in which the clay walls of the buildings were molten, and made fluid like wax, so that congealed drops of glass bear witness at the present day to the mighty conflagration. Only at a few places are cinders left whose structure enables us still to discover what was burnt—whether wood or straw, wheat or pease—almost the whole is burnt to ashes."

Honestly, and yet not without a natural pang, Dr. Schliemann recognizes that the Troy of his early imaginations is in ruins as utter as any that he has excavated; yet he may well take comfort in the consciousness of having cleared the Homeric question for all time of embarrassments that have long retarded the appreciation of the poetry, either as poetry or as in itself an historical monument of the time intermediate between legendary and strictly historical Hellas.

"I wish," he says, "I could have proved Homer to have been an eye-witness of the Trojan war! Alas, I cannot do it! At his time swords were in universal use and iron was known, whereas they were totally unknown at Troy. Besides, the civilization he describes is later by centuries than that which I have brought to light in the excavations. Homer gives us the legend of Ilium's tragic fate as it was handed down to him by preceding bards, clothing the traditional facts of the war and destruction of Troy in the garb of his own day. My excavations have reduced the Homeric Ilium to its real proportions."

It is certainly remarkable that the relics of the "Burnt City" of the Troad favour in the most significant manner a synchrony with the graves in the acropolis of Mycenæ—all theory as to the identification of Agamemnon apart. The grand characteristic of the absence of iron is common to both, while bronze is abundant. A double-edged bronze hatchet, at p. 606, is the very counterpart of the Mycenaean. A pair of gold discs, again, with star-flowers within circles, correspond with Mycenaean examples very accurately. Still more remarkable is the exact agreement in pattern and construction of the gold tubes with attached spirals, Nos. 836, 838, and 853, with the objects, Nos. 297 and 299, found at Mycenæ; these are so peculiar that they must needs be derived from the same antecedents. On the other hand, no example occurs at Ilium of the proper Mycenaean treatment of the spiral, which is continued

from the gold ornaments and tombstones of the acropolis of Mycenæ to the decorations of the treasures of much later date; this consists in combining two, or even three, spirals about a common centre and making the lines of two at least continuous, as if doubling round a central pin.

We have said nothing of those curious and abundant objects the "owl-head vases," vases which exhibit female breasts, sometimes arms, sometimes ears, but of which the conspicuous features are goggle eyes below strongly marked brows, and on either side of what is merely typical if taken as a nose, and scarcely less so if, from the uniform absence of any indication of a mouth, we agree with Dr. Schliemann to interpret it as a bird's beak. Be it enough here to remark that this symbol appears fully developed in the second city, and is found in abundance in the third, while that it is continued through its two successors proves the tenacity with which the original stock of the population of this district clung to the hill of Hisarlik, a tenacity which it is as reasonable to ascribe to religious associations as to any particular advantages that it offered for a defensible post.

Enough has now been said to indicate the value of this handsome and well-arranged work; and the index, it may be added, is a model of what an index ought to be. The book introduces the reader to new fields of speculation, whether as scholars or pure antiquaries, and for these particular fields, by the very nature of the case, it must remain the established guide. We may refer those who are still eager for more detailed scientific guidance as to the natural characteristics and changes of this renowned region to Prof. Virchow's 'Beiträge zur Landeskunde der Troas,' in the volume of *Transactions of the Berlin Academy* recently published.

ILLUSTRATED BOOKS.

The Itchen Valley from Titchborne to Southampton (Seeley, Jackson & Halliday) contains twenty-two etchings by Mr. H. Sumner, representing with great care, frequent brilliancy, and constant originality as many pretty scenes in the course of one of the prettiest rivers in England. Mr. Sumner is not content to be topographically correct. He studies with exemplary patience and keen zest for nature the difficult and ever-varying effects of light, as in the charmingly true delineation of autumn evening, just after sundown, on 'Alresford Pond,' where the character of the illumination has been reproduced with such extraordinary success that we almost see the colour and absolutely possess the mystery of the gorgeous twilight and its reflections on the meadow and the water. The sky is very luminous. Hardly less fortunately faithful, and not less poetical in its truth, is the scene 'Near Avington,' where the landscape vanishes in a dimmer twilight than that which glows in the other print. It is impossible not to admire the excellent 'Winchester,' a vaporous effect on a snow-covered land. Mr. Sumner's power of dealing with light and its effect on diverse surfaces, colours, and substances is very happily shown in 'The Lady Chapel' of Winchester Cathedral; but here we miss that solid draughtsmanship and firmness which architecture demands. Very lustrous is 'The Soke Bridge,' where water and old buildings glow in full sunlight, and have an equal charm to that which is displayed in 'Royal Oak Passage,' distinguished as that etching is by means of its solidity and richness of local "colour." 'St. Catherine's

Hill' has a tenderness of tone and subtly differentiated solidity of its parts which are charming in artistic eyes. Regretting that we cannot name all the etchings in the book, we heartily commend it to artists and lovers of the mysteries of light, shadow, and tone. A pleasant text goes well with the plates.

The Vanity Fair Album. By "Jehu Junior." Vol. XII. (Vanity Fair Office).—There is no need to dwell on the rather acrid letter-press of this instalment of a well-known and popular satirical serial, the only one which maintains the traditions of stinging satire. The portraits are freer than the comments from that exaggeration which is called caricature, and which is rarely worthy of the attention of the true satirist, who is most proficient when most faithful to the life. While the writing is decidedly mannered, the cuts are varied and spontaneous to a degree which has not been observable in *Vanity Fair* for several years. To begin with the most striking portraits of statesmen, in his caricature of Mr. E. Clarke "Ape" has done his best; "Spy's" 'Iconoclast,' being Mr. C. Bradlaugh, is a bitter satire, but not unfair, and the artist distinctly refuses to dwell on the meaner elements of a very curious face. "T's" head of the portrait of Sir A. Paget is capital, though meretricious. Lord Randolph Churchill, by "Spy," deserves the same praise, and it is more animated. "T's" Mr. J. Russell Lowell, however, borders on caricature. The same draughtsman's 'Mr. L. H. Courtney' deserves unusual attention, although 'it is a little coarse.' "Ape's" 'Sir John T. Sinclair' is deliciously quaint, with a dash of the lemon, while his colleague "T's" 'Mr. O. S. Parnell' is terribly flat, yet derives a sting from its dogmatic air. 'M. Émile Zola,' a simple and well-studied portrait, could not be better in that respect, but it is no satire. Neither is the good and spirited likeness of Sir F. Roberts, in which only the uniform is absurd. Of the draughtsmen taken individually it may be said that "T." is too good an artist to be a caricaturist, though there is no lack of what may be called sub-satire in his mind. "Ape" does not improve—his 'Mr. Spofforth' seems his best. Practice has enabled "Spy" to draw better than before; and friction with the world has almost, but not quite, raised his taste above exaggeration.

Military Misreadings of Shakespeare. By Major Secombe. (Routledge & Sons).—There is more playfulness than humour in Major Secombe's very mild jokes. His designs are clever; they are fairly well drawn, and coloured with propriety. The disasters of horse and foot are accompanied by "but too familiar" quotations from Shakespeare. The best of the designs—there is no appreciable difference in the jokes—is that which shows the drilling of an awkward squad of men of various sizes. In this there is character.

Leaves from a Hunting Journal. By G. Bowers. (Chatto & Windus).—The volume of "hunting sketches" is by no means the worst example of a remarkably numerous class which are published in this country, but nowhere else. It is a curiously characteristic example, because it shows how very little wit, even liveliness, and how small a degree of draughtsmanship suffice for such volumes. After thorough examination we have discovered one faint shadow of a joke too weak to bear transplanting. We leave it to the buyer of the book, who will find it on p. vi. Artistically speaking, a group of hunters, on p. xviii, lighting their pipes is the best of the designs.

INSTITUTE OF PAINTERS IN WATER COLOURS. WINTER EXHIBITION.

ALTHOUGH this collection of drawings professes to be composed of "studies," it differs from the only respect in which the gallery is that it summer gathering in the large size, and none contains fewer drawings.

of importance. There are very few studies, and not half-a-dozen "sketches." Deliberate criticism of such an exhibition becomes yearly more difficult, because on each occasion the critic is expected to write something new, while the art remains nearly the same, its motives are not novel, and even its materials vary but slightly, and are never radically changed. The freshest addition to the ranks of the Institute is Mr. Fulleylove, whose brilliant pictures of old gardens, palaces, and groves are strengthened by association with equally meritorious representations of Italian churches and their precincts. Other recent, if not late, elections—such as that of Mr. Walter Wilson—have enhanced the attractions of the gallery by introducing several skilled draughtsmen in well-used modes; yet the Institute, not being the artistic body which declared that it had room for no more "female" members, might have elected a few more clever ladies besides Lady Lindsay and Miss Gow.

We shall select from more than three hundred examples twelve instances of artistic value, sifted carefully from the mass. In the order of the Catalogue the first of these is Miss Gow's "Beggars my Neighbour" (No. 8), girls seated at cards by a couch. The brightness of the lighting is commendable, the colour clear, expression animated, and the modelling frank and precise.—Mr. Harry Hine's *Shillington* (26), a sunny street of old cottages, ending at a large church with a red-brick tower, is capital in all pictorial respects except the disproportionate figures. The clearness of the shadows and the breadth of the effect are highly artistic.—*Interrupted* (58) is by Mr. C. Green, and represents, in the manner known as that of M. Meissonier, a gentleman rising with an expression of impatience from his chair because an intruder appears. The painting of the brocaded silk dressing-gown proves unusual care; well-trained skill and considerable power in design are displayed in the spontaneity of the action and the spirited expression.

No. 60 is Mr. H. G. Hine's fine, broad, and poetical landscape called *Dunstable Downs*, which may be classed with No. 61, a representation of *Moonlight at Eastbourne*. Both are beautiful, and full of the pathos of mystery and the dignity of noble and simple forms that are grandly massed. The former shows the effect of a vaporous daylight on the chalky uplands, which, in the distance, are almost lost in the purplish atmosphere. The latter depicts the mist-laden twilight of the half moon pervading the dark sea-beach and lofty cliffs.

A well-known name is appended to the powerful study in deep yellow and red which Mr. J. D. Linton calls *Autumn* (64). The execution is rich and solid, but there is some excess of darkness in the shadows. The imitation of textures here is admirable.—Mr. Clausen's *Waiting for the Ferry* (71), a Dutch girl with her gleaming milk cans, standing on the bank of a canal in twilight, while reapers troop along the higher dyke, their figures sharply defined against the sky, repeats a technical motive, and approaches even the incidents of a former picture. It is welcome on account of its strength of colour, breadth of chiaroscuro, and vigorous illumination, which is of the Rembrandtish sort. The sky is weak in modelling and somewhat empty.

A *Loggia, Siena* (85), by Mr. Fulleylove, is a fine and solid piece of painting, made valuable by the clearness and depth of the large purple and grey shadows, the brightness of the lustre on the stone walls of the ancient city, with sculptures in white marble in the half-light, which is reflected in warm golden tints. With this let us place *The Cathedral, Siena* (108), by the same artist, where purple and grey tones abound on the striped architecture of the Duomo, and are interchanged with sunlight and clear reflections. These pictures are really "studies"—that is, they prove thought, care, and the

exercise of taste, discrimination, and skill on the part of the artist. *Cypresses, Siena*, (246) is a view which applies force, simplicity, richness, breadth, and fidelity of tone, local colour, and solidity to a fine and peculiar subject. From a grass-clad space near the Campo Santo a line of deep, warm green trees raise their tops out of the cool shadows of the buildings to the still glowing levels of the air.—*Durham Cathedral, from Framwell Gate*, (194) is another picture of Mr. H. Hine's. It is a clean, pure, bright, and broad view of the most magnificent group of buildings in England. The water seems to be unfinished.—Mr. J. Aumonier's *Bit of the Yorkshire Cliffs* (218) shows with much brilliancy and spirit a brood of gulls swarming in and out of the light and shadow of a deep cleft. The effect is striking. The power and freedom of touch and colouring shown in the herbage of the foreground are admirable.

In addition we may mention the following:—Mr. J. Fahey's *Whitby* (5), which lacks little but the richness and peculiar intensity of the local colour of the place; Mr. J. Mogford's *Valley of the Tavy* (39) is a good, if somewhat conventional, not to say mannered, pastoral; Mr. J. G. Philp's *Cornish Bulwark* (42), the Land's End, although a little mechanical in touch, is distinguishable for true recognition of the colour of the rosy granite; Mr. H. G. Hine's *Bezhill* (43) is worthy of the painter, and in his poetical manner; *A Study* (45) is by Mr. J. D. Linton; Mr. G. H. Boughton's *Autumn Ramble by the Spey* (47) is marked by capital painting of distant hills and warm white clouds; a clever sketch is Mr. T. W. Wilson's *The Toilet of "Blanche et Louise"* (57), French sailors painting the stern of a schooner in harbour; a dashing sketch of the Wye is Mr. H. Johnson's *The Wyndeliff* (97); Mr. G. G. Kilburne's *Unprotected Female* (95), a landscape, is bright and good, but a little hard; Mr. G. Clausen's *Cleaning Day, North Holland*, (160) may be added to the list of his successful studies; the late Mr. J. H. D'Egville's *Venue* (181) recalls the agreeable qualities and the extremely mannered character of his paintings. We conclude with *Noon* (243), by Mr. F. J. Skill; Mr. E. H. Fahey's *Sketch from Nature* (261); Mr. H. G. Hine's *Twilight* (206); and *Twilight* (229), by Mr. L. P. Smythe.

ROMAN SPAIN.

3 Eastern Villas, Anglesey, Gwynedd.

ADMIRAL WOOD, who manages the Duke of Wellington's estate at Yllora, near Granada, writes:—

"There are evidences about here of several Roman villages, as, before I came, they found a leaden coffin with a skeleton inside and a massive gold ring. He must have been some chief, and buried more than eight hundred years ago.

"The other day, whilst ploughing a field adjoining this property (La Torre, Yllora), they came upon a pedestal about 3½ feet high, very neatly wrought, and as perfect as possible. It had the following inscription in letters that might have been cut yesterday, so fresh and clear are they:—

D.M.A.
C'AMPTIVS
CANTABRINVS
REX . SHANVS
ANN. IXII
PIVS IN RVIN
NR . DEI
R.III.

This is exactly as it is cut in the stone.

"I think that the pedestal must have been for some large funeral urn or large vase, as it appears too short for a statue."

This votive stele, *Dis Manibus Sacrum*, must have been in memory of some Cantabrine officer from the Asturias in the north, who had left the Vindian Mountains to have his bones or ashes deposited by the banks of the Singulia

Fl., within sight of the snowy peaks of the Illipula range. "Yllora" may be identical with *Ilipula laus*. I cannot make out the final abbreviations; perhaps some of your readers may kindly supply the interpretation.

S. P. OLIVER, Capt.

NOTES FROM ATHENS

THE excavations and discoveries of the last few months have been very interesting. Especially noteworthy is the circumstance that they have been made at various points outside Athens and thus is the more remarkable as in Greece it has been the custom to go on for years together excavating the Athenian soil. A remarkable change in this respect has been observable of late years. The great undertaking of German science, the excavations at Olympia, and Schliemann's discoveries at Mycenae have led to this. In the last few years the excavations made at Spata, Nauplia, Tanagra, Delos, Chersonese, Tegea, and the Piræus have attracted general attention; while at Athens itself the excavations of the Dipylon and of the Temple of Athena-Nike have not been without important results. The extension of the field of excavation was highly necessary. Of course the excavations at Athens were of great value to art and archaeology. Still it was also to be hoped that interesting discoveries made throughout Greece would throw light not only on the general history of Greece, but also on the Athenian finds. From an historical point of view, the laying bare of Olympia, Mycenae, Orcho-Menus, and Delos was a great gain, and the lovers of ancient history and art can only rejoice at the new direction of the excavations. I shall try to inform the readers of the *Athenæum* of some of the results of the various excavations made throughout the country.

The excavation of the Lion of Chersonese has been of late busily prosecuted. A few weeks ago the result was the discovery of 260 corpses; some forty only of the glorious dead are missing. Two of the corpses lately dug up still bear upon them the marks of having died for freedom and country. The one bears in his breast a spear, the other was pierced by two spears, which still remain in the pelvis. M. Stamatakis, who from his various excavations is well known as superintendent of such works, has used a method similar to that employed by Fiorelli on the bodies found at Pompeii in order to preserve the corpses slain at Chersonese in gypsum, and they are to be placed in the museum at Athens. They will be as nameless as the corpses preserved at Pompeii, but they will not be obscure slaves and women who could not escape the fury of the elements. The spectators will behold the noble remains of those who, if they did not save their native land, yet died gloriously for her. The museum which is adorned with their remains will, therefore, serve its true purpose of a Walhalla.

If we turn from the relics of a glorious defeat to the island devoted to the worship of Apollo, there, too, we find that the results obtained by Prof. Homolle at the expense of the French Government have been as interesting as those of three years ago. Besides the marble statues, the discovery of which has already been announced to the readers of the *Athenæum*, and of which the one represents a Roman, Gaius Ophellius Marcus,—according to the inscription the work of two Attic sculptors, Dionysius the son of Timarchides, and Timarchides the son of Polycles,—I have to mention that a private house has been laid bare at Delos, not unlike the dwellings at Pompeii. The walls are covered with plaster, and divided into larger and smaller divisions by parallel graffiti bands. The mosaic floors which the house formerly boasted have disappeared, and only the bed in which they lay remains. In the opinion of the young inspector of the Delian excavations, Dr. Cavvadias, if the small hill on which the house was found were cleared, there would be every chance of finding

a part of the old town, with its streets, squares, and houses. He urges the Greek Archaeological Society to take up the work, since the excavations which the French Government had in view are at an end, now that it has settled important topographical questions, and found a number of statues and especially inscriptions. For the preservation of these treasures the Greek Government has determined to found a special museum on the neighbouring island of Mykonos, for Delos is at present uninhabited. A house has already been hired for the purpose, and the objects will gradually be brought over from Delos and arranged.

I have as yet refrained from telling your readers that a rich Greek settled at Alexandria, M. J. Demetriu, some months ago made a handsome present to the Greek Government. He gave it his world-renowned Egyptian collection of objects of art and coins. Of this collection, which has already arrived at Athens in several cases, I shall be able to give a more exact account when it is open to the public. It will be arranged and shown in the large rooms of the Polytechnic, where the Mycena museum has also found a place. The commission charged with the exhibition of the collection is at present occupied in examining the cabinet of coins, which is most important. According to the catalogue prepared at Paris some years ago by Feuardent, it consists of 4,163 coins, of which 534 belong to the days of the Ptolemies, 3,625 to Roman times. Since then the collection has been enriched with over a thousand additional coins. *Sr. P. LAMSON.*

SALES.

On Monday, Tuesday, and Wednesday of last week a collection of engravings and etchings formed by the Rev. James J. Heywood was sold by auction by Messrs. Sotheby, Wilkinson & Hodge. A few of the higher prices realized will be found below. *Nicholas Berchem, La Vache qui s'Abreuve, first state, the name etched in large letters without the address, 20s. John Dean, a portrait of Mrs. Jane Dalrymple Elliot, after Gainsborough, proof with a large margin, 42s. 10s. W. Dickinson, Benedicta Ramus, or Lady Day, after Romney, a very early proof, 25s. 6s. Albrecht Dürer, The Virgin and the Monkey, 16s. L. Gautier, Louise de Lorraine, wife of Henry III. of France, under the portrait the artist's signature, with date, 1587, 30s. 10s. Portrait of Mary Fenton, Duchess of Ancaster, in a masquerade dress, after Hudson, proof, 41s. A. van Otade, Le Peintre, ou Otade lui-même dans son Atelier, early impression, before the letters in the margin, and with the high cap, 24s. 10s. Paul Potter, Le Vacher, the large plate in the first state, and with eight cows, 1643, 31s. 10s. Rembrandt, Angels appearing to the Shepherds, third state, from the Britanno Collection, 24s. Portrait of Jan Asselyn, third state, from the Aylesford Collection, 24s. 10s. J. R. Smith, The Levee of Gower Children, after Romney, a proof of the engraving of Romney's masterpiece, 19s. James Ward, The Daughters of Sir T. Frankland, after Hoppner, proof touched by Hoppner, 25s. 10s. The collection realized 1,648s. 6s. 6d.*

A collection of paintings and water colour drawings was sold on Saturday by Messrs. Christie, Manson & Woods. A composition of nine figures, entitled 'A Fête Champêtre,' by Lancret, realized 850s., while another of eleven figures, named 'The Swing,' by the same artist, fetched 420s.; a portrait of a lady, by Terburg, fetched 304s.; two landscapes, with figures, by Cuyp, 241s. 10s. each; a portrait of George Gordon, Marquis of Huntly, by Vandyck, 200s.

Fine-Art Gossip.

Among Sir F. Leighton's contributions to the next exhibition of the Royal Academy will be his own portrait, intended for the Uffizi Collection, which we mentioned last year. This is

a striking and vigorous picture of the P.R.A., wearing over a black coat his Doctor's gown of two deep reds, and the large gold medallion which is the *emblem* of the presidency. The face is nearly in full front view, the light comes from our left; the head is characteristically erect, and the expression marked by dignified candour. The modelling of the flesh, the carnations proper, and the harmony of the dress with the face and background, leave nothing to be desired. It is an even finer portrait than that of Capt. Burton which Sir F. Leighton exhibited lately. The artist has likewise a large picture of an idyllic subject, suggested by a passage in Theocritus, and comprising figures of nymphs seated and reclining. A sylvan pipe-player sits near them on an upland meadow beside a group of trees. Beyond these figures appears a vast open landscape. Portraits of the Countess of Rosebery, in white, and Mrs. Rashleigh, in black, do not exhaust the list of this painter's recent labours.

Among Mr. E. B. Jones's contributions to the Grosvenor Gallery Exhibition will be a series of superbly designed and exquisitely coloured cartoons for the stained glass in several churches. Of these the more important are as follows:—No. 1 is a Judgment window of three lights for Easthamstead Church, in which St. Michael is at the top of the centre light, holding his banner and scales, while recording angels appear below, with four angelic trumpeters. The bottom of the design is occupied by men and women rising from the grave. Two women in the light on our left represent the quick; there is a garden at the back of this group; the backgrounds of other groups are appropriate to the subjects. No. 2 is a large window designed for a church in Northumberland; the subject is Paradise, with the Lamb on a hillock (according to the mode of Van Eyck's great picture), with four rivers issuing at his feet and passing through the accessory lights of the window, near it are the four symbolic winged animals of the Evangelists; the rest of the window is filled with angels and men and women. All these paintings have lovely sentiment and delicate coloration. Grace of attitude, serenity which is beautiful in itself, complete repose and purity, pervade these fine "inventions." No. 3 consists of two wide lights executed for the cathedral at Salisbury. They comprise figures of angel pilgrims travelling with their staves in stony landscapes. These are called "angeli ministrantes"; two others are "angeli laudantes," and furnished with harps; they walk in grassy landscapes. No. 4 consists of a circular picture of Christ, showing his five wounds, and borne on winged Thrones. The latter figures are of a purple hue, according to the old tradition of painting. The robe of Christ is ultramarine. The loveliness and purity of these faces will distinguish this picture, which is in water colour. Besides the above are two designs for tapestry. The subject of No. 5 is a Dryad. She is represented as a young girl in a bluish-white robe, with a thick bush surrounding her. No. 6 depicts a Nereid playing with fishes, which she is taking out of the sea and tossing back again. The treatment of the foliage and water is adapted to tapestry. No. 7 is a panel of raised glass, gilded and enriched with colours, representing a Cupid hunt, with a blindfold Cupid stringing his bow and girls rushing away from him. In addition are a few figures for stained glass, and two small designs for metal-work, being a Nativity and a Pieta. These designs represent some of the labours of the artist during the last ten years.

Mr. GEORGE DENNIS has begun excavations at Smyrna which it is hoped may yield valuable results.

THE managers of the Essex and Chelmsford Museum are going to hold an exhibition, on January 18th and following days, of paintings

by Essex artists and of Essex scenery by other than Essex artists. We hope the promoters will publish a catalogue of the exhibition, which would be a valuable contribution to English art history, and worthy of imitation by other counties.

Messrs. BLACKIE & SON will publish immediately the drawing-books which, as we have said, are to be issued under the superintendence of Mr. E. J. Poynter, R.A.

AN exhibition of historical portraits has been opened in the Künstlerhaus at Vienna. The collection numbers about nine hundred works, by German, Italian, and French painters.

It is expected that, except the decorative works, the new Hôtel de Ville, Paris, will be finished before the end of next year.

A FRENCH Monsignore has discovered a great catacomb before the S. Pancrazio gate at Rome. It has ten chapels, and extends as far as the foundations of the Villa Doria Pamphili. All the graves have been previously opened, but the discoverer hopes that he may still come upon some which have been left undisturbed. He believes the catacomb to be connected with that of St. Julius, Pope.

THE first part of 'Modern Artists,' a series of twelve illustrated biographies, which we have already described as edited by M. F. G. Dumas, will appear in January next. The biographies of Sir Frederick Leighton, P.R.A., Mr. Millais, R.A., and Mr. Herkomer, A.R.A., will make up the first part issued. The portrait of Sir Frederick, by Mr. Watts, has been etched by M. Rajon, and M. Waltner has rendered the portrait of himself painted by Mr. Millais for the Uffizi; Mr. Herkomer has written his own text and etched his own portrait, as well as two other large plates of 'The Poacher's Fate' and 'The Woodcutters,' which accompany his biography. A number of reproductions of original sketches of various descriptions are incorporated in the text, which is further enlivened by drawings of the interior of the houses inhabited by these three painters, of their studios, and of the rare works of art which have found a place in their collections.

M. ERNST MUNTZ has just corrected the last proofs of his expected work on Raphael, which is to be brought out immediately. The volume is illustrated with great profusion by the best methods of reproduction recently perfected, and in the text M. Muntz will, we hope, put an end to the confusion recently introduced into the biography of Raphael by the brilliant, but not always trustworthy, hypotheses of Prof. Hermann Grimm.

THERE died at the pretty village of Goodwick, near Fishguard Bay, on the 3rd inst., Mr. William Frederick Harrison, whose drawings and paintings, especially of coast scenery, were occasionally exhibited at the Royal Academy, the Dudley, and other galleries. He was the eldest son of the late Mrs. Harrison, the flower-painter, whom he outlived only five years.

On the 10th inst. died at Stockholm the well-known Swedish painter, Johan Kristoffer Boklund, in his sixty-third year. He was Curator of the National Museum at Stockholm and Director of the Academy of Fine Arts. He was a pupil of Couture. His best pictures were scenes from Swedish history in the sixteenth century, which he had made his particular study.

MUSIC

THE WEEK.

HER MAJESTY'S THEATRE.—'Maritana'; the autumn season.

CRYSTAL PALACE.—Sullivan's 'Martyr of Antioch.'

ST. JAMES'S HALL.—The Popular Concerts.

HIGHBURY ATHENÆUM.—Dr. Gladstone's 'Bloodsman.'

By the production of Wallace's 'Maritana' for the first time in Italian, with recitatives by Signor Tito Mattei, another of the

pledges set forth at the commencement of the autumn opera season at Her Majesty's was fulfilled. Judging by the state of the house at each of the two performances, this singular proceeding was successful in a managerial sense, but from an art point of view its value was less than nothing. Signor Tito Mattei's recitatives are in the conventional style, and very little can be said either for or against them, but they serve to heighten the incongruity of Wallace's feeble ballads as integral portions of a lyric drama. The performance, in which Mdlle. Widmar, Madame Trebelli, Signor Vizzani, Signor Ghilberti, and Mr. Barrington Foote took part, may be dismissed without comment. A glance at the general features of the opera season just concluded must result in conclusions the reverse of pleasing. The modest programme put forward has been carried out except as to the revival of 'Semiramide,' and of the nonfulfilment of this clause no one is likely to complain. But the mistakes made have been many and serious. The confidence and support of even our long-suffering public are likely to be forfeited by the continued representation of faded operas, by the appearance of singers without any pretensions to even mediocre ability, and by performances often disgracefully slipshod, and sometimes beneath criticism. Regarding the production of 'Maria di Gand,' Signor Tito Mattei's published letter, acknowledging the work to have been composed twelve years ago, before the influence of modern theories of opera had begun to be felt generally, sets the matter right as regards himself, but it does not explain the acceptance of the opera at the present time. It would serve no useful purpose to give a list of all the new singers who have appeared. Some failed egregiously at the outset, and others who made a favourable impression at their *début* did not succeed in maintaining it at subsequent performances. Madame Giovannoni-Zacchi and Signor Aldighieri are alone likely to be re-engaged on account of their artistic excellence. There was undoubtedly a considerable improvement in the chorus, but, owing to the lack of adequate rehearsals, it was on some occasions imperceptible. In the present temper of the public the establishment of a permanent lyric theatre, with performances in different languages at different periods of the year, and without any state or municipal subvention, would appear to be a practicable undertaking, but its realization is apparently as far off as ever.

The first performance in London of Mr. Sullivan's 'Martyr of Antioch,' produced in October last at the Leeds Festival, attracted to the Crystal Palace last Saturday a far larger audience than has been seen in the concert-room on any previous occasion during the present season. The work was so fully criticized in these columns on its first performance that it is needless to add much to what was then said. Further acquaintance with the music strengthens the impression that, though described on the title-page as a "sacred musical drama," the music has about it very little that is dramatic, and still less that is sacred. We are not disposed to blame the composer for this, because it is very doubtful whether the work would have gained had Mr. Sullivan, instead of allow-

ing his ideas to flow in their natural channel, forced them in some other direction in order to satisfy conventional ideas as to what is sacred and what is dramatic. Mr. Sullivan's genius is essentially lyrical, and those portions of 'The Martyr of Antioch' in which this element predominates are precisely those in which the greatest effects are made. We may instance the whole of the opening hymn to Apollo, the tenor song, "Come, Margarita, come," and Margarita's first air, to say nothing of such numbers as the chorus "Come away with willing feet" and the "Io Psan," in proof of this statement. The choruses are in general superior to the solo music, because in the former the dramatic sinks mostly into merely a subordinate position; the only really dramatic chorus—the short "Blasphemy," p. 178 of the score—is one of the least original, suggesting both the "Barabbas!" in Bach's 'Passion according to Matthew,' and the choruses of the people in Mendelssohn's 'Christus.' 'The Martyr of Antioch' deserves, and will no doubt achieve, popularity, because, though an unequal work, it is very tuneful and melodious throughout, the workmanship is excellent, and further (a point of no slight importance), it is most gratefully written for soloists, chorus, and orchestra.

The performance on Saturday was in some respects most admirable. The cast of soloists included Mrs. Osgood, Madame Patey, Mr. Edward Lloyd, Mr. F. King, and Mr. Henry Cross. As all these, excepting the first named, sang the work at Leeds, it is only needful now to say that they repeated at the Crystal Palace the successes they had obtained in Yorkshire. Mrs. Osgood, who replaced Madame Albani in the part of Margarita, sang the whole of her music delightfully. We have no more thorough or more conscientious artist now before the public than the American soprano, and we think that this season she is singing better than ever. The orchestra was admirable, with the one reservation that the brass was sometimes too obtrusive; but the Crystal Palace Choir, to whom the important choral work was allotted, proved itself—we fear we must say as usual—altogether unequal to the requirements of the music. It was not so much that they sang inaccurately, though in the unaccompanied hymn, "Brother, thou art gone before us," the false intonation was in places absolutely distressing; but the great fault was a total want of spirit, a feebleness, we might almost say "flabbiness," about the choruses, which to those who had not heard the music at Leeds must have conveyed a most inadequate idea of the power and beauty of some of the numbers. It would be far better for the reputation of the Crystal Palace Concerts that choral music should be excluded altogether from their plan of operations than that it should be rendered in such an unsatisfactory manner. The choir do well enough in familiar music, such as the 'Hymn of Praise'; but the listening to novelties performed by them has been for the most part a painful experience. Mr. Sullivan, who conducted his own work, was warmly and deservedly applauded at the close.

At the Popular Concerts of Saturday and Monday last Mdlle. Janotha made her final appearances for the present season. She

played on Saturday Beethoven's 'Waldstein' Sonata, and on Monday Chopin's Ballade in a minor. The objectionable practice has grown up at these concerts of encoring the pianist, whatever may be the length or character of the work performed. The blame for this must be equally distributed between the artists and the audience. It is, perhaps, vain to expect the latter to exercise moderation in the matter, but a little firmness on the part of the former might serve to counteract what is fast becoming an absurdity. A notable feature of Monday's concert was the performance of Brahms's Sonata in G, Op. 78, for piano and violin, by Madame Norman-Néruda and Mdlle. Janotha. Notwithstanding the dreamy, meditative nature of this work, it has become an established favourite, and its beauties are more apparent at each successive hearing. The admirable singing of Mr. Arthur Oswald also deserves mention. This young baritone has the making of a first-rate artist.

The Highbury Philharmonic Society, under the direction of Dr. Bridge, is distinguishing itself by the production of novelties from English pens. Last season the late Henry Smart's 'Jacob' was given by this society for the first time in London, and Dr. Bridge's cantata 'Boadicea' was also produced. At the first concert of the present season, which was given at the Highbury Athenæum last Monday, another new work, the sacred cantata 'Nicodeamus,' composed by Dr. F. E. Gladstone, was performed for the first time. Dr. Gladstone is the organist of Norwich Cathedral, and has hitherto been chiefly known as a composer by various collections of pieces written for his instrument, which evince the possession of a considerable amount of pleasing melody, and of thorough technical training. The present is, so far as we are aware, his first important vocal composition. The cantata is divided into three short parts, and occupies about fifty minutes in performance. The words are mostly selected from the Scriptures, but verses of more or less familiar hymns are interspersed. In its general style the music shows traces of the influence of Mendelssohn, but without anything that can be called a plagiarism, or even a reminiscence. The choruses are excellently written and very pleasing, and Dr. Gladstone may be complimented on being able to compose fugues which are clever without being dry. The solos are very melodious, and well written for the voice. The duet "Jesu, Lord, may such devotion," deserves the epithet charming. The instrumental preludes to the first and third parts of the work are very good, especially the latter. In these numbers Dr. Gladstone shows a good feeling for tone-colour, but we think he might with advantage reconsider the instrumentation of some of the solo numbers (especially Nos. 4, 6, and 16), in which too exclusive use of the strings gives a certain monotony to the accompaniment. It is only fair to the composer to say that a cathedral organist can have in general but little opportunity of acquiring that practical acquaintance with the orchestra without which it is almost impossible to become a master in the art of scoring, and the present work contains sufficient indications of natural ability in this direction to warrant the prediction that with further practice Dr. Gladstone may far surpass this his presumably first

attempt on a large scale. The solos in the cantata were sung by Miss Thornthwaite and Mr. Alfred Kenningham. Handel's 'Acis and Galatea' and a miscellaneous selection completed the programme of the concert.

Musical Gossip.

MR. CHARLES HALLÉ will shortly introduce Berlioz's sacred trilogy 'L'Enfance du Christ' at his Manchester concerts, and the work will subsequently be performed in London. The vocal score with English words is already published by Messrs. Forsyth Brothers. The next performance of 'Faust' at St. James's Hall is fixed for Saturday, January 8th.

ON the occasion of the opening of the Melbourne International Exhibition, in October last, a prize was offered for the composition of the best cantata, to be performed at the inaugural ceremony. We have had an opportunity of examining the prize work—the cantata 'Victoria,' by Léon Caron—and are sorry to have to express an unfavourable opinion on it. It is impossible honestly to describe it as anything but trash; and the conclusion is forced upon us that either the standard of musical ability at Melbourne must be very low, or that the judges, who, we are given to understand, were mostly amateurs, were altogether unqualified for their work.

MR. E. DANKSBUTHER announces another series of Musical Evenings, to be given at his residence, 12, Orme Square, on January 20th, February 3rd and 17th, and March 3rd. The programmes, as usual, are most interesting. On the first evening Scambiati's Quintet in a flat, Chopin's Sonata, Op. 65, for piano and violoncello, and Beethoven's great Sonata, Op. 106, are to be given; while for the remaining concerts, in addition to more or less familiar works by Beethoven and Bach, Brahms's Piano Quartet in A, Mr. Hubert Parry's Quartet in a flat, Dvorák's Trio in c minor, and a Sonata and Quartet by Edvard Grieg are promised.

MILIE JANOTHA gave her second and last pianoforte recital this season on Wednesday afternoon at St. James's Hall. Her programme included Beethoven's Sonata in E flat, Op. 27, No. 1, Bach's Fantasia in c minor, three of Chopin's Preludes, Mendelssohn's Variations Sérieuses, and Schumann's 'Carnaval.'

THE North London Philharmonic Society, conducted by Mr. Henry J. B. Dart, gave their first concert for the season on Thursday evening last, at St. Andrew's Hall, Newman Street, when Mr. J. F. Barnett's cantata, 'The Building of the Ship,' and a miscellaneous selection formed the programme.

AT the third of Mr. Stephen S. Stratton's Chamber Concerts at Birmingham, last Tuesday week, Mozart's Clarinet Quintet, Spohr's Duo, Op. 13, for violin and viola, Alfred Mellon's String Quartet in F, and Goetz's Trio in c minor, were the principal works performed.

WE have received from Messrs. Rudall, Carter & Co. the 'Professional Pocket-book' for 1881. This publication is now so well known for its convenient arrangement and its general utility to the musical profession, that it needs no recommendation from us. It will suffice to say that the issue for the coming year shows no falling off in value.

HERR WILHELM TREIBER, the conductor of the Euterpe Concerts at Leipzig, has been appointed conductor to the theatre at Cassel, and enters upon his duties at the new year.

A NEW pianist, Fraulein Eugenie Menter, a younger sister of the distinguished pianist Sophie Menter, has recently appeared with success in a concert at Munich.

AT the National Theatre in Pesth a new opera by Franz Liszt, 'A Névtelen Husak,' was produced last night. The music is said to be original and well adapted.

HEAR Pydon's Conservatorium at Dresden will celebrate, on the 26th of January, the twenty-fifth anniversary of its foundation by a performance of Bach's great Mass in a minor, in which the chorus and orchestra will consist of present, and the soloists of former, pupils of the institution.

THE *Musikalisches Wochenblatt* makes, on the authority of the musical correspondence of a Riga paper, the hardly credible statement that at a performance of 'Lohengrin' in St. Petersburg an air from Verdi's 'Luise Miller' was interpolated in Wagner's opera.

A NEW "secular oratorio," entitled 'Alario,' by Georg Vierling, was produced with great success at Bremen last month, under the direction of Herr Reinthaler.

RUBINSTEIN's 'Nero' was given at the Berlin Opera on the 3rd inst. and met with a somewhat cool reception.

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NOTICE.—This Theatre will be closed on Christmas Eve.

THE WEEK.

Cover.—'Adrienne Lecouvreur,' a Drama in Five Acts from the French of Scribe and Legouvé.

IT can scarcely be said that in 'Adrienne Lecouvreur' Madame Modjeska exhibits any new phase of her powers. In it, however, she shows for the first time the full value of her method. That special grace and charm of womanhood which she is able to convey is not less apparent and not less effective in 'Adrienne Lecouvreur' than in 'Marie Stuart.' Its effect is even more powerful, as it is balanced by no display of queenly dignity or state. With it, moreover, is coupled in the last act of the play an amount of interest such as, in degree at least, has not before been exhibited.

Very heavily handicapped is an actress who attempts to play Adrienne Lecouvreur in English. To our public the recitation of the fable of *La Fontaine*, which constitutes the chief feature in the second act, is meaningless, and that even of the famous denunciation from 'Phèdre' is not much more significant. Of the public frequenting the theatre not a third knows, probably, of the existence of 'Phèdre,' and of that third, even, a singularly small per-centage is aware of the meaning of the recitation afforded. The same difficulty attended the one actress who before Madame Modjeska essayed this rôle in English. In October, 1849—the year in which the drama of MM. Scribe and Legouvé was given at the Comédie Française—Mrs. Stirling played the heroine of an adaptation by John Oxenford, entitled 'The Reigning Favourite.' In this, as in the present adaptation, the scenes on which Rachel, and after her Madame Ristori and Mdlle. Sarah Bernhardt, relied for their strongest effects fell comparatively flat, and the hold on the public had either to be obtained in the comedy of the earlier acts or in the great concluding situation.

In the opening scenes the singularly artificial nature of the play was strongly felt. This fact may be taken as proving that the impression made by the actress was scarcely profound. If this conclusion be accepted, an ample revenge was subsequently taken.

Recalling many successive interpretations of Adrienne by artists of highest mark, we do not hesitate, so far as the last scene is concerned, to award Madame Modjeska the precedence. Less passionate and less subtle than some of her predecessors, the latest interpreter was neither less powerful nor less successful. To argue, as is sometimes attempted, concerning the character of Adrienne Lecouvreur is mere futility. All that we know of the heroine is that she was an actress and that she loved. To one with imagination these facts are everything; to those devoid of that not too commonly accorded gift they are nothing. Each succeeding exponent is free to treat the character as she pleases. In place, then, of wild burst and mad impulse, Madame Modjeska shows a beautiful, tender, and trusting being, to whom love is the breath of her nostrils and sacrifice the rule of her life. By the thought of rivalry she can be raised to something approaching fury; but love holds her in too fervent clasp to permit of her wasting much time upon hate. This is as good a conception as another, and it is presented with admirable art. Not until the death scene is reached is the influence upon the audience quite electrical. At that point, however, the effect is irresistible. Not more remarkable is the triumph itself than are the moderation and legitimacy of the means by which it is reached. A conception equally thoughtful, intelligent, and beautiful has not often been realized with success so complete. With those demonstrations of physical horror which are the resource of actresses incapable of higher and more intellectual effort Madame Modjeska entirely dispenses. In no previous performance of Adrienne Lecouvreur which we recall has the death scene been so picturesque, so beautiful, so artistic, and so touching. The detail throughout is carefully studied, and the varying and contrasted phases of suffering are admirably shown.

For the highest gifts of tragedy 'Adrienne Lecouvreur' affords no scope. It is, as it was intended to be, a drama of real life, or life which is quasi-real, and of times which are almost modern. In the rendering of the scenes of delirium, an exaltation the effect of which comes little short of terror is displayed. Pity is, of course, present throughout. Very far the finest performance Madame Modjeska has yet exhibited is this. It needs only a little more repose at the outset of the fifth act to rank as a perfect exposition of a poetical conception.

Moderate support is afforded. The want of distinction, which is the chief fault in the subordinate characters, is the more marked by the contrast afforded by Madame Modjeska, who in this respect is admirable. Mr. Anson acts with much power as Michonnet, the prompter, but is too virile, especially in his wooing. Mr. Lin Rayne presented in the right style the Abbé Choiseul, and Mr. Robertson gave a conscientious rendering of Maurice de Saxe. A little more attention to the recitation of Adrienne Lecouvreur in the fourth act is requisite. That the Prince de Bouillon should seek to distract his attention is conceivable; that he should yield her attention almost undivided while the woman he loves is reciting in her most powerful style is not probable. Mrs.

Amy Roselle as the Princesse had a rôle but indifferently suited to her capacities. Miss Emery was natural as the Duchesse d'Aumont.

Dramatic Gossip.

Miss Litton's appearance at the Gaiety Matinees will take place about the 15th of January in Wycherley's comedy, 'The Country Girl.' Performances will be given every day. Goldsmith's 'Good-natured Man' and 'The Busybody' of Mrs. Centlivre are also promised. Each piece will be played for a fortnight. The company Miss Litton has engaged includes Mr. Hermann Vezin, Mr. W. Farren, Mr. Lionel Brough, Mr. Stephens, Misses Cresswell and Harris, and many other actors.

A new piece by Mr. Frank Marshall, with music by Signor Orsini, will be played early in the new year at the Olympic Theatre.

A ONE-ACT comedietta by Mr. W. Ellis, entitled 'Our Relatives,' has been produced at the Olympic. It is familiar in story and conventional in treatment.

Mrs GENEVIEVE WARD quitted England for America in the Bothnia on Saturday last. A sea-voyage has been recommended her for her health. After her return, early in the new year, she will appear in a comedy, the name and nature of which are for the present withheld.

'DRYFOGGS,' a three-act comedy of MM. Victorien Sardou and Émile de Najac, produced at the Palais Royal, has obtained a complete success, for which the acting of Madame Chamonot and M. Daubray in the principal rôles is largely responsible.

The Comédie Française has revived, with a strong cast, 'Jean Baudry,' the dramatic chef-d'œuvre of M. A. Vauquerie.

TO CORRESPONDENTS.—G. E. H.—W. B.—D. E.—M. Y.—received.
P. L.—Too late.
No notice can be taken of anonymous communications.

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POETICAL LICENSE.

From the *British Medical Journal* of Dec. 4, 1880.

"In another column we quote a poem of Mr. Tennyson's issued in his new volume entitled 'Ballads and other Poems,' published this week. This poem is likely to attract great attention, because it deeply wounds the professions which poets and orators alike have commonly agreed to decorate with the palm due to self-deceiving virtues, pitying kindness, self-devotion, and untiring craft. Unless distinguished by these virtues the medical profession is false to its mission and belies its history. That all its members should alike be patters of these virtues is hardly to be expected, and cannot be predicated. It cannot be too deeply deplored that the laureate poet of our present time should devote his genius to emblem, though in language of singular beauty and touching pathos, a figure which we venture to say is unknown as a type in any of our hospitals, and that he has preferred to epitomise in his verse a current and great slander, rather than to glorify the living type which may be found in every hospital in Great Britain, and which belies the standard which Tennyson's verse seems to aim at establishing. It would be an evil day for humanity if that slander which his lines embody were true, and if there were, indeed, to be found in any Children's Hospital, in any civilised country, a surgeon 'with coarse red hair, big face, big chest, big merciless hand, happier in mauling the limbs than in trying to save the limb.' Not only does he hold up this type as that of the surgeon in the Children's Hospital, but he endorses it by adding:—

"That I can well believe; for he looked so coarse and so red,
I could think he was one of them who would break their joints on the
dead.
And though the living day that had loved him, and shamed at his
name,
Drum'd with the bellish corse—that ever such things should be."

A verse more ungenerously contrived to insult a profession, and to hold up to execration a class who, more than any other, have devoted their lives to the service of humanity and their labours to its science, was never written. *Medical men* will feel bitterly the insult which is offered and the injustice which has been done; but, fortunately, their work and their character speak for itself, as it has spoken through centuries; and not even the angry words of one of the most accomplished of modern poets will do more than raise a passing feeling of pain and bitter regret that the character and motive of medical work should be so shockingly misrepresented."

The foregoing extract from the *British Medical Journal*, of the 4th of December, 1880, accuses the Poet Laureate of "slandering" the whole medical profession. A more unjust accusation, a more stupid calumny, could hardly be invented. The *Journal* mentioned utterly ignores the admissions made by certain physiologists before the Royal Commission on the practice of subjecting live animals to experiments for scientific purposes, while its assertion that Mr. Tennyson "holds up this type as that of the surgeon in the Children's Hospital," is, we believe, not merely untrue, but totally opposite to the truth. And it is totally contrary to fact that Mr. Tennyson has "contrived to insult a profession and to hold up to execration a class," &c.

The Laureate describes the medical officer of the Children's Hospital as "our kindly old doctor," and contrasts him, with all the poet's truth and power, against the surgeons from the "schools of France and of other lands"—scolding at prayer, sneering at Christ, falsifying, heartless, pitiless, cruel. The portrait in several points is not unlike Magendie, than whom a more wantonly cruel miscreant seldom, if ever, disgraced the human form. Magendie was rough in voice, of coarsest manners, and things and discussed subjects before ladies not fit for women to hear, took pleasure in inflicting pain, and even teased and mocked at agony. We think the Laureate's description of the vivisectionist's capacity is too favourable. Magendie's knowledge and reasoning powers were small. Sir Charles Bell, F.R.S., asserted that "those who are guilty of protracted cruelties do not possess minds capable of appreciating the laws of Nature." In the same number of the *British Medical Journal* is an article on "THE INFLUENCE OF MUSIC ON THE CIRCULATION." Dogs, cats, and rabbits were "experimented" upon. The animals, after being poisoned with curare and strychnin, had "melodies" played to them on violins, clarionets, and flutes, while their blood pressure was measured by a mercurial manometer placed in connexion with the carotid artery. "The effect varied with the breed of dog employed." We are heavily informed that "these results are just what might have been expected from a consideration of our knowledge of the effects of stimulation of other sensory nerves. These facts confirm the truth of the views of Aristotle, Plato, and Pythagoras as to the necessity of the cultivation of music by children." ("Now, if all this is not what may be justly termed, in Professor St. George Mirvart's phraseology, 'Poet's folly'—a mania for mad and blood—a shame to our science, and a deep disgrace to humanity—what is it?")

Playing tunes to poisoned dogs and noting down their heart beats! which varied with the different breeds! confirms the necessity of the cultivation of music by children!!! And this cool blooded and stupid devilry is termed "science," and occupies the pages of the *British Medical Journal*. Not even the imagination of the great Michael Angelo is in the "Last Judgment" ever coarsened, we believe, the idea of devils playing melodies to the tortured damned and noting down their heart beats. It even out-begs Dante's "Inferno."

The public will be interested to know that the majority of the members of the British Medical Association think of such matter as this, and how far those members consider it is of a nature to improve the practice of medicine and surgery and advance the humanity and honour of their noble order.

GEORGE R. JESSE,

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SATURDAY, DECEMBER 25, 1880.

CONTENTS.

CONTINENTAL LITERATURE IN 1880—BELGIUM, 841.	841
ROMANIA, 842; DENMARK, 844; FRANCE, 845; GERMANY, 847; HOLLAND, 852; HUNGARY, 853; ITALY, 854; NORWAY, 855; POLAND, 856; PORTUGAL, 857; SPAIN, 858; SWEDEN, 859.	841-859
THE HISTORY OF MODERN EUROPE, 1793-1814.	860
NOVELS OF THE WEEK.	862
CHRISTMAS BOOKS.	863
THE LITERATURE OF LONDON—REVUE.	864
LIBRARY TABLE—LIST OF NEW BOOKS.	865
THE EARL OF CHATELAIN AND BALABER, AUTHORS AND PRINTERS, THE GRANDFATHERS OF CARTON AND THE FATHER OF CHALLEN.	865-866
LITERARY Gossip.	867
WIKER—BELGIUM: COMPARATIVE ENTHOLOGY; RECENT INDIAN GEOLOGICAL PUBLICATIONS; ANTHROPOLOGICAL NOTES; GEOGRAPHICAL NOTES; SOCIETIES, MEETINGS, Gossip.	868-870
THE ARTS—DE BAY'S 'L'ART HÉRALDIQUE PRÉSENTÉMENT'; NEW PICTURES, PHOTOGRAPHS, &c.; UNIONS AND CLUBS IN SYRIA; SOCIETY OF PAINTERS; ETC., &c., &c.	871-872
MUSIC—THE WEEK, Gossip.	873-874
DRAMA—THE WEEK, THE 'AGAMEMNON'.	875-876

CONTINENTAL LITERATURE IN 1880.

BELGIUM.

French literature in Belgium this year has to deplore a great loss in the decease of MM. Paul Devaux, Aug. Orts, and Eug. van Bommel. The first and the second were men of Liberal politics, whose services to the State were most valuable; Van Bommel was a distinguished professor. All three leave a name in literature. Paul Devaux had just completed his remarkable 'Études Politiques sur l'Histoire Romaine,' when death called him away before the publication of the book. Eug. van Bommel had this year published an interesting 'Traité de la Littérature Française,' and a curious 'Histoire de Belgique,' textually borrowed from the contemporaneous writers of every age, from that of Julius Cæsar down to our own. He conducted also 'La Belgique Illustrée,' an excellent publication, adorned with numerous engravings, and composed of monographs on our principal towns and districts. The first volume is already completed, and the second is in course of preparation for publication. Foreigners who would make themselves acquainted with our local history and monuments will not be able to find a work more attractive.

Poets and novelists have not let the pen rest idle this year. Among the former we may name the new collections of MM. J. Demoutin, Bailly, Verdavaine, de Bailliet, Gillion, and Nizet; among the latter the stories of MM. Cam. Lemonnier and Eln. Leclercq, also the 'Œuvres' of Comte Maurice Duchastel, which comprise poems and dramatic pieces. Our best living poet, M. Ch. Potin, has published, under the title 'Essais de Littérature Dramatique en Belgique,' his historical dramas and his *scènes de mœurs*. We may mention also 'Le Théâtre' of M. J. Labarre and 'La Bernoise,' the libretto of a comic opera by M. Lucien Solvay; the piece has been played with success at the Royal Theatre of Brussels.

M. Aug. Scheler, the librarian of the King and of the Comte de Flandre, has edited the second and last volume of the 'Dictionnaire Étymologique de la Langue Wallonne,' by his late friend, Ch. Grandgagnage. This is a work that will be very interesting to all students of the Romance dialects, all the more because the *patois* of Liège, Namur, Mons, and Tournai have

hitherto been too much neglected by philologists. The posthumous verses (French and Walloon) of the late A. Picard have been issued with a biographical notice by M. Alphonse Le Roy. M. J. Vanden Gheyn has produced an interesting notice on the primitive name of the Aryans. The 'Dénouement de l'Histoire de Rome' is a drama translated by M. E. Nève from the Sanscrit of the poet Bhavabhūti. M. C. de Harlez has enriched Oriental literature by his 'Manuel du Pehlvi,' the old Persian language of sacred and historical literature. The late M. Uricoechea, whom this year science has lost, had completed his improved edition of the well-known Arabic grammar of O. P. Caspari. Of the 'Histories' of Tacitus a new and critical edition has been published by M. Nantreuil. The *mémoires* of M. Ad. de Ceuleneer, entitled 'Septime Sévère, sa Vie et son Règne,' a work crowned by the Royal Academy, is conscientious and new. All these works confer honour on Belgian erudition.

In philosophy we have to notice the series of 'Essais de Psychologie,' by M. Ch. Loomans, whose method is analytical; also the original studies of M. J. Delbecq, entitled 'Le Sommeil et les Rêves.' The 'Éléments d'Esthétique Générale,' by M. Guillaume de Coster, will be very useful to artists and critics of art. M. Edm. Vanderstraeten has given us the fifth volume of his curious monographs entitled 'La Musique aux Pays-Bas avant le XIX^e Siècle.' M. Em. Leclercq in 'L'Art et les Artistes' gives, in connexion with studies of various æsthetic questions, studies of the artists Rubens, Jordans, Snyders, Van Dyck, Wiertz, and De Groux. M. Frédéric Faber has completed his 'Histoire du Théâtre Français en Belgique,' a book bearing evidence of numerous and minute researches.

Bibliography has been exceptionally cultivated this year. First to be noticed here are the works of MM. Ferd. Vanderhaeghen and Alph. Willoms. The latter has given in 'Les Elzevier'—a book that has made a sensation among the specialists of all countries—a history of the celebrated printers and their productions. M. Ferd. Vanderhaeghen, librarian of the Ghent University and a scholar well known in England, continues the publication of his 'Bibliotheca Belgica,' in which he enumerates, describes, and estimates all the printed books of the fifteenth and sixteenth centuries that were published in the Netherlands or bear any relation to their history. The work is a mine of unheard-of wealth for all men of science and research in Belgium and Holland. M. Alph. Goovaerts has published two important works: the first, a *mémoire* crowned by the Royal Academy, contains the history and bibliography of musical typography in the Netherlands from the earliest times; the second is a bibliographical study, really new, on 'Abraham Verhoeven d'Anvers,' who is here described as the earliest European journalist or "gazettier." The monograph is illustrated with fifteen prototypes, reproducing several numbers of the *Antwerp Gazette* as issued by Verhoeven at the commencement of the seventeenth century. A Flemish translation has been made, and one in English is in course of preparation.

Many books of voyages and travels have

appeared this year. Under the title 'Niger et Bénoué,' M. Ad. Burdo has given us an account of his travels in Central Africa in 1878. His book is illustrated with maps and engravings. Another explorer attached to the Belgian expeditions, Dr. Dutrieux, has studied the African question from a commercial point of view, and after indicating its difficulties and the means of surmounting them, he proposes the creation of a European commercial confederation. Following the example of Comte Goblet d'Alviella, M. Jules Leclercq has given us an account of his travels in his book 'Le Tyrol et le Pays des Dolomites.' Excursions in Denmark, Sweden, Norway, Turkey, Greece, and Asia Minor have supplied to M. Alfred Brunel materials for two interesting volumes. M. J. Chalon has published an account of his excursions in Egypt and Tunis. The curious 'Souvenirs' of Lieut.-Gen. Baron Lahure relate mostly to his sojourn in Dutch Malaisia before the year 1830. M. Émile de Laveleye has collected in one volume his 'Lettres d'Italie,' which appeared first in the *Revue de Belgique*.

In the department of jurisprudence there is to be noticed the first volume of a great work, 'Le Droit Civil International,' produced this year by the fertile pen of Prof. F. Laurent, a writer already so well known by his 'Études sur l'Histoire de l'Humanité,' and by his 'Principes de Droit Civil.' We may name here the 'Manuel Populaire des Sociétés de Secours Mutuels,' by M. E. Bedinghaus.

Books relating to our own national history are, as usual, most numerous. The Archiviste-Général du Royaume, M. Gachard—one of our most illustrious veterans in historical studies—has published an important 'Histoire de Belgique au Commencement du XVIII^e Siècle.' M. Léon Vanderkindere, author of 'Le Siècle des Artevelde,' has given us the results of an anthropological inquiry made respecting the complexions of children in Belgian schools. Those whose idiom is Flemish have mostly light-coloured hair and blue eyes; while those whose idiom is Walloon have brown hair and dark eyes. The same writer, in a rectorial address lately issued, 'Du Rôle de la Tradition dans l'Histoire de Belgique,' gives us in a sort of sketch a philosophy of our national history. M. Arthur Dussanget has published an erudite and attractive book, 'L'Inquisition en Belgique avant et pendant le XVI^e Siècle.' M. Alph. Wauters has devoted an interesting volume to describing the efforts made, at the close of the seventeenth century, to draw Belgium into union with the protectionist system of that time. An Ultramontane tone prevails in the work of M. Francotte, where he gives the history of the propaganda of the French Encyclopedists in the district of Liège during the last century. Last year M. Kunziger gave us an *aspect* of the same facts, but written in a liberal spirit. M. Pergameni has drawn a curious picture of the ten years of national history extending from the revolution of 1789 to the *coup d'état* of Napoleon I. For the whole period extending from the sixteenth century to the year 1831 Col. Wauwermans has recounted many episodes in military history, all *à propos* of the two citadels the Northern and the Southern at Antwerp. M. Frère-Orban, the Prime Minister of

Belgium and Secretary for Foreign Affairs, has just issued, under the title of 'La Belgique et la Vatican,' a complete collection of documents and parliamentary pieces bearing on the rupture with the Holy See. These official pieces are preceded by a very curious introduction, which sketches the history of the relations between Belgium and the Papacy from 1830 down to the rupture. Numerous documents concerning our national history have been published by MM. Stanislas Bormans, Piot, Gilliodts van Severen, Edw. van Evon, Kervyn de Lettenhove, Goffinet, and others. Among these useful editions one demands especial notice: the continuation of the 'Correspondance du Cardinal Granvelle,' edited by M. Edm. Pouillet. This correspondence will have a vivid interest for all those who make a study of the sixteenth century, and of the Netherlands during that epoch.

Another object of predilection among learned Belgians is local history. Among the most erudite and fertile of our writers in this department, M. Alph. Vandenpeereboom, a Minister of State, may be first mentioned. Having previously devoted some important works to Ypres, his native town, he has this year in the third volume of his 'Ypriana,' given us studies of its original municipal institutions. M. Théodore Bernier has published a dictionary—geographical, historical, archaeological, biographical, and bibliographical—of all the towns and communes of Hainault, also a history of the town of Beaumont. M. Barbier has written 'L'Histoire de l'Abbaye de Floreffe,' and M. Alph. Jacobs 'L'Histoire de l'Abbaye de Ste. Gertrude à Louvain.' M. Matthieu has commenced 'L'Histoire du Conseil de Flandre,' which was created at the close of the fourteenth century by the first Duc de Bourgogne, and subsisted until the French conquest at the close of the last century. M. V. Brants has published an important historical essay on the condition of the rural classes down to the close of the eighteenth century. To this department—one but little explored—belongs also the small book of M. Hermann Pergameni, 'Les Guerres des Paysans,' of which the range extends from the time of the Roman Empire down to the *jacquerie* of Galicia in 1846 and to the revolts in Ireland.

The *fétes* of our *cinquantième*, celebrated this year with such *éclat* in Belgium, have made our contemporaneous period of history—the time 1830–80—a chosen theme for many authors. Among them the indefatigable M. Théodore Juste has been prominent, as indeed was to be expected, for of this period in our annals he has made for himself a sort of speciality. And this year he has given us, in close succession, a new edition of his 'Histoire du Congrès National' (with a preface by Émile de Laveleye); next a new edition of 'L'Histoire des Régnes de Léopold I. et de Léopold II.'; also a new edition of the 'Lettres sur la Belgique Indépendante,' and a biography of one of the most illustrious founders of this realm, the statesman Charles Rogier—one of the few survivors of the leading politicians of 1830. M. Louis Hymans has published a curious essay, 'La Belgique Contemporaine,' and has completed his great work, 'L'Histoire Parlementaire,' which contains a faithful and complete *résumé* of all legislative

proceedings in the two Belgian Chambers for the years 1831–80. M. Frédéric Croquet has produced a good commentary on our Belgian Constitution, which, however, does not make us forget the excellent work on the same topic already published in Flemish by M. G. Rolin-Jacquemyns. Several of the leading men in the Belgian revolution have published memoirs and recollections; among others, General Comte Vander Meere, who died soon after the publication of his book. MM. Namèche and Vercamer have each produced an extensive history of Belgium from the earliest times down to the present. M. Namèche, Rector of the Catholic University at Louvain, has been guided by the ideas of the Ultramontane party, of which he is a leading man. On the contrary, the history penned by M. Vercamer is a work conceived in a liberal, philosophical, and truly elevated spirit. One of the most remarkable of all the books devoted to the history of this kingdom since 1830—that entitled 'Cinquante Ans de Liberté'—has been published by a society of authors who are Liberals in politics. M. Émile Grayson has devoted a special monograph to the question of official and private education. M. le Comte Goblet d'Alviella has produced a luminous and attractive picture in his history of political parties and their transformations since the year 1830. This book deserves to be recommended to the attention of foreign readers.

Flemish literature has not remained a stranger as regards the celebration of our Belgian *cinquantième*. Under the title 'Onze Dichters: eene Halve Eeuw Vlaamsche Poëzie' ('Our Poets: Half a Century of Flemish Poetry'), MM. Coopman and V. de la Montagne have published an anthology of the poets who since 1830 have contributed most to the renaissance of Flemish literature. The collection opens with an historical introduction, and its value is enhanced by portraits and fac-similes of autographs. On the whole, poetry is the most flourishing branch of Belgian literature written in the language of the Netherlands. Besides the *recueils* of MM. Bogaard, Ad. Beernaert, Stevens, Buyet, Ducins, and Van de Putte, we have to notice especially the 'Dichtwerken' ('Poetical Works') of Madame van Ackere, one of the veteran authors of Flemish poetry; also the charming book by M. Gentil Anthonis, 'Leven, Liefde, en Zingen' ('Life, Love, and Song'), and the fresh and original *recueil*, 'Liederen voor Groote en Kleine Kinderen' ('Songs for Children, Great and Little'), by M. Em. Hiel.

In prose our great novelist, Hendrik Conscience, has published two sketches, borrowed from recollections of his own life; M. Ern. Vander Ven continues to cultivate his own naturalistic style in his volume 'Uit het dagelijksch Leven' ('Out of our Daily Life'); MM. Teirlinck and Stijns, as joint authors, have written their novel 'Baas Colder' ('The Farmer Colder'); the posthumous edition of the novels of Ecrvisse is continued; and M. Smeekx proceeds with the publication of his 'Volledige Werken.'

As in every year dramatic literature supplies a numerous contingent. MM. Pieter Goiregat, Verschueren, H. Keurvels, G. Hendrickx, Suetens, de Geest, and others, have produced new dramas and comedies.

M. Emm. Roseels has published a new volume of his dramatic works. The best theatrical productions of the year we owe to M. Emiel van Goethem; these are his play 'Drie Oude Kameraden' ('Three Old Friends') and the charming proverb, 'Een Wolkje voor de Bruijloft' ('A Little Cloud before Marriage').

That vigorous association of Ghent, Het Willems-Fonds, which has some thirty affiliated sections in the principal towns of Flemish Belgium, and controls and directs the intellectual progress of our Teutonic population, has published its interesting 'Year-Book'; also a remarkable historical dissertation by M. L. De Rijcker on the municipal institutions of Ghent in the Middle Ages, and down to the time of the French annexation in 1794. MM. Nap. de Pauw and Julius Vuylsteke have continued the publication of the municipal accounts belonging to the epoch of Jacques van Artevelde. English specialists and others will do well not to neglect this rich mine of information respecting the history of the War of a Hundred Years in the times of the great burghers of Ghent and their ally Edward III. M. Edw. van Even has edited a Louvain chronicle of the sixteenth century, compiled by a contemporary writer named Willem Boonen.

The *Studenten Almanak*, a year-book compiled for the use of Flemish students at the University of Ghent, recommends itself by its freshness and audacity. This year it contains a study by M. Paul Fredericq on the university career of the late Tony Bergmann, one of our most original Flemish prose writers. He, with the poet Julius Vuylsteke and his friends, first led Flemish literature into the current of our modern liberal ideas. M. Julius Obrie has published a most weighty essay, 'De Nederlandsche Rechtspraak' ('The Juridical Language of the Netherlands').

M. Vanden Brande continues the publication of his remarkable work, 'Geschiedenis der Antwerpsche Schilderschool' ('History of the Antwerp School of Painting'), in which are found so many inedited details, gathered out of the archives of Antwerp, respecting the lives and the times of Matsys, Rubens, and all the other great masters of Antwerp. Last year we noticed the completion of a similar work by M. Max Rooses, which has been already translated into German (published at Munich), and of which an English translation will soon appear. This year the same author gives us, under the title 'Over de Alpen' ('Over the Alps'), a fascinating account of his latest artistic travels in Italy. Here we see treated with a master's hand, and with an originality of both thought and diction truly remarkable, several of the many æsthetic questions suggested by the palaces, the museums, and the thousand other works of art found in that incomparable land. This book by M. Max Rooses is indeed the most brilliant, as it is also the most solid, of all the Flemish literary works produced here during the year that is now passing away.

ÉMILE DE LAVELEYE—PAUL FREDERICQ.

BOHEMIA.

In Bohemia the epic has been the prevailing form of poetry during the year. Subjects connected with the history of the country,

both present and past, have been the chief themes chosen, and, upon the whole, have been fairly handled; in individual cases it may even be said that some are excellent from an artistic point of view. Among the works based upon subjects of national interest are a cycle of narrative poems by Julius Zeyer, the famous novelist, published under the collective name of 'Vysehrad' (the Acropolis of Prague); and an epic by the eminent poet Svatopluk Cech, 'Václav z Michalovic' ('The Kneave of Michalovic'). Zeyer's work takes as its subject a cycle of legends from Bohemian history relating to the times of Libusa and Premysl; and the fortresses of Vysehrad on the Moldau, which forms the centre of all the Czech national legends, is the chief point of interest in Zeyer's verses. The several closely connected parts of the poem are named 'Libusa' (the daughter of Krok and the foundress of Prague), 'Zelený Vítěz' ('The Green Victor'), 'Vlasta' (the leader of the Amazons in the War of the Maidens), 'Ctirad' ('The Sacrifice of the War'), and 'Lumir' (the earliest Bohemian bard). Svatopluk Cech set himself the task of poetically remodelling the 'Václav z Michalovic,' which may be termed the climax of the entire poetry of Bohemia, belonging to that most terrible period in the history of the people which succeeded the battle of the White Mountain (November 8th, 1620). This is the sublimest but also the most difficult task that Bohemian history can propose to our national poetry. Václav z Michalovic is a pupil of the Jesuits, and a son of Bohuslav z Michalovic, who was executed after the unlucky issue of the battle of the White Mountain, and after he had become acquainted with the political and religious past history of his family. In the poem we have a description of the double conflict into which the hero falls, owing to the religious faith in which he has been brought up, and also owing to his admiration of some Spanish beauty in spite of his being destined to become a priest. These incidents give the poet an opportunity for exhibiting in the fullest light his eminent talent in the handling of epic subjects. We have a worthy pendant to this national epic in a poem which takes its theme from the Slavonic history of the immediate past, and which has been poetically remodelled by a lady writer, Eliška Krásnohorská, in her work 'K Slovanskému Jihu' ('To the Slavonic South'). The events and heroic deeds of the South Slavs in the late insurrection in the Herzegovina and the Russo-Turkish war have inspired the poetess and enabled her to produce a really noble narrative poem. In the form partly of a modern ballad, partly of a South Slavonic heroic poem (*smes*), Eliška Krásnohorská extols both the heroism of action (Montenegro) and the heroism of martyrdom (Bulgaria). The work of deliverance has its climax in a grand perspective view which the poetess sketches for the future; the laden balls that are gathered up from the battle-fields shall be recast into letters, and from these the future Slavonic culture shall take its rise. As descriptive of modern life, Svatopluk Cech has also published a cycle of epic poems entitled 'Ve Stínu Lípy' ('Under the Shade of the Lime Tree'). These are graceful and artistic idylls, depicting the village life of his native land. Adolf Hey-

duk likewise has come forward with a most successful pendant to his last year's epic allegory, 'Deduv Odkaz' ('The Grandfather's Bequest'), in a work entitled 'Drevorubec' ('The Woodman'). This is a somewhat longer narrative poem describing life in the Böhmerwald, which with its very romantic, splendid, and yet, in part, awe-inspiring scenery, forms the scene of the exciting tale of the ruin of a family. Jaroslav Verchlický has during the past year written the second part of his 'Myth' ('The Myth'). In the first part (1878) this author took his poetic motives from stories connected with his native country, but in the second we have legends from other countries as well, which, however, owing to their humanitarian and spiritual subjects, have become the property of the whole civilized world. There are subjects from the Bible as well as from the ancients: 'Israfel', 'Narození Sakuntaly' ('The Birth of Sakuntala'), 'Smrt Aischyla' ('The Death of Aeschylus'), 'Sandalfon', 'Maria Egyptiaca', 'Pokání Don Juana' ('The Repentance of Don Juan'), 'Mythus o Vině' ('The Myth about Wine'), and 'Eloa'. Every one of these poems is an apotheosis of poetry and of poetic ideals, of which the love of woman, which overcomes all things, even God himself, is placed by Verchlický in the first rank. There appeared at the beginning of last year in the Slovak dialect, which is a branch of the literary language of Bohemia, a collection of poems with a distinct epic tendency and of true artistic value. A young singer, Vajanský, appeared for the first time before the literary world with a work named 'Tatry a More' ('The Carpathians and the Sea'), and, moreover, it has proved undoubtedly a success. The awakened Slavonic spirit in the North and South offered him good subjects for his powerful verse. The most approved of his pieces is 'Majak' ('The Beacon'). An older countryman of Vajanský's, John Botto, in a poem named 'Smrt Janosikova' ('The Death of Janosik'), has come forward with a specimen of the modern style of the national Slovak epic, as it is still to be found in the Carpathian mountains. It breathes a deeply mournful spirit, the result of the political subjection of the Slovaks; and this is the chief characteristic of Botto's poems.

In lyric poetry the best contributions of 1880 are those by Jaroslav Verchlický. His 'Eklogy a Písne' ('Eclogues and Songs') are an echo of a first and supremely happy love. A continuation of this same strain is met with in his last collection of poems, entitled 'Dojmy a Rozmýšl' ('Impressions and Fancies'), which give expression to a genuine feeling for lyric art. Of all the present writers in Bohemia, Verchlický is the one who has devoted most time to the poetic masterpieces of other nations, and by his very successful translations (of V. Hugo, Leopardi, Carducci, Leconte de Lisle, and Dante) has introduced them to the literature of his own country. One of the younger lyric writers, Otakar Mokry, in his book 'Jihoceské Melodie' ('South Bohemian Melodies'), gives us the impressions made upon his mind while wandering through the southern part of his native land. These are recollections of the days of Huss, the leading personages of the

time (Huss, Zizka, Chelcicky) being men who belonged to that part of the country. By the publication of the literary remains of Bohdan Jelínek we are made acquainted with, and at the same time have to regret the loss of, a lyric writer of great refinement of feeling and æsthetic taste.

In dramatic matters a fresh phase of activity will be encouraged in Bohemia by the opening of the new national theatre. Schubert's 'Vok of Rozmberk', Emanuel Bozdech's 'Dobrodruzí' ('The Adventurer'), and Miroslav Krájčík's 'Jan Rohac z Dubé' ('John Rohac of Duba') are the best specimens of plays that this year's Czech literature has to offer.

Fiction has again, as in fact it has during the last decade, been cultivated with great zest, and, moreover, with decided success. At the head stands Alois Jirásek with his three historical novels, 'U Rytíru' ('Among the Knights'), 'Ráj Sveta' ('The World's Paradise'), and 'Obetovany' ('The Sacrificed Man'). By his side we have A. Smilovsky with his story of the present day, 'Nebeas' ('Heaven!'); Jos. Stolba's 'Alfonso Perer', a story describing life as it now is in Cuba; Julius Zeyer's 'Báje Soesana' ('Legends of the Soesans'), and his tale of the faithful friendship of Amis and Amil; Francis Herites's 'Arabesques and Sketches'; Svatopluk Cech's third volume of his 'Narratives'; and V. Benes Trebízky's 'Historical Pictures'.

There have appeared several new and valuable works in scientific literature during last year. Many of the Prague professors have been at work on their respective subjects—Krejci on geology, Borický on mineralogy, Čalakovský on botany, Fric on zoology. These and other investigators have contributed valuable papers to the archives for the general investigation of the country. Of other and independent works that have recently appeared I must mention Dr. Seydler's 'Principles of Theoretical Physics,' a book somewhat the same in extent and character as the English book by Thomson and Tait; Prof. Ant. Belohoubek's monographs relating to chemical technology and microscopic chemistry; and a 'Compendium of Organic Chemistry,' published conjointly by Dr. Milan Nevoile and B. Rayman. Dr. Fr. Studnicka is just beginning to publish a 'Geography,' astronomical, mathematical, and physical.

In history I have to mention the fourth volume of A. Gindely's comprehensive work on the 'Thirty Years' War.' Dr. Em. Holub's 'Seven Years in Africa' is an important addition to the list of books on travel. Philosophy is attended to in the most thorough and active manner by Dr. Jos. Durdík, and he has of late more particularly directed his energy to æsthetics. In his last work, 'The Æsthetics of Poetic Art,' the learned author most fully applies the general principles of the theory of beauty to poetic work. In his chapter on external form Dr. Durdík has, I am glad to say, successfully solved the old question respecting the relations between the quantitative (antique) and the accentuating (modern) prosody of Bohemian poetry, and has thereby put an end to controversy on the point.

F. SCRIVIA.

DENMARK.

Our literary activity has been by no means inconsiderable in 1880; still there are few decidedly remarkable books among the large number that have been published.

Early in the year the quarrel between the old tendencies in our poetry and criticism and the new, which has lasted for some ten years, broke out violently, owing to some depreciatory criticisms promulgated by C. Ploug, a journalist and poet belonging to the former section. The paper warfare was waged with vigour, especially by the latter party, our so-called "literary Left," headed by the poets Schandorph and Drachmann; but, like most struggles of the kind, it had no particular result, and this all the more because political differences were introduced. Whatever be one's æsthetic principles, no unprejudiced person can deny that the younger set of writers—the Realists as they are styled (a name that denotes little) in opposition to the Romanticists—possess more fertility and greater gifts than their rivals. Their main characteristics are a habit of free thought, an effort at emancipation from the traditional ideals and authorities, religious and social, as well as a fresher and more vigorous style, and often a partiality for the portrayal of the life and ways of the lower classes of the community. The faults of their writings are an exaggeration of the tendencies I have mentioned and a frequent lack of artistic compression.

In lyrical and epic poetry the literature is more abundant than usual; still the books published are most of them either collections of older poems or insignificant attempts of beginners. The numerous poems of N. F. S. Grundtvig, the influential poet and theologian who died a few years ago, are now being issued in a collected shape, and will fill eight volumes, the first of which has appeared. His psalms are not included in this edition, but a supplement containing them is now in type. A small volume of posthumous, mostly unimportant, poems of our famous storyteller H. C. Andersen has come out; C. Molbech has brought out a new and enlarged issue of his verses; and E. Bøgh, esteemed as the writer of successful *vaudevilles* and humorous songs, has begun an edition of a definitive selection of his numerous verses in three volumes. Most of them are witty satires in light forms. Chr. Richard has published, under the title of 'Picture Texts,' a collection of his fugitive verses in illustration of pictures. Among the new volumes of verse H. Drachmann's again take the foremost place. His fairy tale, 'Eastward from the Sun and Westward from the Moon,' and his national epic, 'Tordenskjold,' recounting the life of our renowned naval hero of the last century, are deserving of almost unqualified praise, and while the former work delights the reader by an ingenuous and fanciful treatment of the fairy tale in charming verse, he admires the latter for its fresh, impetuous handling of a subject especially suited to the idiosyncrasies of the poet. There is also much that is remarkable both in form and content in his extensive collection of lyrics called 'Youth,' but there are also, unfortunately, a number of polemical and

spiteful pieces and confessions of purely personal interest that had better have been excluded. Finally, this untiring writer has also produced a small book in prose, 'Lars Kruse,' in which he endeavours to obtain due recognition for the services of a Jutland fisherman of this name, who has saved many shipwrecked persons; and a version of Byron's 'Don Juan,' the first that has appeared in Danish. 'Childe Harold' also has just been translated with success by Ad. Hansen. I have further to mention a collection of 'Romances and Songs,' by Carl Andersen, and a narrative poem, 'The Franciscan,' by the author who adopts the *nom de plume* "Diodoros." In spite of some beautiful passages and profound thoughts, it cannot, as a whole, be compared with 'The Eternal Strife,' by the same author, of which I spoke so highly last year.

In drama we are as badly supplied in 1880 as in 1879. Only a couple of attempts by young writers have appeared, which were, however, not acted, and on which I have no space to dwell. On the other hand, novels are in this as in every other country the favourite branch of literature both with authors and the public. However, "many are called, but few are chosen." In fact, of the numerous fictions—mostly historical—published this year, hardly one is a success. I may mention an elaborate one by Carit Etlar, 'Salomon Booteman,' which describes the adventurous deeds of Tordenskjold and his companions, but, while possessing a share of the well-known merits of its author—a gift of narrative and a power of drawing humorous characters in ordinary life—is destitute of unity and connexion. In H. F. Ewald's 'Short Tales' are to be found very lifelike scenes from Danish life in olden times; his larger romance, 'Anna Hardenberg,' I must this time content myself with merely naming. 'Five Tales,' by Schandorph, are often fresh and agreeable, and contain good descriptions of character, and the longer story, 'Little People,' shows power of acute observation and intelligent sympathy with "little people," but is almost too commonplace and objective; 'Sketches of Life and Tales,' by a clergyman, I. Friis, are sensible and unpretentious; 'Five Tales,' by Johanne Schiørring, and a more elaborate work, 'Cinderella,' by Elfride Fibiger, are both of them pretty, but destitute of higher qualities; finally, there is a new volume of popular tales by Thyregod. Of the younger novelists who have come to the front of late and are represented in the records of 1880, K. Gjellerup is unquestionably the most distinguished. His first production, 'An Idealist,' of which I spoke highly last Christmas, was followed by a novel called 'Young Denmark,' which, though full of talent and abounding in happy passages, was justly charged with indiscretion and want of satisfactory development. His last work, on the contrary, 'Antigones: a Story of the Second Century,' contains within the limits of a comparatively simple plot an interesting picture of the motley religious and social life of Rome and the East at the period named. It is full of proofs of clever studies and unusual gifts of description. The main fault of our younger writers, from which Gjellerup is not free, is the strongly marked *Tendenz* which

too often makes of the leading personages impossible characters or lifeless shadows. These defects are more conspicuous in the novels of Secher, 'Husbands,' and Fr. Elbert, 'Fire and Ashes.' 'Sad Melodies,' a collection of sketches by H. Bang, are mostly immature imitations, and I can but name a longer story of his, 'Hopeless Generations,' which has just come out. In some measure in opposition to the modern tendency stands M. Rosing's novel, 'A Romanticist,' but the idealized hero is a failure. To these should be added a rather clever novel dealing with Tycho Brahe and his times, 'Evil Stars,' by A. Hertz, and a valuable contribution to folk-lore, the collection of 'Sagas of Jutland,' by E. T. Christensen.

Of strictly historical works there are but few. The most important, or, at any rate, that which will find the most readers, is the 'History of Denmark and Norway at the Close of the Sixteenth Century,' begun by Troels Lund. Three volumes of it have already appeared, and depict in a lively and attractive, if not always critical, fashion the country and manners of the time. I have further to mention a book on 'Valdemar IV. (Atterdag),' by Reinhardt, and a new volume of O. Nielsen's meritorious 'History of Copenhagen.' Of new biographies and autobiographies the most remarkable are O. Vaupell's 'Peder Griffenfeldt,' a biography of the renowned Danish statesman of the seventeenth century, of which only the first volume has as yet appeared; a book by J. Hansen, important for the history of recent politics, which has been translated into English, 'Fifteen Years Abroad'; finally, three volumes of the 'Posthumous Papers' of our great theologian and philosopher, Søren Kierkegaard. To the history of culture and literature belong H. Schwanenflugel's short but clear 'History of Ancient Civilization,' which is not yet completed; a popular 'History of Danish Literature,' by Winkel Horn; a second instalment of a book I have previously praised, 'Out of the Forties,' by O. Borchsenius, and 'Literary Feuilletons,' by the same author. In his 'Realism and Realists' H. Bang has given interesting accounts of our newest poets, and sketches of our most noted actors are contained in 'The Danish Stage' of E. Brandes, a spirited but rather one-sided work. V. Hoekjar, who a little time ago wrote a description of a 'Journey in Greece,' has now issued a 'Journey in China, Japan, and India.' The noted artist Elisabeth Jerichau has begun a vivacious and richly illustrated narrative of her extensive travels.

In theology and philosophy there is but little to mention. Sermons by Bishop Martensen and by Grundtvig, belonging to his last years, have been published. Heegard has written a useful treatise 'On Education,' not yet finished. The writer who takes the *nom de plume* of "Theodoros" has brought out a pamphlet, 'Religion and Children,' in which he objects to the inculcation of dogma in the religious instruction given in schools.

Of popular works in natural science I can mention only 'The Forces of Nature,' by A. Paulsen, and 'Descriptions from the Animal Kingdom,' by Lütken.

VICCO PETERSEN.

FRANCE.

SINCE my last yearly *résumé* nothing has appeared worthy of much notice in the sphere of metaphysical science; nothing, I mean, sufficiently original in character and in style to command attention and to challenge criticism. It seems as if even the last followers of Victor Cousin had said their say, and as if the sceptre of philosophy had passed for ever into the hands of positivists and materialists. The crusade against religion, and more particularly against Christianity, which had, at any rate, a scientific character in the writings of MM. Havet and Vacherot, becomes simply ridiculous when advocated by MM. Dufay ('La Légende du Christ') and Wilfrid de Fonvielle ('Les Miracles devant la Science'). M. Ernest Renan's Hibbert Lectures, followed by his sketch of Marcus Aurelius, deserve, as may well be imagined, to be singled out of the mass of books recently published on ecclesiastical history, and they contain on the relations between Christianity and Roman civilization some remarks which, if not exactly new, are put in a popular and very clear form. Whilst M. Naville defends with much learning and eloquence the great religious truths which free-thinkers are assailing on all sides ('Jésus Christ'), the principal systems brought forward at various times and in various countries to explain the mysteries of creation and of man's place in the general order of things are carefully investigated, though not always without a certain polemical bias. Thus M. Abel Hovelacque's excellent volume on Zoroaster and the 'Avesta,' the best account I know of Zoroastrianism, would have lost nothing in scientific value if the author had left out his theological crotchets. M. Sayous ('Jésus Christ d'après Mahomet') discusses a curious point in the history of the relations between the Jews and the Arabs, and of the consequences which these relations produced, so far as the development of Islamism is concerned. The religion of the ancient Egyptians seems still to excite the same interest as it did in the days of Champollion, Young, and Rosellini. M. Pierret ('Essai sur la Mythologie Égyptienne'), starting from a point of view entirely opposite to that of M. Maspero, considers the Egyptian system of mythology as being the degradation of primitive monotheism, whilst the translator of Prof. Ebers, on the other hand ('L'Égypte'), sees in it an advance upon a primitive form of heathenism. M. François Lenormant carries back his researches further still. He deals with the very origins of humanity, and in a learned work, some portions of which have already been contributed to reviews and magazines ('Des Origines de l'Histoire d'après la Bible'), he compares the various incidents given in the book of Genesis with the traditions which we gather from the writings and monuments of the Persians, Assyrians, and Babylonians. Notwithstanding the very explicit declaration of faith prefixed by M. Lenormant to his interesting volume, I question very much whether his critical examination and interpretation of the sacred text will be accepted by the few remaining champions of the old orthodox school. It is most encouraging, at all events, to see the progress which has been made during the last quarter of a

century in the study of Oriental literature, and those amongst my readers who are anxious to see the results obtained could hardly do better than turn to the *recueil* of articles for which we are indebted to the late M. Jules Mohl ('Vingt-sept Ans d'Histoire des Études Orientales'), and which, after having enriched the pages of the *Journal Asiatique*, now come before us, like those of M. Garcin de Tassy, in a permanent shape. When I have mentioned M. Barthélemy Saint-Hilaire's dissertation on Aristotle's metaphysical system I shall have exhausted pretty nearly the subject of philosophical literature in its serious form, leaving aside books of a strictly theological nature, which have never, perhaps, been more plentiful than they are just now.

The nineteenth century might well be called the age of cyclopædias. Dictionaries of every kind abound, and scarcely a branch of science can be named which has not been cut up in alphabetical order, and made more attractive by the help of woodcuts, steel engravings, and all the appliances of pictorial skill. Take, for instance, the new archaeological glossary compiled by M. Victor Gay. It is, so far as I can judge from the specimen issued, an exhaustive *répertoire* of mediæval and Renaissance art, and will utterly supersede the ponderous and obsolete labours of Ducange, Dom Mabillon, and Dom Montfaucon. What M. Gay is doing so admirably for the epoch included between the division of the Roman Empire and the beginning of the sixteenth century, M. Saglio has for several years been carrying on for classical antiquity. It seems a great pity that this gentleman's 'Dictionnaire des Antiquités Grecques et Romaines' should be issued in *livraisons* appearing at such distant intervals, and that we should only now have the seventh fasciculus of a work which made its first start nearly ten years ago. Can it really be that we shall never live to see the last instalment either of M. Saglio's dictionary or of M. Vivien de Saint-Martin's splendid atlas, two parts of which make us, by their beautiful finish, their accuracy, and their completeness, long to possess a work fit to be placed on the same line as those of Spruner or of Kiepert? The geographical dictionary on which M. Vivien de Saint-Martin is engaged proceeds at a somewhat more rapid rate, for the first volume is now entirely finished, and as the collaboration of the wood engraver is not required here, greater speed can more easily be obtained. M. Élisée Reclus and his geographical labours naturally suggest themselves to me at this point, though the 'Nouvelle Géographie Universelle' does not belong to the class of lexicons. The learned author has taken leave of the continent of Europe, and introduces us now to Asiatic Russia. Finally, I shall complete my review of geographical publications by an allusion to the usual year-book, which also bore in years gone by the name of M. de Saint-Martin, but is now carried on, with equal success and equal talent, by MM. Lâger and Maunoir. But *revenons à nos moutons*, that is to say, to our dictionaries. The 'Biographie Universelle des Musiciens' belongs to this class; it was a standard work even before M. Pouglin had undertaken to correct the unavoidable errors into which the original editor, M. Fétis, had fallen, and to put up the compilation to the present time. If you

are hesitating about the choice of a career you cannot do better than consult M. Charton's 'Dictionnaire des Professions'; if you want to know the mysteries of education, the history of the University of France, and all the details of school-books, school discipline, and school methods, take up M. Buisson's 'Dictionnaire de Pédagogie.' M. Vapereau's excellent 'Dictionnaire des Contemporains,' M. Lalanne's 'Dictionnaire de l'Histoire de France,' and M. Bouillet's 'Dictionnaire Universel d'Histoire et de Géographie' have appeared in a revised form. Nor must I forget the third fasciculus of the Abbé Ulysse Chevalier's 'Répertoire des Sources Historiques du Moyen Âge'; it takes us as far as the letter O, and one more instalment will complete the bio-bibliographical part. Another new archaeological lexicon remains to be noticed, namely, M. Ruelle's 'Bibliographie Générale des Gaules,' the first *livraison* of which is published. When complete it is intended to illustrate the history, the topography, and the antiquities of Gaul, from the earliest times to the end of the fifth century.

The colossal dictionary of mediæval French begun by M. Godefroy is, within its special limits, destined to rival M. Littré's celebrated work in size. I cannot say that it altogether comes up to the standard of absolute perfection, but it will certainly cast into the shade the lexicon of Sainte-Palaye, which, excellent for the time when it was composed, is now quite as obsolete as Roquefort's, and should have been allowed to remain in its MS. state. The discovery of old texts and the labours of grammarians founded upon the data supplied by the science of comparative philology have rendered entirely useless even the books of M. de Chevallet and M. Gustave Faliot, much more the erudition of eighteenth century scholars. From glossaries and vocabularies to the writings which they are designed to illustrate the transition is easy, and here I have to notice the valuable publications of the Société des Anciens Textes. This year the second volume of the Old Testament mysteries and miracle plays and the chronicle of Mont Saint Michel in Normandy bear witness to the Society's earnestness, and to the sound scholarship of the editors it employs. It would perhaps be desirable that greater despatch might be realized in the issuing of the various *livraisons*, and that the annual instalments were delivered with more regularity to the subscribers; thus the interesting 'Saint Voyage de Jérusalem,' published only a few weeks ago, was really due as far back as 1878. This, however, is a mere administrative detail, which I trust will speedily be remedied. In the meanwhile the reprints of the French mediæval dramas have led to the good result of producing a history of dramatic literature. Just as M. Félix Godefroy has replaced Lacurne de Sainte-Palaye, so M. Petit de Julleville bids fair to drive the brothers Parfait's 'Histoire Générale du Théâtre Français' out of the field. The two volumes now before me contain not only an admirable history of mysteries and miracle plays, but a *catalogue raisonné* of all these productions, so far at least as I am acquainted with them. The second and thoroughly revised edition of M. Léon Gautier's 'Épopées Françaises' must also be mentioned here as a

proof that the literature of the Middle Ages continues to be studied with unflagging enthusiasm. Unfortunately, in some minds an admiration for the old *chansons de geste*, the *fabliaux*, *sermones*, ballads, &c., is indissolubly connected with political and ecclesiastical tendencies more or less reactionary, and M. F. Brunetière, for instance, has protested loudly and repeatedly in the *Revue des Deux Mondes* against what he calls the mediæval craze. M. Brunetière, whose articles collected in one volume (*Études Critiques sur l'Histoire de la Littérature Française*) have at once assigned to him a distinguished position in the front rank of reviewers, reserves his admiration for the masterpieces of the last two centuries; he belongs to the school of Boileau, La Harpe, M. Désiré Nisard, and M. de Sacy; his standard of taste is the 'Art Poétique,' and from that standpoint, of course, the whole literary crop anterior to Montaigne has no value whatever. It is tolerably certain that M. Brunetière's wholesale condemnation will not be endorsed by the majority of critics; certainly not by MM. Paul Meyer and Gaston Paris, whose learned periodical *Romania* is so full of interesting documents on mediæval literature in the various branches of the Romance family of languages. M. Littré, too, is surely entitled to a hearing on the side of *Langue d'Oïl* compositions, and I take the opportunity of just mentioning here the *Études et Glanures* in which old French lore has supplied the illustrious Academician with the materials of important and suggestive articles.

Periodical literature in its steady increase (the first numbers of the *Revue Égyptologique* and of the *Revue de l'Histoire des Religions* are now before me) supplies the scientific reader also with abundant materials for a better knowledge of history in all its branches, and I need only name the *Revue Celtique*, *Romania*, the *Revue Historique*, and the *Revue des Questions Historiques* as well-furnished storehouses of solid and thoroughly-digested information. Foreign literature has not been neglected this year: M. Demogot, whose excellent '*Histoire de la Littérature Française*' is so deservedly popular, introduces us in a couple of handy volumes to Italy and Spain on the one side, and to Germany and England on the other; M. Hallberg contributes to M. Lemerre's useful library a short review of English and Slavonic literature; M. Paul Stapfer's '*Études sur la Littérature Française*,' belonging to the same class as M. de Pontmartin's '*Samedis*,' may be named here, and also M. Schérer's sketch of Diderot, which would be unexceptionable if the author had taken more account of what English and German critics have had to say about D'Alembert's friend and collaborator.

In the sphere of political history the most important works I have to mention belong to comparatively modern times, for M. Duruy's '*Histoire des Romains*,' the third volume of which is only just out, can hardly be considered as a new production, although the beautiful illustrations lavished upon it have almost entirely altered its character. Ecclesiastical history is still worthily represented by M. Victor Palmé's reprint of the '*Gallia Christiana*,' the bulky folios of which appear in slow but steady regularity. M. Fournier gives us, under the

title '*Les Officialités au Moyen Âge*,' an admirable history of the ecclesiastical tribunals existing in France between 1180 and 1328; to the same class of writing belongs M. Noël Valois's monograph on Gualelmus Arvernensis (Guillaume d'Auvergne), who was Bishop of Paris at the beginning of the thirteenth century, and borrowed chiefly from the Arabs the mystical character of his philosophy. After an interval of many years M. Barthélemy Hauréau publishes at last the second division of an important history of scholasticism, taking us down to the fourteenth century, when mediæval institutions are beginning to give way in the sphere both of politics and of thought. It is worth while asking the Middle Ages to give an account of themselves and to see what were really the conditions under which, in those times, society carried on its daily task. This has been carefully done by M. de Calonne in his '*Vie Municipale au XV^e Siècle*,' and although his observations are confined to the districts of Northern France, yet we may fairly draw from them inferences as to the remaining part of the kingdom. But, after all, can any amount of learned inquiry and sifting of evidence be put for a single moment in comparison with the photographs, if I may use such an expression, we find in the memoirs of contemporary chroniclers and annalists? There is Philippe de Commines, for instance, whose immortal autobiography gives us the fifteenth century to the life, with its marked and broadly defined contrasts; Louis XI. and Charles the Rash, statecraft and a spurious kind of chivalry, the philosophy of history as opposed to the naïveté of Villehardouin or the brilliancy of Froissart. M. B. Chantelaine, who has been fortunate enough to consult a MS. formerly belonging to Diane de Poitiers, gives us a new edition of Commines, plentifully illustrated, accompanied by notes, glossaries, indexes, &c., and in every respect worthy of a conspicuous place in the series of historical works which includes already Joinville, Guillaume de Tyr, and Villehardouin. The previous labours of M. Chantelaine had been concentrated chiefly upon the minority of Louis XIV. and the turbulent Coadjutor of Paris; there is no doubt that the two volumes this gentleman has published on the Cardinal de Retz will be completed by further instalments. In the meanwhile M. Chéruel has finished his '*Histoire de France sous la Minorité de Louis XIV.*,' and M. Zeller, carrying out an idea started some years ago by M. Cousin, undertakes to rehabilitate in public opinion the Constable de Luynes, who after enjoying a short tenure of power as the favourite of Louis XIII. was systematically calumniated by the champions and admirers of Cardinal Richelieu. Viscount de Baillon's monograph on Madame de Montmorency belongs to the same epoch. History numbers its "good hatters" by hundreds, and one of the busiest tasks of our generation is to whitewash, or, speaking in a less invidious manner, to put in their proper light, the victims of the generation before. Thus Saint-Simon is one of the memoir writers who have allowed themselves to be most unjustifiably carried away by prejudice; now we can discuss his appreciations *en pleine connaissance de cause*, and correct them whenever necessary, thanks to the labours of M.

A. de Boilliale, who has begun for MM. Hachette's '*Grands Écrivains*' an edition of the memoirs, supplemented from Dangeau's journal and from all the other sources of information, either printed or MS., which our libraries can yield. The Saint-Simon portfolios, too, till lately stupidly withheld from students by the authorities of the French Foreign Office, are beginning to tell their tale, and M. Fagère has found in them the materials for two interesting volumes. M. Bourelly writes the life of Marshal Fabert, a soldier whose career is the best illustration of the difficulties of every kind which *retainers* met with under the reign of Louis XIV. in their attempt to do their duty. The present volume ends with Fabert's appointment as governor of Sedan in the year 1658. The Archives de la Bastille continue to furnish M. Ravaisson with evidence of the most terrible kind against the *grand monarque* and his system of government. We have now arrived at the last few years of the reign, and as we go on we find the king's police more and more *tracassière*. Jansenists and Huguenots, foreign spies and outspoken journalists, are closely watched, and when caught immediately punished, yet the general discontent has arrived at such a pitch that seditious meetings are held almost within a stone's throw of the grim fortress. The day of retribution was coming, but previous to its dawning there was an era of songs and *vaudevilles*, a number of which, preserved in Clément's collection, are now reprinted for the edification of readers who are fond of the anecdotal side of history. The '*Chansonnier Historique*,' annotated by M. Raunié, and of which four volumes are now out, by its gossiping character reminds us of the '*Registres-Journaux*' of Pierre de L'Estoile, still in course of publication and invaluable as a source of information respecting the sixteenth and early seventeenth centuries. Amongst the political characters alluded to in the satirical pieces of M. Raunié's collection is the Marquis d'Argenson, who held the important post of Minister for Foreign Affairs under Louis XV., and whose biography has lately been written by M. Zévort.

For the history of the Revolutionary epoch and of the last century I have also a few publications of varying importance to mention. The interesting memoirs of Prince Metternich and of Madame de Rémusat hold, of course, the most prominent place, but I must not forget the three volumes of biography devoted to Marshal Davout by his daughter, Madame de Blocquville, nor M. Jung's '*Bonaparte et son Temps*.' This latter work, taken up by an account of Napoleon's early career, is the result of careful investigations among the French archives, and is only the first instalment of what promises to be a valuable publication. M. Lanfrey's severe attack upon the *petit caporal* was sure, however well founded, to produce a reaction; M. Amédée Edmond Blanc has led the movement in a work meant to show the merits of the civil and administrative institutions of the first emperor. The library of memoirs edited by M. de Lescure receives a fresh addition in the shape of a handsome volume containing the autobiography of the Marquis de Ferrières; the correspondence of the well-known Greek scholar Coray is

full of interesting details on the Reign of Terror; and finally I have to mention the monographs of Dr. Robinet ('Le Procès des Dantonistes'); and M. Dubost ('Danton et la Politique Contemporaine') on one of the leading characters of the French Revolution. M. Caro's 'Fin du Dix-huitième Siècle' deals chiefly with literary characters and social sketches, but M. Wallon, taking up the work left unfinished by the late M. Mortimer-Ternaux, unfolds before us the appalling events which marked the rule of the Committee of Public Safety. On more recent times we have M. du Bled's rather one-sided history of Louis Philippe, and M. Thureau-Dangin's view of the connexion between Church and State during the era of the "July Government." The parliamentary speeches of M. Thiers and M. Gambetta bring us to contemporary events, and the year-book issued by M. Savary ('Histoire de l'Année 1879') is a very successful attempt to condense and arrange in a methodical and easy shape a great deal of useful information. Foreign history—I mean *foreign* from the French point of view—is represented chiefly by M. Fournier's scholarly life of Philip II., King of Spain, M. Albert du Boy's history of Catherine of Aragon, M. Louis Blanc's 'Dix Ans de l'Histoire d'Angleterre,' and Rousseau Saint-Hilaire's history of Spain, the last two volumes of which have been lately published. The duodecimo for which we are indebted to Madame de Witt ('M. Guizot dans sa Famille') is a fitting supplement to the illustrious statesman's memoirs; and M. Paul Lacroix, whose 'Récits de l'Histoire de France' remind me of Sir Walter Scott's 'Tales of a Grandfather,' has given some curious details of Madame de Krudener, the mystic *arcturienne* of the Holy Alliance. Illustrated works abound, as usual, with the return of the Christmas season (M. Marne's 'Saint Martin,' M. Charles Yriarte's 'Florence,' Madame de Witt's abridgment of Froissart's chronicles, &c.), and also publications of a less ambitious character, intended for schools, and written for the purpose either of vulgarizing the teachings of science (M. Hémond's 'Les Infiniment Petits'), or of relating in an attractive manner the life of great men ('Vie de Kléber,' 'Vie de Bayart,' by D'Aubigné). I have not forgotten the excellent series of memoirs and documents published by the Société de l'Histoire de France ('Gestes des Evêques de Cambrai,' 'Mémoires de Goulas,' &c.), the new edition of 'La France Protestante,' M. Charavay's elegant and tasteful reprints of curious documents, and the learned essays on various points of archaeology contributed by the pupils of the schools which the French Government maintains at Rome and Athens; but want of space obliges me to leave many items unnoticed, and to confine myself to a bare mention of the principal publications.

In the domains of imagination and fancy, on the other hand, there is very little of real importance to record, although I cannot observe any falling off in the way of quantity. M. Sardou's 'Daniel Rochat,' M. de Bornier's 'Noces d'Attila,' and M. Deroulède's 'La Moabite' have been the three dramatic events of the year. M. Zola's 'Roman Naturaliste' has fallen quite flat after the scandal of 'Nana,' nor is there much to be said in favour of the 'Soirées de Médan.' Henry Gréville ('La Cité Ménéral') and

MM. Erckmann-Chatrian ('Le Grandpère Lebigre,' 'Un Vieux de la Vieille') still hold their own in the first rank of contemporary novelists, and M. Victor Hugo does not allow us to forget that the immortal poet of the 'Feuilles d'Automne' has lost nothing of his vigour. Whilst he represents genius of the highest order, M. Alphonse Karr, his fellow soldier in the romanticist crusade, is still the embodiment of wit, humour, and strong common sense. The 'Livre de Bord,' M. Sainte-Beuve's correspondence (a supplement to which is now out), Alexandre Dumas's memoirs, and George Sand's 'Histoire de ma Vie,' will certainly remain the most interesting *pièces justificatives* relating to the literary history of France during our own time. The list of reprints would alone fill up a long article. It includes authors of the sixteenth century ('L'Heptameron,' by Marguerite de Valois), of the grand siècle (Molière, La Fontaine, La Bruyère), and of the present day (Paul Louis Courier, Chateaubriand, &c.). MM. Hachette's collection, "Les Grands Écrivains," is more than a reprint, as one can see by looking over the last two instalments (Molière, vol. v., and Cardinal de Retz, vol. v.), where a large number of illustrative documents have been introduced. M. François Victor Hugo's translation of Shakespeare has reached its thirteenth volume, and M. Déprez's literal rendering of Charles Lamb's essays will familiarize the French public with a writer till now very little known on the other side of the Channel.

GUSTAVE MASSON.

GERMANY.

GERMANY is the land where, as Goethe says, "every one reads." In no other country is the proportion of those who cannot read and write so small—scarcely a half per cent. And since, as the poet goes on to say, there are many who take a book in hand only

I'm lesend darüber ein zweites zu schreiben, the yearly increase of literary productivity, if not of literary excellence, gradually creates a flood of books which threatens to become a deluge.

Poetry and science, amusing literature and instructive reading, have like share therein. In both branches, as may be supposed, the modest contingent of works of real imagination or learning is overwhelmed by a mass of ephemeral and popular effusions.

Two notable contemporaries, both belonging to a literary period now almost extinct, have this year come before the public for the first time in collected editions of their poetical works. The one, George Büchner, long since dead, belonged to the band of youthful political enthusiasts whom the reign of terror that prevailed in Germany after the French revolution of July, and its echoes in Heine and at Frankfurt, drove to seek a refuge abroad, and either spend long weary years in exile, or find, like Büchner, an early grave. The other, Ludwig August Frankl, entered in 1880 his seventieth year, and is one of the few surviving representatives of the era of literary suppression, which down to 1848 weighed most heavily on the most lofty and earnest spirits in Germany, and especially in Austria under Metternich's rule. The censorship of those days forced poets

to take refuge from the effervescence of the present in the shadows of the past, or, like Rückert and Hammer-Purgstall, to forsake German themes in favour of the folk-lore of Persia or India or Turkey. George Büchner, the whilom Giessen student and *Burschenschafter*, lives in German literature as the author of the tragedy 'Julius von Tarent'; I. A. Leisewitz only through one work, 'Danton's Tod,' a play written in his twenty-second year. But the verdict of Lessing, "He has like a lioness brought only one cub into the world," may be applied to him. In tendency, as well as in poetical form, pathos of characterization, and fiery expression, 'Danton's Tod' resembles very closely 'The Robbers' of Schiller. Revolutionary heroism, however, appears to have passed from the romantic half-lights of the German student world and the Bohemian forests into the blood-red morning light of the historical revolution. Whether the foaming must of the youth who longed to pull down throne and altar would in riper years have cleared as Schiller's did, and become a noble wine enduring for centuries, is a point that the early death of the writer left for ever unsettled. A fragment of another ambitious drama found among the author's papers has been published for the first time by his editor, the novelist K. E. Franzos. It resembles its precursor in spirit and form. Ludwig August Frankl, like so many German writers since Heine and Boerne, a Jew by birth, in so far deserves a notable place among literary Hebrews that he has not only, like B. Auerbach, remained a Jew in creed, but has also celebrated Judaism in epic and lyric verse, as L. Kompert and K. E. Franzos have done in novels and tales. His poetical tale 'Der Primator,' a darkly coloured picture of Christian hatred of the Jews, is a remarkable supplement to Heine's enthralling fragment 'Der Rabbi von Bacharach.' His Eastern legends, proverbs, and pictures of travel deserve a place by the side of the gems with which Rückert, Hammer-Purgstall, and Bodenstedt have enriched German literature. On the other hand, his epics 'Colombo,' 'Don Juan d'Austria,' but especially the 'Habsburglied,' in spite of the smoothness of the language and the bold gorgeousness of the descriptions, bear the impress of the Metternich period and of the repressive system under which they saw the light, and which forced the poet to seek compensation in purity and neatness of expression for the lack of free ebullient life.

To the harvest of the past follows the sowing of the younger and youngest generations. Three poets who formerly, upon the lamentable failure of the first efforts after German unity in St. Paul's Church at Frankfurt, almost simultaneously stepped forward and proclaimed a return to the romantic days of knights and minstrels—Oscar v. Redwitz, Otto Roquette, and Julius Rodenberg—have again come together. Otto Roquette, the author of 'Waldmeisters Brautfahrt,' and Julius Rodenberg, the once youthful and sonorous singer, remain, in spite of the locks that meanwhile have grown grey, their own selves, that is, eternally youthful. The third, the writer of the maiden 'Amaranth,' once extolled as the revival of the Christian troubadour, who used to carry from drawing-room to drawing-room a lute suspended from an

asure band, has changed. In the history of the monk Odilo, who, in consequence of an inward spiritual strife, flies from the cloister and enters the life of the world, he has given a poetical account of his own conversion from being an Ultramontane and a foe of the Empire to being a Nationalist and a herald of the new Ghibelline Empire.

As there are aloeas that bloom but once, so there are poets who become and remain celebrated for one song if it passes into the mouths of the people. Of this kind was the amiable poet Julius Mosen, whose collected works have been published this year by his son with a memoir prefixed. Mosen's thoughtful epic 'Ahasuerus,' and also his vigorous tragedies 'Kaiser Otto III.' and 'Rienzi,' are forgotten by the German reading public; but 'Die letzten Zehn vom vierten Regiment' and the 'Lied von Andreas Hofer' are sung and will be sung—often without the author's name being known—so far as "die deutsche Zunge klingt," on both sides of the Atlantic, and are now to be found in every German song-book. The same may be said of the Prussian ex-Minister of Public Worship, Heinrich von Muehler, who has left an evil name behind him as a reactionary both in Church and State. His numerous poems collected this year are known to nobody, while his drinking song 'Grad aus dem Wirthshaus,' which dates from the golden period of the early *Burschenherrlichkeit*, has been for half a century trotted forth wherever "bemoste Häupter" and "alte Herren," after the good old fashion, swallowed incredible quantities of beer or wine.

The Dionysiac frenzy, translated from classical Greek to student German, has made the author of 'Gaudeamus' and of the ever thirsty "Junker von Rodenstein," Victor Scheffel, the pet of the drinking public, and the chosen model of the "fahrenden Poeten." Arthur Fitger, the poet of the "Fahrenden Leute," adopts in the collection he has published this year, 'Winternächte,' an earnest tone, as becomes the author of a work remarkable for its tendency and form, such as is his tragedy 'Die Hexe.' Julius Wolff, the author of the 'Wilder Jäger,' a piece which rapidly attained a great popularity, has followed it up with a 'Tannhäuser,' couched in a similarly romantic strain. Rudolf Baumbach, the most gifted of the many imitators of Scheffel, has, under the title of 'Frau Holde,' the German name of "Lady Venus" in the saga of his native Thuringia, enriched the poetical treasury of the German people with a poem which in its subject matter is a variation of the legend of 'Zlatorog,' which he published some years ago, but, from its spontaneity of tone and musical form, belongs to the few pearls of this year's literature.

Compared with this Bacchic tumult, the 'Lieder der Freude' of Siegfried Lipiner, which strive after depth, and the rather turgid as well as ambitious, but somewhat incomprehensible 'Weihgesänge' of the once impressionable Adolf v. Schack, seem to be inspired by Orpheus. But that, in spite of this mystic origin, not in secret darkness, but, according to the old saying, in wine is wisdom to be found, has been again gloriously shown by Fr. Bodenstedt in his newest collection of sayings, the lays and

aphorisms of Omar Chadjah, an undoubted relation of Mirza Schaffy of happy memory. The poet made a tour this year in the United States, and as a reader of his own verses gained the applause of all the German settlers in America. The latter do not content themselves with feting the poets and poetry of the Fatherland, but they begin, as the poems of the German-American Caspar Bats show, to write for themselves. The Germans of the Transatlantic republic thus tread the path which the Germans of republican Switzerland, to their honour and profit, have never quitted. In spite of centuries of political separation, the German citizens of Switzerland have formed, in a literary point of view, a section of the great German nation ever since the days of Salomon Gessner and Albrecht v. Haller. The current year, too, has produced a new German lyric poet of Swiss nationality, Rudolf Niggeler; and Ernst Heller's collection of 'Singers in Helvetia's Valleys' bears witness to the goodly group of German poets living in the land between the Rhine and the Alps, many of whom, such as the Byronic Ferdinand von Schmidt (of Berne), August Corrodi (of Winterthur), Alfred Hartmann (of Soleure), &c., have long been in good repute in Germany.

To the drama of this year belongs Arthur Fitger's tragedy 'Die Hexe,' not, indeed, by date of composition, but by date of representation. The author, a native of Lower Saxony, has taken his material, scene, and customs from the same powerful, original East Frisian race from which the remarkable dramatic sketcher of character, Heinrich Kruse, has derived the plot and characters of his play 'Die Gräfin.' Trifling circumstances, such as the recurrence of the same or slightly altered names, betray the fact that 'Die Gräfin' has not been without influence on Fitger's tragedy. On the other hand, the conception of the plot as well as the delineation of the characters and the curt, dramatic prose are original features. The heroine is a Frisian *châtelaine* who, under the guidance of a Jewish philosopher and after earnest study, has broken both with her religion and with all belief in a God, and thereby has not only earned the reputation of a heretic among the people, but has lost the lover of her youth, who has returned after a long absence, and, recoiling from the atheist, gives his heart to her younger and orthodox sister. Convinced that she is right, the heroine defies the deluded people and her once-loved sister, forces her faithless lover to follow her to the altar, and, breaking down at the threshold of the village church, declares before the excited multitude her disbelief in the Church's creed. She is besieged in her castle, and after she has, of her own free will, given up her lover and united him with her sister, she dies in the moment of deliverance under the knife of a fanatic Puritan, who regards the murder of the heretic as a duty pleasing to God. With great tact the author has fixed the date of his play for the time of the conclusion of the Treaty of Westphalia, and placed the scene on the borders of enlightened Holland, where Lutheran Frisians and Munster Catholics come in collision. Consequently he can account naturally for the influence of the Spinozistic philosopher, who has fled here from Amsterdam, as well as

for the common hostility of the Lutheran and Catholic peasantry—who are led by a zealous schoolmaster and an unfrocked Jesuit father, and in spite of differences of creed believe in one God—towards their foe, the heretic who abjures a God. The energy with which the poet has depicted the wild Frisian nature breaking out in his heroine when she perceives her sister's love for the bridegroom who has just been restored to her, and has made her, instead of spending herself sentimentally in weak emotion, stand upon her own good right with unshaken firmness, shows dramatic power. The organic construction of the action of the play, the generally effective closes of the acts, the picturesque setting of the drama, and especially the scenes before the church and in the burning castle, show a theatrical knowledge rare among German playwrights. Originality of idea, forcible and concise dialogue, and bold and sharply defined characterization, even in the subordinate parts, assure to the writer his place among living dramatists next to Ferdinand von Saar, the creator of the powerful figures of the Emperor Henry V. and of Pope Gregory VII. (in his double tragedy 'Heinrich IV.'), and Heinrich Kruse, the author of the 'Gräfin,' 'Brutus,' 'Moritz von Sachsen,' 'Rosamunde,' 'König Erich von Schweden,' and the tragedy brought out this year, 'Der Verbannte,' who in their turn do not disown their indebtedness on the one side to H. v. Kleist, on the other to the "kraftgenialen" dramatists (Grabbe, Hebbel, &c.). In the latter there is this peculiarity: that the action, which, according to the father of the laws of poetry, is the first requisite in a drama, "its soul," is with them the second, and that the delineation of character, which, according to Aristotle, is the second requisite, is with them the first. The action, which, according to Aristotle, not only may be more philosophical than the history itself, but ought to be more so, is copied from the history as faithfully as possible, and the delineation of the characters is worked out upon the leading outlines with minute care; on the other hand, the organic construction and the limits of dramatic propriety are not unfrequently disregarded. But neither here nor elsewhere has Kruse gone so far as the author of 'Rosamunde' is represented to have gone by the mistranslation of an expression in my last year's review of German literature. The passage ran: "The queen is made to surrender herself to a servant before the eyes of the spectators." Nothing of the kind occurs in the drama. The true sense was: "The queen made a servant believe that she has surrendered herself to him before spectators." Probably the predominance of the narrative vein which runs through the situations of Kruse's dramas, sharply chiselled as they are as pictures of character, may account for the fact that, with the exception of his 'Countess,' which has succeeded in getting a footing on the German stage, none of his other plays has found its way on to the boards; as a poet this is doing him great injustice. The same narrative vein is met with in his last work, which gives a representation of the history of the well-known Danish minister Count Korfits Ulfeld, and of his ambitious wife Leonora Christina, a princess of royal blood. The piece is drawn care-

fully from the life, according to the memoirs of the Countess Ulfeld, and is rich in admirable scenes and details of character. The dénouement is true to history; the banished man meets his death in a lonely skiff among the reeds of the Rhine; but such a solution is decidedly weak as the catastrophe of a tragedy. An earlier drama by the same author, 'König Erich,' depicted the tragic fate of the Swedish "peasant-king," the eldest son of Gustavus Vasa, who chose a girl of humble origin to share his throne, and who died in a state of madness, ruined by the hatred of his younger brothers and the jealousy of the aristocracy. This drama has this year found a pendant in a play of the same name by Josef Weilen, which by the side of Kruse's richly coloured picture of character has the appearance of a highly finished water-colour. In the "mad" but not ignoble king—who is as reckless in his love as in his hate, who prefers the Swedish peasant girl Karin to the maiden Queen of England, who raises his own hand against the rebellious aristocracy and strikes them down by a bloody command, who loses his reason at the sight of the blood which was thus unwisely but not undeservedly spilt, and who receives the poisoned cup from the hand of the very rebel brother whom he had generously pardoned—we have an eminently tragic character. His conduct on the throne and his sufferings in prison remind one somewhat of Shakspeare's Richard II. Kruse allows us to see Erich's bloody deeds without any disguise, but contrives to give them a softening counterpoise by describing the tenderness of his love and his generosity towards his brother. Weilen, on the other hand, endeavours to bring the king nearer to us as a human being by making him lose his reason before the end of the play, and thus causing his fall and murderous actions to ensue without his being actually burdened by the guilt of bloodshed. Weilen's Erich is more deeply affecting but also more feminine, Kruse's more tragic but manlier. In his description of the growth of Erich's madness and its sudden outburst Weilen has been highly successful. Adolf Wilbrandt, in his tragedy of 'Robert Kerr,' is not so successful in the motives he introduces to account for the gradual transition and sudden change from honest frankness and love of truth to falsehood, deceit, treachery, and assassination. The history of the favourite of James I. of England who was raised to the rank of Duke of Somerset, and who, at the instigation of his wife, causes his friend and benefactor Overbury to be cast into the Tower and treacherously murdered, has been made use of by the poet as a means of depicting the character of a thoroughly upright and truthful young man, who, through his love for his wife (a second Lady Macbeth), allows himself to be led into committing a most foul breach of friendship. The opening of the piece—the meeting between the young Scotchman and the truth-loving king in the temple of truth which the latter has built, and the courtship of Frances—is most graceful and captivating. The portrait of James is a cabinet picture; the sudden change in the hero remains a psychological enigma; and the attempt to reconcile us to the husband and wife, in the face of death, by their mutual love for each

other, proves vain, owing to the moral disgust aroused in us by their cowardly as well as treacherous behaviour. Whereas in this tragedy the point turns upon a common species of crime, which ought rather to have been brought before a law court than before a theatrical public, in Ferdinand von Saar's 'Tempesta,' as in Lessing's 'Emilia Galotti,' the point turns upon a "shadow," a "nothing," which, through the jealousy of the husband or the over-sensitiveness of her conscience, takes the impress of tragic guilt. "Tempesta" is the name given to the Dutch painter of sea-pieces Molyns, to characterize his stormy disposition. Upon an unfounded suspicion that his wife has given ear to whisperings of love from his aristocratic friend and host, he falls into a state of frenzy and murders his innocent wife, to free her from temptation. As Emilia Galotti, who cannot answer for herself, beseeches her father to take her life, Giovanna prays her husband to send her to a distance. The finely conceived motive and the rhythmical prose, which at times has a true poetic ring in it, are a sort of reminiscence of Lessing; yet the meagre plot and the want of episodic actions and figures make the otherwise important work appear too much like a mere dramatic sketch. The latest dramatic work of Martin Greif, the eminent lyric poet, bears the stamp of being an historical piece written for some special occasion. Its title is 'Prinz Eugen,' and it depicts in glowing colours the triumph of that "Prince Eugene, the noble knight," who in the national ballad is celebrated as the conqueror of the Turks, over his detractors and enemies at the imperial court at Vienna. Another piece, called 'Das Dokument,' from the pen of the lyric poetess Wilhelmina, Countess Wickenburg-Almásy (whose husband, Albrecht, Count Wickenburg, has this year published a very successful translation of Tennyson's 'Harold' into German), has for its subject a romantic occurrence in the annals of the Byzantine Empire, which the author has handled in a very graceful manner. It relates the story of the love of the politic Empress Eudocia for her military commander Romanus, who was condemned to death as a rebel, but whom she raised from the prison to the throne as her husband. This last piece, like Saar's 'Tempesta,' has not yet been brought before the footlights. The ingenious writer of fairy tales, Von Pützlitz, has given us a reminiscence of the Iffland family in his 'Rolf Bernd'; the humorous satirist Paul Lindau a serious "tendency piece" in his 'Gräfin Lea,' a somewhat late variation of the well-nigh antiquated theme of *métamorphose* and Jewish emancipation; and A. L'Arronge, the genial-hearted *Völkedichter*, a sentimental comedy called 'Haus Lonei.' The first two have won a rather doubtful success, the last-mentioned approval somewhat undeserved. Hamerling's 'Lord Lucifer,' which is written in the form of a dialogue, and is called by the author a comedy, is garnished with wearisome philosophical problems and grotesque traits of character; the hero is a splenetic lord, and the plot is borrowed from a well-known occurrence in the life of the once famous lady painter Angelica Kauffmann.

The new novels present us with familiar names. The gates of Freytag's hall of

'Ancestors' have finally closed this year. Auerbach, Spielhagen, Ebers, and others have contented themselves with works of smaller size. Auerbach's 'Brigitta' is a simple but powerful delineation of peasant life in Swabia, in dealing with which his is a master hand. Spielhagen's 'Qui si sana' takes as its title the comforting words from an inscription over the door of an hospitable inn in the island of Capri, and is a love story that is tragic in its ending. The renowned Egyptologist has added another volume to his archaeological pictures from the country of the Pharaohs in a simple story, entitled 'Die Schwestern,' from the days of the first Ptolemy; in this novel the principal figures are two charming Greek sisters who serve in the temple of Serapis and a philosophical recluse. Ferdinand Meyer, the author of the historical novel 'Georg Jenatsch,' gives us in his last novel, 'Der Heilige,' the biography of the politic minister of Henry II. of England and the subsequent martyr of the Romish Church, Thomas à Becket. It is written in a simple, archaic style, with some romantic additions, and is narrated by an honest Swiss countryman, whose fate has cast him upon the shores of the British Isles, and who, as a skilful archer, is made one of the king's body-guard, and thus becomes mixed up with the tragic death of the Chancellor. Alexander Schindler, a romanticist of rather late date, whose mediæval tale, 'Schelm von Bergen,' enveloped in a "moon-illuminated, magic night," exhibited such sharp polemical features, has this year published a tale entitled 'Die Goldschmieds Kinder,' which is adorned with all the charms description can give of German and Italian middle-class life in the days of the Reformation and the Renaissance. Theodor Storm, the Meissener of the German style of novel-writing, has again, in his 'Söhne des Senators,' given us a cabinet picture of North Albingian middle-class life, attractive in the smallest of frames, owing to its accurate delineation of character and truth to nature. Of the latest style of French romance we have an echo in Rudolf Lindau's 'Aus der guten Gesellschaft,' which is marked by the photographic accuracy of its descriptions; also in Theodor Fontane's finely spun tale, 'L'Adultera,' descriptive of middle-class life in Berlin, in which he gives an undisguised psychological exposure of social aberrations. Heinrich Laube, a veteran in the field of literature, has once more ventured upon its slippery ground with a three-volume novel, 'Die Boekminger,' the hero of which is a descendant of the philosophical shoemaker Jacob Boehme of Gölitz, who as a student becomes involved in the raid against the demagogues in Germany in the third decade of the present century. Friedrich Uhl, who originally showed talent for describing scenery, but has in his latest works exhibited a decided turn for well-conceived artistico-historical narratives, has come forward with an historical novel, 'Die Botschafterin,' from the days of the last kings of Poland; Rudolf von Gottschall, the publicist and literary historian, with a social romance, 'Das Goldene Kalb,' the materials for which are taken from the latest exhibitions of the financial fever. Wilbrandt also, the productive dramatist, and Franzos, the drastic delineator of semi-Asiatic peasant life, have both con-

tributed to this year's literature, the former issuing a good-natured romance depicting artist life, called 'Meister Amor,' and the latter a Polish pendant to H. von Kleist's classic novel 'Michael Kohlhaas,' the title of which is 'Ein Kampf um's Recht,' and, like the first mentioned, gives the story of an honest fanatic who is driven to help himself by crime when justice is denied him. Among the writers of smaller novels during the past year I may here mention the clever novelist Marie von Ebner-Eschenbach, who has likewise published some hundred 'Aphorismen,' which in part are finely drawn; her 'Lotti die Uhrmacherin' is a carefully finished delineation of character, which appeared in that excellent periodical *Die Deutsche Rundschau*; also Paul Heyse's profound and pessimistic idyl 'Die Keelin,' which appeared in Lindau's journal *Nord und Süd*. These two works are both gems of their different kinds.

In the same way as a romance resembles real life, many a life resembles a romance. An inferior actor in a suburban Berlin theatre did not receive at his cradle the promise that he would one day become the intimate friend of a king and the military confidant of the greatest drill-sergeant of his day, the Czar Nicholas. "Hofrath" Louis Schneider's autobiography (in which, in his vanity, he throws as much light upon himself as possible) is worth reading as a contribution to the history of his day and of life at the Prussian and Russian courts. The author, a born courtier and flatterer, was reader to King Frederic William IV., and a favourite of the Czar, who invited him to his manoeuvres in order to have his (the civilian's) opinion respecting the demeanour and uniforms of his troops, and also induced him, who was more Russian in his feelings than a born Russian, to supply confidential reports about the Prussian court and state, and about his royal brother-in-law, "the poet." What a contrast between the merry-maker who stoops voluntarily to become an informant, and the inspired artistic spirit whose political enthusiasm drew him away from the thoughtful peacefulness of his studio, and led him to become the head of the provisional government of his native Saxony during the insurrection of May, 1849, in Dresden! The architect of the Dresden Theatre and of the Zurich Polytechnicum, the reviver of the antique polychromy, and the author of the classic work on 'Style'—the late Gottfried Semper—has found a loving biographer in his son, Hans Semper; but the many-sidedness of the father's extraordinary nature has not been by any means exhausted by him. Besides this work, we have the biographies of the Swiss poet Albrecht von Haller, by Adolf Frey; that of the Chancellor von Wachter, the celebrated professor of law, by his equally famous pupil, Prof. Bernhard Windscheid; and that of Benedikt Waldeck, the German politician and leader of the Liberal party in the Prussian Parliament, from the pen of his no less well-known political friend H. B. Oppenheim. The well-nigh forgotten author of the didactic poem 'Die Alpen' (Von Haller) has had the honour done him of being, as a didactic poet, called Schiller's prototype, in whose poems we may find numerous echoes of his predecessor, who had himself studied

medicine. Further, a new biography of Goethe, by the industrious H. Duentzer, and a pamphlet by Bielschowsky, on Friederike Brion of Seesenheim, have also come to light, without exactly bringing much light with them. On the other hand, in Pirazzi's 'Aus Offenbach's Vergangenheit,' and in L. Geiger's 'Goethe-Jahrbuch,' as well as in the correspondence of the La Roche family, there have appeared recently some hitherto unknown letters of the poet and of his mother, the "Frau Rath," to the family André and their relative, Rahel d'Orville. In the above-mentioned 'Jahrbuch' the life of the "child" Bettina v. Arnim has been lovingly portrayed by her son-in-law, Hermann Grimm, and the able literary historian, Wilhelm Scherer, has presented new points of view respecting unfinished and enigmatical poems of the great master, e.g., 'Pandora' and 'Satyros.' From the pen of the last-named ingenious literary historian there is also appearing (in parts) a 'Deutsche Literaturgeschichte,' which is almost the only learned book on this subject that is free from the pedantic dust of the school-room, and, in spite of many bold and venturesome assertions, develops a clear and unprejudiced picture of the beginnings of German literature. As Scherer himself belongs to the school of the fathers of German literary history—the brothers Jacob and Wilhelm Grimm—we have in Otto Brahm, the author of some interesting studies on German plays of chivalry (an outcome of Goethe's 'Götz von Berlichingen'), a disciple of Scherer's school. A pleasing and characteristic picture of the above-named two brothers has been revived in the publication by Wendeler of a long series of their letters to Von Meusebach, the eccentric but learned bibliophil and collector of books, a figure *à la* Hoffmann. The latter has awakened from a well-deserved literary death-sleep a spur-clattering dramatist belonging to the days of Götz, Count Töring Seefeld. The reviving fondness for the artistic and literary productions of bygone times has called forth a flood of works upon the one still existing remnant of the mediæval style of drama, the Oberammergau Passion Play, among others those of Ed. Devrient and Aug. Hartmann. There has also been published the earliest existing text of the Passion Play, from an Augsburg MS. of the year 1662 from the monastery of SS. Afra and Ulrich. The history of art always goes hand in hand with the history of literature. In addition to the comprehensive works of Jac. von Falke, 'Costumengeschichte der Culturvölker,' and Starke, 'Systematik und Geschichte der Archæologie der Kunst,' as also the artistico-historical publications of numerous societies of art and archæology, we have treatises of smaller size, but valuable in substance, such as Ernst Förster's praiseworthy 'Farnesina Studien,' Lermolief's (a *nom de plume* of Morelli, the Senator of the Italian kingdom) 'Werke Italienischer Meister in den Gallerien von Dresden, Berlin, und München,' and likewise the small but excellent 'Katechismus der Kunstgeschichte,' by Bruno Bucher. The comprehensive collective work 'Kunst und Künstler,' by R. Dohme—a richly illustrated collection of, in part, most carefully written biographies of artists, among which A. Springer's 'Rafael

und Michelangelo' must rank first—is about coming to an end. Ernst Guhl's praiseworthy collection of 'Künstlerbriefe' has been enriched by a new volume. Alfred von Wurzbach, editor of the 'Goldene Bibel,' a splendid edition of the New Testament which is richly adorned with pictures by the most eminent artists of every age and school, without this being exactly an advantage to the internal harmony of the book, has translated Houbraeken's 'Schowburg,' the Dutch Vasari, into German, and added a critical commentary to it. The study of the history of art has been on the increase in Germany during the last few years, and has been greatly encouraged by the Austrian Museum for Art and Industry in Vienna (in imitation of the South Kensington Museum in London), most admirably managed by Eitelberger, Falke, Bucher, and others. These artistic and scientific efforts have for more than sixteen years had a centre for discussion in Lützow's illustrated *Zeitschrift für bildende Kunst*, which periodical has for some time past been followed by Janitschek's *Repertorium für Kunstgeschichte*. Alfred Woltmann, one of the most active champions of the *Kunstwissenschaft*, which has only during the last few decades taken root in Germany, died before his time last year.

To the large publications connected with the excavations that have been carried on by Conze and others, at the expense of the Austrian Government, in the island of Samothrace, where considerable remains of foundations of the temples of the ancient Cabiri have been brought to light, another volume was added this year, which is the last of the series. Respecting the much more important discoveries in Olympia and Pergamus, which the German Government have been making, the public have as yet received only preliminary reports. The "Trojan War" which for more than ten years has been carried on between Schliemann, the digger of the treasures of Priam, and the professors of Greek in Germany, has through Schliemann's last work, 'Ilios,' now taken a turn which may lead to peace. Schliemann, who has on his side eminent men such as Virchow and others, still maintains that he has in the hill of Hissarlik, ten mètres below the surface, found a burned city with a gateway towards the west as well as a treasure of gold; but he no longer declares this town to be Troy, the gate to be the Scæan Gate, or the treasure that of the king "skilled in hurling the lance." Glaucus has exchanged his golden armour for brazen mail.

The love of wandering shown by the old Teutons is still displayed in their descendants. The *Romereise* of the German emperors have nowadays assumed the form of a *Culturkampf*; but the journeys to Rome of German artists, patrons of art, and poets have not ceased with Carstens, Winkelmann, and Goethe. Wilh. Rossmann's letters from Southern Italy prove that even after Gregorovius and Stahr one may give an account of unseen things on "the shores of the Cyclops and Sirens." Another book by the same author, called "gastfahrten" to Rome and the monasteries of Mount Athos, which is devoted more to religious than to artistic objects, shows that as a Protestant "visitor" one acquires a sharp eye for the peculiarities of the Catholic and

Orthodox Greek Churches. The "old diplomatist" who has published the impressions of his travels in Persia and Turkey under the phil-Hellenic name of "Charikles" was evidently enticed to the East by the "black spot" of the Eastern Question. The danger that within a short time the mysterious people of the future who herd around the Kremlin, with its hundred towers, might establish their sovereignty upon the ruins of that faith which built the Alhambra, may have induced the thoughtful and intellectual traveller Max Nordau to write his instructive and graphic account of travel, 'Vom Kreml zur Alhambra'; Pigge's book carries the reader to Africa; Lauth, the learned and caustic Egyptologist, perhaps intends his 'Bilder aus Aegyptens Vorzeit' to be a supplement to G. Ebers's splendid but almost too poetic work, 'Aegypten'; this latter, again, has its pendant in Emil Schlagintweit's 'Indien in Wort und Bild'; the author is a member of the celebrated family of Asiatic travellers. A book that marks an epoch, by another member of this family, 'Reisen in Indien und Hochasien,' by Hermann v. Schlagintweit, has just been brought to a close by a fourth volume. The highland of Europe, Tyrol, the stronghold of faith—which by the number of its monasteries and the piety of its inhabitants reminds one of Tibet—has found unholy, but all the more active, patrons in the good-natured satirist L. Stenb, who writes 'Aus Tyrol,' and also in J. F. Lentner, with his 'Aus Tyrol und Oberbayern'; the last-mentioned author has again appeared before the public after having for long been undeservedly forgotten.

History belongs to geography as time to space. An epoch-making work worthy to take its place by the side of those of Ranke, Mommsen, Sybel, Droysen, &c., has not appeared this year, although the historical libraries, such as the 'Geschichte in Einzeldarstellungen' of Oncken, and the quondam Heeren-Ukert series of histories of individual kingdoms and countries, have been actively carried on. Historical monographs and memoirs therefore come to the front. Notable among the first class are a tasteful lecture of Felix Dahn on 'Die Alemannenschlacht bei Strassburg'; a tractate on Herzog Albrecht von Brandenburg-Preussen and his court preacher Funke, known by his tragic end under the charge of treason, by U. Albert Hase, a son of the Church historian of that name, who was styled the Lutheran Pope; and an account, derived from the State archives of Berlin and Vienna, of the relations between Austria and Prussia before and after the accession of Joseph II., by G. Wolf. The last-named brochure is a sign of the historical interest which the centenary of Joseph's accession excited in that ruler's life. The second half of the eighteenth century saw Plato's wish fulfilled—to be sure, not in the sense that, as he desired, the philosophers became rulers, but in that that the rulers, male and female, were philosophers. Frederick the Great, Catherine II., and the Emperor Joseph formed a philosophical triad. Of these enlightened despots, all German born, Frederick was the sharpest, Catherine the most *spirituelle*, and Joseph undoubtedly the noblest. His despotism, as An. Grün has said of him, was like that of the day, whose sun will not endure night and mist near it. Every step

he took as ruler of his dominions was an advance against inherited circumstances and ills, although, as his keen-sighted rival Frederick remarked, he often took the second step before the first, and therefore, towards the close of his unfortunately short life, he was forced to retrace many steps. The ruler who first granted toleration in his Catholic states to Protestants and Jews, dissolved countless monasteries, and resisted the pretensions of the Papacy, whose memory is consequently considered accursed by the Ultramontanes, has shared the lot of the saints. Round his person a cycle of legends has formed among the people. The Bohemian peasants, whom he had freed from serfdom, would not, years after his decease, believe that he was dead; they thought that his and their foes hold him prisoner somewhere. The consequence is that he has found only enemies or blind admirers. A history of Joseph, such as Arneth has written of Maria Theresa, has yet to be composed. Collections of materials and anecdotes, such as those of Hermann, Wendrinski, &c., in spite of the abundance of their contents, do not deserve the name of histories—a title which, on the other hand, is fully merited by the thoroughgoing and tasteful 'Culturbilder aus Oesterreich,' written by Adam Wolf on the model of the classical German 'Culturbilder' of G. Freytag, and also by the similar 'Culturbilder aus Bohmen' of J. Svatk. An interesting picture of civilization is given by Adolf Streckfuss in his 'Funfhundert Jahre Berliner Geschichte,' which traces the development of the "Metropolis of Intelligence" from the fishing hamlet of Altköln on the Spree—where even towards the end of the seventeenth century the courtiers at the court of the Great Elector went to his highness's palace on stilts, on account of the mire—to the cosmopolitan capital of the empire, where, instead of junkers of the Mark, crowned heads and dukes flock to the emperor's court.

The brilliant period of the new era has also found its critics. Herr v. Treitschke will not be the only person to call Bruno Bauer's 'Zur Orientierung über die Bismarck'sche Aera' a bitter, bad pamphlet. The solitary adherent of the Hegelian State absolutism, which paved the way for the Caesarism of to-day, subjects the latter and its foremost champion to a criticism the pitiless tone of which might be envied by the apostles of "la revanche" on the other side of the Rhine. The Napoleonic Imperium and the new German Empire are to him the beginning of secular, as the Vatican Council is the beginning of spiritual, Caesarism. The foreign policy of the Chancellor, *vis-à-vis* Napoleon III. and Gortschakoff, appears to him a second edition of the policy of Frederick William II. of Prussia in relation to the French Republic and the partition of Poland. The internal policy of Bismarck seems to him to consist in leading the domestic parties against one another, and, when they have served his purpose, reducing them to a passive condition. People and popular representation worn out, the power of initiative of the whole nation in all branches of industrial industry, science, and art, and that of the Parliament in legislation, hampered, the master himself sinks into ever-increasing

irritability, ill temper, debility! This and other lectures will, however, hardly deprive the "Enchanter of Varzin" of the enjoyment of his afternoon pipe.

Absolutism in philosophy, as Bruno Bauer's example proves, has been followed by Nihilism in criticism; the return to Kant, which has of late been the principal feature of German philosophy, has had for consequence a new critique of human cognition. While English philosophy, under the influence of Comte, strives to extend itself into an encyclopædia of all human knowledge, German philosophy, as a general rule, places itself at the point where English stood about Locke's time. Positivists like Dühring, mystics like Hartmann, and "criticists" of the school of Lange, the author of the 'History of Materialism,' like Liebmann, Vaihinger, and others, strive with one another for the mastery among the publications of the year. Gustav Biedermann's three volumes on the 'Philosophie als Begriffswissenschaft' stand out as an anachronism in their endeavour to construct, after the example of Hegel, the whole sum of human knowledge on the plan of a trichotomic system of self-division. The author who first became known by an exposition of the philosophical ideas contained in Humboldt's 'Cosmos' makes the concept of life the foundation of his philosophy, and nature and spirit are designated by him its equally legitimate modes of being and phenomenon. The knowledge of these two makes the science of nature and spirit; the knowledge of life, on the contrary, the wisdom of life, in which three divisions the content of philosophy exhausts itself, according to this author. Here is a complete system. The 'Logik' of Lotze, certainly the most distinguished of the German philosophers of the present day, which has just reached a second edition, is the first part of a system of which the 'Metaphysik,' which was published last year, forms the completion, and, like the deservedly esteemed 'Mikrokosmos' of the same author, its bases approach the 'Monadology' of Leibnitz. Eduard v. Hartmann, in his much-discussed tractate upon 'Die Selbstsetzung des Christenthums,' furnishes proof of the crisis in which Christianity is involved by a caustic critique of the latest orthodox and mediating theology, which, like the expositions of dogma by Pfleiderer and Lipsius, stands on the shoulders of Schleiermacher. Hartmann's opponent, Julius Bahnen—whose philosophy, like that of the Unconscious, rests on the principles of Schopenhauer, but defines the "Ding an sich" of Schopenhauer, the Will, pluralistically, and not, as Hartmann does, monistically—has in his 'Real-dialektik' expounded an original *spiritual* paradoxical system, according to which the Tragic is the law of the world, and, in opposition to Hegel's logical optimism, the anti-logical only really exists. A 'Geschichte der Psychologie,' by H. Siebeck; the second volume of Windelband's 'Geschichte der Philosophie'; and a second edition, enlarged to twice the original size, of Thilo's short 'Geschichte der Philosophie,' have appeared. R. Eucken has made a successful attempt in his 'Festschrift,' 'Ueber Bilder und Gleichnisse in der Philosophie,' to justify the devil's sarcastic remark that where thoughts fail words take their place.

Not less than five collections of popular scientific lectures appear in Germany. Notabilities like Helmholtz, Zeller, and others do not think it beneath their dignity to deliver popular lectures. An organization extending over all Germany has set on foot public lectures in all the larger German towns—a proof that among the nation of thinkers, even in the new era, and not in Goethe's days merely, "every one reads" and almost every one writes, and also every one is willing to listen and almost every one to teach.

ROBERT ZIMMERMANN.

HOLLAND.

If I were to choose a motto, it would be "The air is full of farewells for the dying." I do not remember a year in which so many of our literary men have been taken from us as in the twelve months which have elapsed since my last review.

I ought to have recorded last year the death of Van Zeggelen, a popular writer of comic verses, who sacrificed real talents to the applause of a certain class of readers, asking before all things to be amused. His talent lay another way. The serious poems he wrote prove him to have been a serious man at bottom, who discovered in an evil hour that he could easily write comic verse and gain popularity by it. It is impossible not to regret that he had not strength enough to resist the temptation. Another very popular author, Cremer, has died in the course of 1880. His popularity is well deserved. Like Dickens, whom he resembled in more points than one, he tried in most of his books to remedy some social evil, or, if that were beyond his power, he strove to open the eyes of the public to the "something rotten" in society or the State. It was he who gave the first impulse, by his 'Fabriekskinderen,' to the passing of the law which limits children's labour. In 'Anna Rooze' he exposed the injustice of the system of subjecting supposed criminals to imprisonment for months sometimes before their trial. The tendency of his books is laudable, but, considered as works of art, his larger works are all but failures. His real masterpieces are his village tales, most of which are written in the Guelder dialect, which gave them a peculiar charm when read by himself, or rather half acted, in a way which also savoured of Dickens. 'Monte Carlo,' a short sketch of life at Monaco, contains the simple story of two people brought to the brink of ruin by the husband's gambling, but saved in time by his repentance. This little tale has been published since Cremer's death, and is considered as a keepsake by the many friends who loved him for his amiable character even more than they admired him for his talents. In this year died also Dr. Wapp, who has made himself known by his 'Reis naar Rome' ('Journey to Rome'), by his translations of Lamartine, and by what he wrote about the life and manners of Bilderdyk, our master poet of this age, whom he knew and honoured from his youth. In Dr. Eelco Verwys and Mr. P. Leendertz Wz. we lose two untiring workers in the field of our ancient literature and philology. The former published the 'Wapen Martyna,' the masterpieces of Maerlant, the father of our didactic school in the thirteenth century; and to Mr. Leendertz is due the publication of 'Der Minnen

Loep' ('The Course of True Love'), the works of Van Hildegabersberch, and, best of all, a chronological edition of the poems of Hooft (1561-1647), the writer of the sweetest and most exquisite love songs in the language. In March of this year died Mr. de Jonge, who has written 'De Opkomst van het Ned. Gezag in O. Indië' ('The Rise of the Authority of the Dutch in the East Indies'), a book full of information. He left it unfinished, but it will be continued by Mr. Robidé van der Aa. The last thing De Jonge penned was a good essay on Louise de Coligny. To him we owe also the reorganization of the museum in the Mauritshuis, at the Hague. A few weeks ago we lost in Dr. B. ter Haar a man to whom Holland is under great obligations. He compiled a popular history of the Church, but as a poet he ranked among the best of his contemporaries. There have been many among the living and the dead more fertile and more versatile than he, but you have only to open any of his books to feel he was a poet. Among his best pieces were 'Joannes en Theogenes,' the 'St. Paul's Rock,' the verses on Elvire's birthday, and that little gem, 'Huibert en Klaartje.'

But though we regret the friends we have just lost, we do not forget the illustrious dead of former centuries. There has been a Bellamy exhibition this year; the five hundredth anniversary of Thomas à Kempis's birth was kept in August; next year we shall celebrate the three hundredth anniversary of Hooft's birth; and thanks to the untiring efforts of Van Vloten, Elizabeth Wolff will have her monument. In an essay bearing her name he has paid a just tribute to her memory. This notable woman lived and wrote in the last century and the first years of ours. In her youth, and during her married life, she wrote much prose and poetry by herself, and in after years with her friend Agatha Deken. They wrote novels in the form of Richardson's, but so truly original, so full of genuine feeling and common sense, in such graphic and idiomatic Dutch, that we must consider it a good omen that their books find more readers every day. But one greater than any of these has had a tribute paid to his memory this year: Spinoza's statue has been erected in the Hague. The ceremony of the uncovering of the beautiful statue, executed by a young French artist, Frédéric Hoxamer, was simple, as befitted a man who was simple and unassuming in all things. In a beautiful speech Van Vloten sketched him as the master mind who taught that philosophy ought to be speculation on life, not on death, and as preparing the coming of age of mankind ("Spinoza, de blyde boodschapper der mondige menschheid"). The *Spectator* dedicated an entire number to the ceremony and to Spinoza.

Geddes's book on Johan de Witt has been translated by Mr. van Deventer, who has enhanced the value of the book for us by adding the accounts of the States-General and the States of Holland as they are to be found in the registers. Dr. van Vloten has published the second volume of 'Het Nederlandsch Kluchtspel' ('Dutch Farces'), and a long-looked-for edition of Maerlant's 'Merlin,' after the single manuscript that is known to exist. Mr. Kolléwyn has written in German a dissertation on the influence of

our Dutch dramatists on Gryphius and the Germans. Dr. Burgerdyk, of whose translation of Shakspeare's sonnets I spoke last year, published in the *Gids* of August a fine translation of 'Prometheus' in Æschylus's own metres, so far as they could be imitated in a modern language. Mr. Voormaa's translation of the 'Iliad,' which I mentioned the year before last, is finished now.

Of original poetry of a superior kind there is none. A nice little volume of Honigh's poems and another of Miss Stratenus—that is all. Some of Mr. Honigh's songs are full of true feeling, and to my mind far superior to his translation of the legend of Beatrijs. Beets is all but silent. I do not think he has written anything this year except a sweet little poem on the birth of our princess royal; the same event has called forth a strange production by Mr. Brouwers. By the christening of the young princess, whom he supposes to have been baptized with water from the sacred river Jordan, he is reminded of John the Baptist, who used that water to baptize his disciples. Vondel wrote an epic poem on John the Baptist more than 200 years ago; and now Mr. Brouwers dramatizes that epic, inserts a great number of the elder poet's lines, connects the different scenes with some very good verses of his own, and dedicates the tragedy to the young princess and her guardian angel. This association of ideas, which to Mr. Brouwers appears quite natural, seems to me rather far-fetched.

Of one of his own stirring novels Schimmel has made a drama, 'De Kat van den Tower' ('The Cat of the Tower'), and Mulder has changed his amusing little story, 'Uit den tyd, dat ik nog een lief vera maakte' ('From the Days I used to make Charming Poems'), into a rather mediocre play, inferior to his political comedy 'De Kiesvereeninging te Stellendyk' ('The Political Club at Stellendyk'). Brunijs, who writes such amusing books, choosing sailors and soldiers for his chief characters, has published a novel, 'Alice,' in which the improbabilities of Alice's circumstances and fate are redeemed by the noble characters of the captain and his mate. Mrs. van Westreene has surpassed herself in 'Philip's Eerzucht' ('Philip's Ambition'). In itself it is a phenomenon that a lady who has for years enjoyed a reputation as a translator of good novels should successfully enter the lists as a novel-writer, at a time when nobody expected anything of the kind. The lady who uses the pseudonym of Van Walcheren, and who is known as the author of 'Penserosa,' has written a nice book this year, 'Zyne Zuster' ('His Sister'), in which the plot is weak, but the characters well drawn, especially that of the sister. Dr. ten Brink's 'De Familie Muller-Belmonte,' too, is distinguished by good character painting. Jan Holland in 'Koningsdroom' ('A King's Dream') gives us in his own sarcastic style a long-drawn *bouade* on some old and some very modern abuses of our social system. Our great novelist, Mrs. Boesboom Toussaint, has surprised us with a novel, 'Raimond de Schrypwerker' ('The Joiner'), which proves again that her mind is as young as ever and her vigour undiminished.

At the end of last month there appeared

a novel from Mr. Voamaer. His name is well known to foreign readers by his study on Rembrandt. The novel is called 'Amazon,' and is written in his fluent, graceful style. The heroine is called so because, having suffered all the miseries of an ill-assorted marriage, she has resolved, after her husband's death, to tear all tender feeling from her heart, and never to love or to yield to a man's love again. Though a perfect woman, nobly planned, and full of high feelings, I think she is not heroic enough for an Amazon, and yields pretty soon. The man who wins her love is a painter, who reminds me every now and then of a great artist living in England, but of Dutch birth. The characters of the old gentleman always studying and quoting Ovid and the poor cripple Salviati are very amiable and attractive; but the greatest charms of the book are its style, the interesting conversations on sculpture, painting, and poetry, and the Italian atmosphere that seems to pervade all its descriptions of scenery, and which gives an air of reality to the whole book.

Though there is something indescribably sad in the thought that there are so many from whose fingers the pen has dropped for good, there is consolation in the belief that others will rise in their places.

E. VAN CAMPEN.

HUNGARY.

THE comparison is prosaic, still it is true that the literature of 1880 has, like the harvest, been a middling crop, inferior not only in quantity but also in quality to that of 1879. Perhaps the most striking thing I have to mention is a splendid translation into Hungarian of the comedies of Aristophanes by our greatest living poet, J. Arany, to whom we also owe a version of the tragedies of Sophocles. In neither has the form nor the matter of the Greek poet suffered, for all the beauties and attraction of the original have been faithfully preserved in the translation. Next to Arany I may mention M. Jókai, the untiring and still brilliant novelist, who is no stranger to the novel-reading public in England, and whose last work, 'Aazonyt kiser, istent kiser,' gives a good picture of the Nihilist movements in Hungary. It is, however, a great pity that M. Jókai should busy himself with politics, for in consequence he does not always bestow upon his writings the necessary care and finish. If politics are a hindrance to M. Jókai, so is the official life to M. Charles Szász, who has produced only a few trifles, unless I except a well-written notice of the late Mr. G. H. Lewes, in which that English man of letters, who was a member of our Academy, is spoken of with the respect due to the rare qualities which distinguished the biographer of Goethe. A writer belonging to the younger generation, M. Gregory Csiky, has been much talked of in consequence of two comedies he has published this year, of which one is called 'A Proletárok' ('The Proletarians'), and the other 'Mukanyi.' In both the abuses and faults of Hungarian social life are ridiculed in a most merciless way, but, I must add, at the same time with a cleverness that justifies the applause which the plays have earned. Among dramatic compositions I may mention further 'Rolandné'

('Madame Roland'), a tragedy by M. G. Szász, in which the author has given ample proof of his power of character painting and of sublimity of diction. Amongst the novels of the current year, 'Edmund Párbaja' ('Edmund's Duel'), by Cornel Abrányi, has been much talked about, and it is indeed a well-told story, containing many careful descriptions of character. A similar judgment may be passed on E. Kazár's 'A Semmi ha valamivé lesz' ('The Nobody if he becomes a Somebody'), and on A. Balázs's 'Tarka Képek' ('Motley Pictures'). The last-named author excels in short humorous sketches, but his longer tales generally lack smoothness.

The writing of memoirs is decidedly on the increase. Mr. Pulasky, who occupies the foremost place in this branch of letters, has this year published the second volume of his 'Életem és Korom' ('My Life and my Age'), and it is superfluous to remark that his sparkling style, his lively and sometimes humorous manner of relating the stirring episodes of a life rich in incident, and the highly interesting topics he treats—the present volume contains the story of our war of independence in 1848—are fitted to give to our reading public a high notion of the literature of memoirs, so much cultivated in your country. Speaking of England, I cannot omit to mention that the part of Mr. Pulasky's book relating to London, where he was sent as a representative of Hungary by M. Kossuth, fully deserves to be translated into English, as it would highly interest the British public to know something about the relations between the Hungarian revolution and the late Lord Palmerston. Memoirs have also been published by M. Frankenburg, which deal mainly with Hungarian literary matters, and by Count Alexander Teleky, a man well known in England, who gives the contents of his diary in a kaleidoscopic form, without any affectation of literary skill. Still, his book is attractive. It is much like the account a private soldier gives of the exploits of his regiment.

A word will suffice for our poetry. Messrs. J. Lóvay and John Vajda have both published collections of their verse. M. Vajda particularly deserves attention. He is a most original man, he has a great command of passion, his imagination is powerful, and his language of a truly classic type.

My remarks on *belles-lettres* will apply also to the historical publications of the past year. The most important book is M. Kossuth's 'Irataim az Emigrációból' ('Memories of my Exile'), the style and contents of which the English public knows by this time through the English translation. The work has naturally created a great sensation in Hungary, where the author still enjoys the unbounded veneration of his countrymen.

Among strictly scientific publications the foremost place must be allotted to M. F. Pesty's 'Az eltűnt Régi Varmegyék' ('The old Vanished Counties'), a work based upon long study and profound investigations. From it we learn that Hungary, now divided into fifty-two counties, consisted formerly of seventy-two. This change in the political divisions of the country could be only traced after an assiduous scrutiny among the archives, and careful criticism of data was im-

peratively needed. A similar spirit prevails in Prof. Wenzel's 'Magyarország Bányászati és Kertészeti Története' ('Critical History of Mining in Hungary'), the learned professor being also the best expounder of the mining law of Hungary, and in Dr. T. Pauler's 'History of the Buda-Pesth University,' which was published on the occasion of the centenary celebrated this year. M. Thaly, the historiographer of the Rákoczy period, has published a thick volume on the life and deeds of Ladislaus Ocskay, who may be called a simple *condottiere*, and of whom very little was known even in his own country. It may be said that this restless spirit was not worth the pains taken by his biographer; but if Motley deemed it worth while publishing two big volumes upon the history of the United Netherlands from the death of William the Silent to the Synod of Dort, why should we not write about Ocskay? These are the chief historical publications of the year, but, in order to make the list as complete as possible, I must add Prof. R. Torma's 'Repertorium ad Literaturam Decis Archaeologicam et Epigraphicam,' one of the greatest and most valuable collections of material with which our literature has been enriched in 1880. Besides, allow me to say that, owing to the exertions of Prof. Torma, the ruins of a Roman amphitheatre have been discovered in the precincts of the old Aquincum. The excavations are proving fruitful, and will certainly attract the attention of archaeologists.

Of course there have been sundry minor publications and detached papers relating to history; I may further add that the history of art is beginning to give signs of life under the auspices of the learned Prof. Henszelmann. M. V. Myskovsky's 'Medieval Artistic Monuments of Bártfa' is worth mentioning, and so are some contributions by M. Charles Pulasky, the son of the autobiographer. Here, as in many other branches of our national culture, we are still collecting material and preparing for work; but there are unmistakable signs of progress in every department of science, and this could hardly be said fifteen years ago. The Hungarian Natural Philosophical Society is particularly flourishing, and the number of its regular subscribing members amounts to 4,000. The object of the said society, to diffuse a knowledge of science, is attained by the publication partly of original books and partly of translations of important French, English, and German works. Geographical discoveries have also begun quite recently to interest Hungarian men of science, and the travels of Count B. Széchenyi to the Kuku-Nor and Eastern Thibet, although he failed to reach Lhasa, will undoubtedly throw new light upon those little-known parts of Asia. In particular the geological investigations, which were entrusted to M. Lóczy, promise to fill up a gap.

Last but not least come the works of our philologists, who—partly busy in investigating the ancient grammatical forms of the Magyar tongue, partly also in the comparative study of the related Finn-Ugrian languages—have shown some signs of activity. Prof. Budenz has brought to a conclusion the 'Comparative Dictionary' of which I spoke in my previous reports, and I hope to review it in the columns of this paper. M. Szilády has published 'Pelsőrt Élete és

Munkái ('The Life and Works of Pelbart'), a book in which the place of Pelbartus de Temesvár, a famous schoolman and author of the 'Catharine Legend in the Literature of the World,' is discussed with learning and critical judgment. Of a particular value is Prof. Simonyi's treatise 'A Magyar Költészek,' to which the Academy has deservedly awarded a prize.

There may have been some contributions to the various branches of literature which have escaped my attention, but the omissions can scarcely be of great importance, and I may conclude with my introductory remark, that taken altogether the annual literary harvest must be called meagre.

H. VAMDEY.

ITALY.

In Italy twenty years ago we had several celebrated authors, though there was then no general Italian literary movement. Now we hear complaints respecting a dearth of such classic books as then made our land famous. The fact is we are now harder to please, and much less given to admiring. The number of workers is ten times as great as it used to be. Owing to competition, we have every day in the market what used to appear once a year as a great event. I have been myself astonished on finishing my 'Dizionario degli Scrittori Contemporanei,' to find that the Italian writers of whom I could obtain notices amounted by themselves to almost two thousand, and I am persuaded that another thousand about whom I could not procure information deserved to be included in such a dictionary. An army of three thousand writers, most of them busy, in a country which is just reviving, seems to me a considerable fact. I know that there are critics in England disposed to blame us for excessive complaisance towards ourselves; they think that ours is a fault common to the Latin races, and deem it a proof of childishness and inferiority. But there is no disputing facts, and they seem to me to tell in favour of our country. Naturally three thousand make a crowd, and in a crowd it is hard to excite attention and not to be confounded with it. This is the reason why many books are now overlooked that forty years ago would have made a sensation in Italy.

In regno cecorum monoculus est rex.

Now we all have our eyes open, and we are all able to discover our imperfections. The most formidable criticism always comes from colleagues and pupils; the number of colleagues and pupils has increased enormously; books are perhaps selling more largely in Italy, but they are less hired, and, above all, people are less in a hurry to crown the writers with an undying laurel wreath. There is less polish of style, but more natural writing; there is perhaps less imagination, but there is more good sense, much more critical judgment. What Italy seems to have lost in talent she has certainly gained in knowledge. We have, perhaps, less originality than formerly, but we are more like other men who pass for being highly civilized. Perhaps at starting there has been some feeling of the way. Some fancied they could be independent of foreigners and thought only of traditions of the past; others were seized with a rage for imitating strangers and wished to become

learned in the German fashion in a single day; others wandered in empty space. Now the excessive imitation of the Germans is at an end, and in proportion as they feel their strength, Italians assert their rights as a nation in art, science, in everything. This is excess in the other direction. Yet I have hopes that presently an equipoise may be established, and that the feeling for harmony characteristic of our race will find quite naturally a *modus vivendi* for Italian thought in face of the universal progress. While I am writing these lines I learn that a young Tuscan philosopher and man of letters, Prof. Giacomo Barzellotti, is about to deliver a lecture at the Circolo Filologico at Florence on the actual aptitude of Italian culture. It is a pity that all writing Young Italy cannot hear him. I know the ideas of Prof. Barzellotti on the subject, and I am persuaded that he will be listened to with profit. In any case, I mention his name because it may persuade those who like to rail at our chauvinism that in the home of the fine arts there are artists in criticism, and Signor Barzellotti is an example of it at Florence, as M. Gnoli is at Rome, M. Zumbini at Naples, and M. Bersezio at Turin. There are many more brilliant and eloquent critics. But in all of these there is more seeking after effect than truth—too much personality. The details are sometimes good, but the general effect is exaggeration. Individualism, in spite of political unity, is too powerful in Italy, and only the sentiment of the ideal can raise the Italian artist above his own personality and make him generalize his work.

But the ideal has become a bore. It is false, it is old. So our writers think. To be true we must be atheists, republicans, socialists, nihilists. These theories, formerly whispered, are now preached aloud. I do not see yet the beginning of the end. I fear worse things are in store for us. Still I have confidence in the future, and I am sure that both in Italy and France there will be a reconciliation with reason and good sense. I need not trouble myself with the names of the innovators, and I shall mention only the chief workers of the year with whose writings I am acquainted. I know I shall omit a great many in a rapid sketch, but I do not aim at a catalogue or bibliography of Italian literature. I only wish to indicate some of the books of the year to which my attention has been drawn.

Among books of a higher class may be first mentioned the Year-book of Italian Literature, soon to be published by Barbera of Florence, a work compiled by two promising young Tuscan scholars, Guido Biagi and Guido Mazzoni, in which will be found many details that here must be passed over. The former has begun a new collection of rare and inedited Italian books, to be published by Sansoni of Florence, with an annotated edition of the 'Novellino,' to which he has prefixed an exhaustive introduction. Guido Mazzoni has already given us a volume of elegant verse, besides translations of Meleager's epigrams, and three essays on the works of Prof. Cesarotti, whose life and character he intends to describe in a monograph of importance. He is a pupil of Prof. D'Ancona, who has just republished his best essays under the title of 'Studi di Critica e Storia Letteraria.'

We expect soon to see a book of much interest as regards the history of our popular Italian theatre—'Scenari Inediti della Commedia dell'Arte,' by Prof. Bartoli. This book will contain some twenty sketches of comedies as improvised by the strolling players of old times. That independent critic Gaetano Trezza has reprinted, under the title 'Nuovi Studi Critici,' his essays, of which the main characteristic is scepticism based upon positivist philosophy. A Calabrian professor, Giuseppe De Leonardi, gives us the poetry of spiritualism in his lively book 'L'Arte e la Vita dello Spirito.' Prof. Jacopo Ferrazzi, author of the 'Enciclopedia Dantesca,' has published this year an interesting book—'Studi Biografici-Critici-Bibliografici sopra Torquato Tasso.' In the *Nuova Antologia* of the year we have already read the letters of A. Manzoni addressed to his friend Fauriel, and now Luigi Venturi, of Florence, brings out an excellent critique of Manzoni's tragedies and lyrical poems. A good memoir of the poet may be found in the 'Scritti Biografici' of Prof. Prina.

Among other biographical and historical books that should be named is Prof. Ottolenghi's interesting memoir of Luigi Provana del Sabbione, a precursor of the liberal movement in Piedmont. With some considerable additions Carlo Cocchetti has republished his book, 'Il Movimento Intellettuale nella Provincia di Brescia dai Tempi Antichi ai Nostri.' The Sicilian philosopher Vincenzo Di Giovanni has published a work entitled 'Severino Boezio, Filosofo, e i suoi Imitatori.' An enlarged edition of Prof. A. Valdarnini's monograph on Francis Bacon has lately appeared. In 'Dante e la Statistica delle Lingue' the Deputy Filippo Mariotti endeavours to show the causes of that harmony of style which pervades the 'Divina Commedia.' A book to be studied by all lovers of Tuscan Italian is 'Delizie del Parlare Toscano,' by Giambattista Giuliani, the illustrious commentator on Dante. His collection of Sicilian proverbs has been completed lately by Giuseppe Pitri; and his eminent coadjutor Salvatore Salomone-Marino has collected in one volume the interesting 'Leggende Popolari Siciliane.' The sixty popular Tuscan stories lately published by Gherardo Nerucci have all been collected in his native village, Montale. Prof. S. Prato of Spoleto has just illustrated in an elaborate essay four hundred popular tales of Leghorn and their variations. To his collection of songs in the dialect of Bova in Calabria the editor, A. Pellegrini, has added an introduction and a useful glossary. Here may be named a 'Vocabolario dell'Uso Abruzzese,' to which the compiler, Gennaro Finamore, has prefixed a sort of grammar of the dialect. Prof. Napoleone Caix has produced a useful linguistic book, 'Le Origini della Lingua Poetica Italiana: Principi di Grammatica Storica Italiana.' Another book of the class is the 'Vulgare Illustre dal Secolo VII. fino a Dante,' by the Venetian philologist Andrea Gloria. Prof. L. Sailer has prepared for the use of young students an 'Introduzione allo Studio della Letteratura.' The Nestor of Italian Latinists, Prof. Vallauri, has collected in one volume all his Latin inscriptions, to which Prof. Berrini has prefixed a study of their style. Antonio Spoto, a Sicilian priest, has given proofs of astonishingly patient

labour by translating into Latin hexameters the poem 'I Lombardi alla Prima Crociata,' by Tommaso Grossi, and has also translated into Latin a poem on Adèle de Bourgogne, by Prince Giuseppe De Spuches. The prince, an elegant poet, has this year published a new edition of his translation of Euripides. Among the learned books of the year is a critical and historical monograph on Epimenides of Crete by Giuseppe Barone. An important catalogue of the Hebrew manuscripts preserved in the University Library of Turin has been edited by Prof. Bernardino Peyron. A catalogue of the Roman coins belonging to the second half of the third century has been learnedly prepared by a young archaeologist, Luigi Adriano Milani. Of the translation of Plato undertaken by Ruggiero Bonghi, already the 'Euthyphro' and the 'Apology of Socrates' have appeared, enriched with commentaries which add largely to the value of the translation.

Turning to historical works, I have to notice a conscientious study by Prof. Giuseppe Morosi, 'Intorno al Motivo dell' Abdicazione dell' Imperatore Diocleziano.' 'La Storia di Venezia nella Vita Privata,' an interesting work, full of anecdotes, has won a prize offered by the Institute of Venice. Connoisseurs of faience will read with interest a book written by Carlo Malagola, 'Memorie Storiche sulle Maioliche di Faenza'; and for the history of Flemish art it will be well to consult A. Bertolotti's 'Artisti Belgi ed Olandesi a Roma nei Secoli XVI. e XVII.' To our library of voyages and travels Giovanni Pellegrini has added his book, 'Otto Mesi nel Gran Ciocco'; and the traveller Pellegrino Matteucci has given us his 'Viaggio in Abissinia,' the same intrepid traveller who has just returned with Prince Borghese from a journey of exploration. Geography and ethnology applied to politics have furnished Prof. Bruniati with an opportunity for writing a most conscientious book showing the greatest competence and singular good sense in all questions relating to the partition of Turkey. This book is called 'Gli Credi della Turchia.' Paolo Lioty, poet and naturalist, in his pleasant book 'In Montagna,' gives descriptions that may tempt Alpine climbers, and they may also like 'Aria di Monti,' by Giuseppe Corona. Children will find an amusing Italian guide in 'Il Viaggio di Giannettino,' by "Collodi" (the *nom de plume* of C. Lorenzini), a humorous and pleasant writer; while for Naples and its environs a lively guide has been supplied by Signora Cesira Pozzolini Siciliani. Her husband, the well-known professor at Bologna, gives us this year another educational work—his 'Massimi Problemi nella Pedagogia Moderna.' The Institute of Lombardy has lately awarded a prize to a book written by Prof. Morelli—an essay on 'Suicide.' A 'Storia e Teoria Generale della Statistica' has been published by Prof. A. Gabaglio, and two books by Senator Rossi on social economy, 'Perché una Legge?' (on the question of employing children's labour) and an essay entitled 'Del Credito Popolare.' Prof. Albert Errera has written two important essays on primary education, industrial, professional, and commercial, in Belgium. The Senator Louis Zini has written eloquent letters on 'The Government of the Left.' Prof. Capello has edited 'La Logica,' a work left unpublished by G. M.

Bertini. A long lost 'Cantica' by Giacomo Leopardi has been edited by Zanino Volta. Leopardi has also been the subject of several, probably too many, articles. A. Ranieri, the friend of Leopardi, has been very communicative—too communicative, perhaps—in publishing an account of his own intimate converse with the poet in a book styled 'Sette Anni di Sodalizio con Giacomo Leopardi.'

My article would be long were I to merely mention all the novels and volumes of verse which have come under my notice this year. Of the former I may name 'Il Roccolo di Sant' Alipio,' by A. Caccianiga; 'Vita dei Campi,' by G. Verga; 'Nella Lotta,' by E. Castelnovo; and 'Prime Battaglie, Villa Eugenia,' by "Cordelia." Among the second are 'Sermoni,' by T. Massarani; 'In Solitudine,' by T. Cannizzaro; 'Amore e Dolore,' by M. A. Canini; 'Poesie Minime,' by L. Pinelli; 'Il Femminile Eterno,' by David Levi; a volume by "Ausonio Liberto" (G. Levantini-Pieroni); and the 'Liriche di A. Petrosi,' translated by P. E. Bolla. Among the translations of Italian books published abroad this year I may mention one by Salvatore Farina, issued by Hachette at Paris.

Is this all? I think not. Is it worth signing this meagre enumeration of the titles of Italian books? I am still less inclined to think that. Yet, since the indulgence of the readers of the *Athenæum* encourages me, I sign. If I cannot mention here all the names of my countrymen, it is not my fault. In the course of ten years I believe I have mentioned a great many, if all are put together. People in Italy will not suppose me prejudiced; on the other hand, Englishmen will see that in these ten years Italian literature has not been the insignificant thing they imagined it to be, perhaps, before the *Athenæum* commenced these annual summaries.

ANGELO DE GUBERNATIS.

NORWAY.

ABOUT a generation ago the lyrical form of expression was that most in favour among the best Norwegian writers. All Norse poets then were lyrists, and their chief masterpieces were of the lyric order. This was true in the most opposite directions, in Wergeland as in Welhaven, in Jørgen Moe no less than in A. Munch.

Now it is altogether otherwise. The lyric has ceased to be the favourite; it is even treated as the child of the bondswoman. It would almost seem as though the singing vein were exhausted in our literature. Henrik Ibsen, who in his youth poured songs in profusion out of his horn of plenty, has for the last ten years confined his attention strictly to the drama, which, indeed, has always formed the chief part of his repertory; and Bjørnstjerne Bjørnson, who twenty years ago was an excellent lyricist, seems now to have lost both the power and the will. The new edition of his 'Digte og Sange,' which appeared last spring, shows this in a very striking manner. Besides the poems to be found in the issue of 1870, the edition of 1880 contains a small number of a later date, and most of these are singularly sterile in feeling and tame in expression. Only one of our younger authors has sought to win popularity as a lyricist.

This is Kristofer Randers, whose second volume of poems, a series of erotic reflections, has just appeared under the title of 'Vaarbrud.' His verses are easy and correct, but too imitative to allow us to see much of his own individuality.

It is, therefore, not the lyric, but the drama and the novel, to which we must turn to see what is best in the recent literature of Norway; and these two forms of imaginative work have made great progress of late.

About twenty years ago a pastoral *névêlé* was the thing most admired in Scandinavia, just as in Germany at the beginning of the century. From the complicated life of towns people turned to the pleasures of solitude, from the culture of the present to the simplicity of the past. The Norse peasant, who pursues his sequestered labours with an utter indifference to the strife of cities, was the hero of the moment, and to his glorification Bjørnson dedicated his famous pastoral idyll, whilst Ibsen in his historical dramas magnified the primitive life and manners of his ancestors. To these writers succeeded their contemporary, but follower, Jonas Lie, who in his first and best books painted the stormy life of fisher-folk, pilots, and mariners on the Norse sea-coast.

During the last decade, however, the Norwegian writers have left these idyllic themes, and have given themselves to the relations produced by modern cultivated life. Ibsen was the first to abandon history, and, after a polemical period of transition, exclusively to dedicate himself to the service of modern drama. Bjørnson followed his example, and now only writes plays of to-day. Lastly, and with least success, Jonas Lie has undergone the same change. His novels 'Thomas Roes' and 'Adam Schrøder' are both taken from modern life, and in his drama, published a month or two ago, 'Grabows Kat,' he has attempted to follow his two more illustrious colleagues. The hero of the piece is a clever young painter, who cannot concentrate his talent on his art, and whose first love, an attachment to his master's daughter, inspires him with the necessary determination to study. He produces a work so fine that he is rewarded with the hand of his sweetheart, after the father, in a fit of irritation, has destroyed the picture. The idea of the piece is not particularly new, and our age, as Georg Brandes has said, does not look upon genius as an inspired idler, but as an inspired worker. Moreover, the drama has technical shortcomings, and may, in connexion with his recent novels, be taken as proof that Jonas Lie does not possess the peculiar gift needful for excellence in these modern themes. In his latest work, a story called 'Rutland,' which has just appeared, he has, however, left this path, and gone back to the field in which he won his early laurels. The main figure, which gives name to this novel, is an old North Sea brigantine. On account of its age and weakness it is degraded to the rank of sloop, and as such carries on a coasting trade in Norway. It is old enough and crazy enough for Mr. Plimsoll to style it a coffin, but the captain and his wife, who always accompanies him, are so quaint and fresh a couple that life seems very agreeable on board the old Rutland. The construction of the plot, as always with Jonas Lie, is rather weak, but the attention of the reader is fascinated and

retained by a whole series of bright and vivacious studies of life on board and on shore. A healthy and refreshing sea-breeze seems to blow through the book, which proves that the author has happily rediscovered the true bent of his genius.

The young author Alexander Kjelland has produced another charming work in his novel 'Garman & Worse,' which sketches life in one of the large towns of the west coast of Norway. Yet this novel also is weakly constructed so far as the story goes. The helplessness of the writer is as comic and pathetic as the *naïveté* of a mediæval painter. His characters stand all on the same level, and are distributed through the story without any unity in composition. In other words, the author lacks perspective, and his talent merely enables him to present us with a series of masterly fragments. Herr Kjelland made his *début* as a novelist two years ago with a little collection of novelettes, which charmed the public with their delicacy and fineness of touch. This year he has published a second collection of novelettes, which, however, unfortunately are much less interesting than the former. Kjelland has also attempted dramatic work in publishing last autumn a volume called 'For Scenen,' containing two *proverbes* and a comedy in two acts. The *proverbes* alone have been publicly performed. The interesting and promising qualities which these dramatic pieces undoubtedly display are injured by a lack of experience and knowledge of stage requirements.

An elderly lady, Maren Vinesen, has published in her 'In Drammen Seventy Years Ago' an agreeable and chatty sketch of life in the town of that name. Another aged author, Maria Colban, in her new story 'Cleopatra,' has drawn a picture of manners among the old Italian aristocracy. From Italy also Johan Paulsen has taken the material for several stories, which he has collected under the title of 'Langt fra Norge,' and for a longer novel, 'Margherita,' in which he shows himself an imitator of Emile Zola, but without the genius of his prototype. The old poet Andreas Munch, too, has taken from Italian history the subject of an historical poem, 'Pave og Reformator,' the hero of which is the pious Pope Adrian VI., who vainly attempted to prop the sinking Church in the sixteenth century. Kristian Glaseren has published a new novel, 'En Fremmed.'

In the historical literature of the year should be mentioned first and foremost the opening volume of Prof. O. Rygh's 'Norske Oldsager ordnede og forklarede,' a work of great importance in archaeology. A very important and interesting contribution to the history of archaic art has been made by Prof. L. Dietrichson in his 'Christusbilledet,' an investigation of the origin and development of the typical portrait of Christ. Prof. P. O. Schjøtt has published a treatise on Athens before the time of Solon. Dr. Yngvar Nielsen one on the constitution of the Norse State Council, and Yngvald Undset a work on the archaeology of the Bronze Age.

The anxiously awaited work of Prof. Sophus Bugge on the influence of Hebrew and Greco-Roman religion on the Scandinavian legends of gods and heroes is now passing through the press. In the first

volume of his book the author will treat the myths of Balder and of Yggdrasil. The Icelandic form of the Balder myth is, in the opinion of the learned author, modified by the story of the death of Christ, whilst that preserved by Saxo bears more relation to the story of Achilles. Prof. Bugge gives reasons for his belief that Balder was unknown among the Germans. In the Yggdrasil myth he sees references to the cross of Christ, which is identified with the Tree of Life. In the opinion of Prof. Bugge the myth was introduced during the Viking period by sailors who met with the Christian legends in the British Isles.

HENRIK JÆGER.

POLAND.

My review this year will again begin most appropriately with a report of what has been done in the domain of historical literature. The most important work that has appeared is certainly the first volume of 'The Four Years' Imperial Parliament' (1788-1791), by Valerian Kalinka, a clergyman. It may be called a thoroughly classic work, and, taken as a whole, worthy the pen of a Macaulay, although it undoubtedly shows some trace of the pessimistic tendency which is at present so prevalent among Polish historians. The book treats of one of the most important points in the past history of Poland, *i.e.*, the period in which the nation, seeing its political existence threatened, endeavoured to save itself by internal reforms. The Four Years' Parliament, as is well known, ended with the proclamation of the so-called constitution of May 3rd (1791), which may be regarded as a spiritual legacy of the old Poland to the future. The publication of the literary remains of Jul. Bartoszewicz has been continued throughout the past year, and four new volumes have appeared. Two young men, Tud. Wojciechowski and Lud. Kubala, have come forward as excellent historians: the former in a treatise on 'The Polish Annals from the Tenth to the Fifteenth Century,' more particularly as a trustworthy and well-informed investigator; the latter in his 'Historical Sketches,' as a powerful writer of history. Dr. Anton J. (whose real name is Dr. Rolle) has published 'Three Historical Narratives' and 'The Castles of Podolia,' the latter of which has just reached a second edition; this author is distinguished for his popular and attractive style of writing. Jos. Szujewski, an able professor at the Cracow University, who is looked upon as the leader of the so-called Cracow school of history, has produced a 'History of Poland' in twelve books. Among the monographs must be mentioned those by Ossolin'ski, the Grand Treasurer of the Crown; by Klem. Kantechi; those on the Electorate of the House of Jagellon, by Count Kasimir Stadnichi; and the 'History of the United Church,' by a clergyman, Edw. Likowski. Among the works which illustrate, and will serve as a source for inquiring into, the immediate past, and particularly into the revolutionary movements in Poland, may be mentioned Sig. Milkowski's 'Galicia and the East,' and the 'Memoirs of General Ant. Jezioranski' (1848-1863), one of the most prominent figures in the insurrection of 1863. Other works on historical subjects have been issued by Fr. Pickosinski, Wlad.

Wislocki, Fr. Kulczycki, and Kaa. Waliszewski; the latter two have, moreover, taken as their subject the times of John III., in anticipation of the 200th anniversary of the release of Vienna by this king, which is to be celebrated in 1883.

Almost the only writer of lyrics during the late troubled times is Adam Asnyk. Last year there appeared the third volume of his poems, and, like the two previous volumes, they are distinguished by their exquisite form and graceful vein of melancholy. By his side I must also mention two gifted ladies, Marie Bartus and M. Konopnicka, and the anonymous author of a collection of poems which were published in Cracow under the title of 'Iwur: a Game of Chess,' &c. When I further add that F. Falenski has, with great artistic skill, made a complete translation of Petrarch into the Polish language, and that Prof. Popiel has published a new translation of Homer's *Iliad*, I have mentioned all the more notable works in this branch of literature.

In the drama the first place must be assigned to Count Alexander Fredro, who died two years ago. There have recently been published thirteen volumes of his works, which, among other things, contain sixteen comedies. The half of these have now been published for the first time as his literary remains; his earlier comedies, however, will retain their position of pre-eminence. Fredro is called the Molière of Poland, and most justly so. He has not, indeed, written a 'Tartuffe,' but, owing to his inexhaustible flow of humour and his pregnant delineations of character, he will always rank among the first of writers of comedy. E. Iubowski's comedy, 'The Court of Honour,' was performed in Warsaw with great applause, and was specially praised as a successful gallery of different types of character. A piece that likewise enjoyed great popularity was Wlad. Anczyk's 'The Peasants' Emigration,' which is directed against the ever-increasing desire shown by the Galician peasantry to emigrate (especially to America). Another popular piece of the same genus is the work of an actor in Cracow, Galasiewicz, and has as its title 'The Devil's Bench.' Sig. Sarnecki, the well-known writer of comedies, has published three of his earlier plays in one volume, and others will no doubt follow. Among the historical dramas I must mention Vinz. Rapacki's 'Pro Honore Domus'; Julian von Poradow's 'The Countess Goryalawa'; and from the pen of Bron. Grabowski, whose favourite subjects are taken from Slavonic life, we have 'The Son of the Margrave' and 'The Prince Marks.' I should perhaps also mention that translations have been made of three of the tragedies of Euripides, 'Medea' (by St. Grabowski), 'Alcestis,' and 'Andromache' (by S. Wedlewski).

Jos. Ign. Krazewski, whose name has become so widely known throughout the whole civilized world since last year's jubilee, has not been resting upon his well-earned laurels. During the past year his pen has more particularly been devoted to his cycle of historical romances, the object of which is to illustrate the whole history of Poland in a poetical form. The last of these romances, 'Cracow in the Days of King Ladislaus Lokietek,' already brings us up to the fourteenth century, and is the

twelfth of the series. A work by the same author entitled 'The Troubled Spirits' (two volumes) is a faithful picture of the times, and will certainly be regarded as one of the best productions of this excellent writer. An author who has suddenly entered the front ranks of literature is a young man named Sienkiewicz (whose *nom de plume* is "Litwos"). The three volumes containing his novels and letters (from America, Rome, and Paris show him to possess decided and original talent as well as warmth of feeling. The most humorous of Polish writers, Joh. Lam, who invariably makes political satire the background of his delineations, has published a new novel, 'The Wonderful Career'; and another humourist, Al. Wilczynski, who excels in his knowledge of the life and customs of the aristocracy of his country, has given us a work called 'The Mission of the Familia.' Val. Przyborowski has been unusually active during the past year, for within this period he has published four historical novels. Stan. Grudziński has a large circle of readers for his 'Tales of the Ukraine,' and so likewise has Jos. Rogozz for his three new novels, more particularly 'The Dreamers.'

In the other departments of literature I have still to mention Prof. Anton Malecki's 'Comparative Historical Grammar of the Polish Language' (two volumes), which, in spite of some adverse criticism, must be acknowledged to be a most valuable book; also, a 'Sanskrit Grammar,' by Naw. Malinowski, a priest and scholar; Oskar Kolberg's ethnographical publication, 'The People' (i.e., the Poles), of which the thirteenth volume has just appeared; 'The Jubilee Book,' written in honour of Kraszewski, which contains his biography and criticisms of his works by more than twenty different writers; further, the 'Geographical Lexicon of Poland,' which was commenced in Warsaw; and lastly the *Corn*, a publication with illustrations of the same kind as the French *Paris-Murcie*, and written with a similar purpose.

ADAM BELCİKOWSKI.

PORTUGAL.

THE year 1880 has been one of the most prolific in the annals of Portuguese literature, and the festivals connected with the tercentenary of Camoens thoroughly roused the national spirit. On all sides there were given lectures and historical readings connected with the sixteenth century, treating of the life and deeds of the author of the 'Lusiads' and of the part taken by Portugal in the development of European civilization. Every one who could use pen, pencil, or brush gladly contributed to this popular expression of devotion to the embodiment of our greatest national glory. The 10th of July will ever remain in the history of the Portuguese people as the date upon which the national conscience unanimously vibrated to the stimulus of a profound emotion. I will not dwell upon the grandeur of the *festes* in every part of the Portuguese territory; they exceeded all expectations. From the tercentenary of Camoens are dated many important foundations, such as the Association of Portuguese Writers and Journalists; also several editions, more or less valuable and ornamental, of the 'Lusiads,' and many poems and critical and historical studies on the life and writings of the poet,

which of themselves form a vast collection, and which the Camonians have religiously gathered together. On the occasion of the tercentenary of Camoens there were published two bibliographies of all the editions of the 'Lusiads,' also enumerating the translations and the essays on the poet, both Portuguese and foreign. The 'Bibliographia Camoniana,' organized by Senhor Theophilo Braga, was published at the cost of Dr. Antonio Augusto de Carvalho Monteiro, and was gratuitously offered to all the public libraries of Europe, as well as to all men of letters noted for their appreciation of the literature of Portugal. This edition is certainly a magnificent one, and does honour to our press. Dr. Carvalho Monteiro fully comprehended the value of this homage to the memory of Camoens, and it may be said that without his assistance and stimulus this biographical work would not have been undertaken. The 'Bibliographia Camoniana' is formed after the mode of Ferrazzi in his bibliographies of Dante and of Petrarch. During the celebration of the tercentenary in Oporto there was also published another 'Bibliographia Camoniana,' compiled by Joaquim de Vasconcellos. These two works exhaust the subject, and the extent of their contents proves the vastness of the Camonian literature.

Among the poems dedicated to Camoens the principal are 'A Fome de Camoens,' by Gomes Leal, in *stanzas rima*, which displays some marks of inspiration; 'Catherina de Athayde,' by Macedo Papança, a poem which was recited before the members of the University of Coimbra; and the 'Lira Camoniana,' by Teixeira Bastos, which has a philosophical undercurrent. Thomaz Ribeiro, Alexandre da Conceição, Jayme Segur, in short, nearly all the chief Portuguese poets, celebrated the genius of Camoens. There was represented a drama, in five acts, called 'Camoens,' and written expressly for the tercentenary by Cypriano Jardim. The drama may be called ultra-historic, and consequently it seems dull when acted, but nevertheless it was found worthy of eighteen representations.

The Academician Senhor Latino Coelho, who amongst us is noted for the excellence and purity of his style, published the opening volume of a series to be called "A Galeria de Varões Ilustres de Portugal." It consists of a biographical study of Luiz de Camoens; the book is remarkable for want of knowledge of the subject, and especially of the critical works published during the last twenty years. The Viscount de Juromenha advertises an analysis of this work, which, to tell the truth, is unworthy of the fame of its author.

Mr. Robert Ffrench Duff published a new English translation of the 'Lusiads,' extremely well done and in no way inferior to that of Mr. Aubertin. It must, moreover, be taken into consideration that Mr. Duff used the Spenserian stanza, which does not assimilate well with the octave rhyme of Camoens, which Mr. Aubertin adopted. Prof. Wilhelm Starck published a German translation of the lyrics of Camoens, truly commendable for fidelity and comprehension of the Portuguese text; we may now assert that it is not Shakespeare alone who has in the German tongue the most beautiful of interpretations.

At present there exists a certain agitation in Portugal, but an agitation purely of a moral or mental character. The rising generation seems to devote itself to the work of a scientific propaganda. There have just been held in this country two congresses, one literary, the other anthropological, and consequently the reviews and journals advocate the necessity of reading, because there is no question that this country owes its backwardness in a great measure to mental apathy. The review of the contemporary movement, *A Era Nova*, is now in its sixth number; it is publishing 'A Historia do Romantismo em Portugal,' in which is discussed the influence of the three great writers Garrett, Herculano, and Castilho. The admirers of Herculano, finding the strictures on their idol too severe, have opened a national subscription to erect a monument to his memory. It is certain that Herculano exercised an evil influence upon Portuguese society. Until 1836 he always wrote in favour of the monks in the *Panorama*, and afterwards interrupted on account of personal misunderstandings his 'History of Portugal'; he caused a sort of prostration of public spirit, and he embarrassed the march of the Portuguese conscience by his Catholic tendencies. Oliveira Martins has just published a popular treatise on anthropology, a useful book, considering we have little or nothing on the subject, but, imperfect as its information is, very superficial. There have just been published two romances, 'A Vida Atribulada,' by Julio Lourenço Pinto, and 'O Mandarim,' by Eça de Queiroz. The first shows the best intentions; it has a style somewhat artificial, and its author imitates a little the realistic school of Zola, but falls into the defect of being carried away by the romantic adventures he depicts. 'O Mandarim,' on the other hand, reveals all the qualifications of the great author of the 'Crime do Padre Amado' and of 'Primo Basilio,' but the fantastic nature of the subject renders it nothing more than a piece of literary pastime, without plot or purpose; and it is really lamentable that a writer of first-class talent should waste his energies on such a trivial work, merely written for the occasion. Joaquim de Vasconcellos has published the celebrated manuscript of Francisco de Hollanda, which used to be kept in the Academy of Sciences, where nothing of importance ever seems to be accomplished. In this way private enterprise corrects the torpor of this official corporation. 'A Historia das Ideias Democraticas em Portugal' is finished; it contains the evolution of the idea of national sovereignty from the Cortes of 1641 to the actual formation of the republican centres in which preponderate the theories of federalism.

An Oporto house has commenced the publication of a modern scientific library; the first volume is called the 'Origens Poeticas do Christianismo.' In this work for the first time are applied the fundamental ideas of the great English ethnologist Tylor. The same house also announces the publication of a book by the young professor Conseglieri Pedroso on 'A Constituição da Familia.' There has also just been published the third edition of the 'Theoria da Historia da Litteratura Portuguesa,' in which use

is made of the contents of the excellent publication of Niemeyer of Halle, the Portuguese Cancioneiro Colocci-Brancuti. This Cancioneiro, recently found in Italy, solves the question of the Portuguese origin of 'Amadis de Gaul,' and besides many historical particulars contains some precious fragments of Provençal poetry, which I suppose to have been written for the study of King Dom Diniz. The great lyric poet of the present Portuguese generation, João de Deus, has in the press a new book of verses, which is anxiously expected; the poets Chrysostom Ayres, Barros Seixas, Fernando Leal, and Luiz de Magalhães have also contributed volumes of appreciable verses, of which it may be said, as Lope de Vega said of lovers, "They have a Portuguese soul." Ethnological studies are gaining ground, and at present have given rise to many publications on stories, songs, superstitions, and popular Portuguese customs. It is to be regretted that this country is so badly governed. There has just been promulgated a new law regulating secondary instruction in schools, which is shamefully reactionary in its provisions. Here, unfortunately, progress is only attained by the divergence of men's minds.

THEOPHILO BRAGA.

SPAIN.

I HAVE for some time remarked that the books which have appeared during each year show a marked improvement in their efforts to popularize subjects of a scientific kind. This is even more the case in 1880. We find the same interest in looking out for and publishing MSS. which had long lain forgotten in libraries, or re-editing rare books which were hitherto known only to a small number of collectors; these form in the present day in Spain an important series of publications and one of great interest. Translations from classical authors are becoming every day more popular; they have been eminently useful in rendering familiar to Spaniards a number of important works which twenty years ago were only read by a small circle of learned men. We find this year whole editions exhausted of classical authors, and some excellent studies on subjects relating to science. It is a great pity, and does much harm by lowering the standard of serious publications, that the Government spends so much in purchasing books. A large sum is set apart for this purpose by the Ministry of Public Works every year; in some ways the expenditure is praiseworthy, but the funds have generally been most injudiciously laid out, the works selected having been chosen mostly on account of the influence possessed by the authors, and not because of the merits of the works themselves. The most important book which has appeared this year is the first part of 'Las Quinquagenas de la Nobleza de España,' by Capt. Gonzalo Fernandez de Oviedo; it has been printed at the cost of the Academy of History, and edited with great care by the learned Academician, Dr. Vico de la Fuente. Oviedo was governor of the fortress of Santo Domingo, and the first author of a general history of the Indies. He knew during his long life (1478-1557) the most important persons who figured in the Spanish court; he was always a minute

observer of the customs of his time, and a most industrious writer until the last. He left two valuable works, which are of the highest interest and illustrate the history of his time, but which have never been printed before. One is this volume of the 'Quinquagenas,' which is full of curious details of the lives of Spaniards and foreign persons of importance, the organization of the councils in Spain during the early part of the sixteenth century, the administration of justice, the ceremonials and etiquette of the palace, and even the fashions inside and outside the Peninsula. The other book by the same author, which is to be published in the same manner when this one is finished, is 'Batallas,' and contains exclusively the biographies of celebrated Spaniards. Señor la Fuente has also brought out during the present year two interesting works: 'Historia de la Ciudad de Calatayud,' which gives a minute history of that town, the birthplace of the poet Martial, and the fifty-first volume of 'España Sagrada,' begun by Friar Florez in the last century, published this year by the Academy under La Fuente's supervision. The fifty-first to the fifty-fourth volumes of "Coleccion de Documentos Ineditos para la Historia de España" have appeared this year. These volumes are edited by the Marques de la Fuca Santa and Señors Sancho Rayon and Zabalburu. They contain the entertaining narratives of Capt. Vazquez describing the events which happened in France and the Low Countries during the campaigns of Farnesio from 1631 to 1658. These same gentlemen have brought out the thirtieth and thirty-first volumes of the "Coleccion de Documentos Ineditos," relating to the discovery, conquest, and organization of the ancient Spanish possessions in America and Oceania, chiefly from inedited MSS. in Spanish archives. The fifth volume of "Biblioteca Hispano Ultramarina" has also appeared; this publication is most excellent, and contains two learned works by the well-known scholar Jimenez de la Espada; the second part of the 'Cronica del Peru,' by Cieza de Leon; and 'Suma y Narracion de los Incas del Cuzco,' by Juan de Betanzos. The second volume of the 'Vida y Escritos de las Casas, Obispo de Chiapa,' has been brought out by Señor Fabié, and the second volume of 'Historia del Descubrimiento de las Regiones Australes,' by Fernandez de Quiros, edited by Señor Zaragoza.

Among books of a more entertaining kind reproduced from rare editions may be mentioned the 'Romancero de Pedro de Padilla,' which forms the twenty-second volume of the series of "Bibliofilos Españoles." These romances describe the campaigns of the Spaniards in Flanders during the reign of Philip II.; those which allude to the imprisonment and death of Count Egmont and Count Horn are most interesting. The rest of the volume is taken up with Spanish legends, epistles, and songs.

A book of a similar style is the 'Propaladia,' by Torres Naharro, most valuable to students interested in tracing the origin of the Spanish theatre. It has been edited and enriched with copious notes by Señor Canete, one of the best Spanish critics. Photo-lithographic reproductions of the letters of Santa Teresa and of the 'Tratado de la Ginebra,' by Ces-

pedes, have also appeared, and a reprint of the curious volume by Father Mariana, 'Del Rey y de la Institucion Real,' which produced so much excitement when it first appeared that it was burned in Paris in the public place during the reign of Henri IV. Señor Tinajero has edited the quaint twelve books on agriculture by Columella. A professor of the University of Strasbourg, Herr Eduard Boehmer, has printed in Madrid the 'Evangelio segun San Mateo, Declarado por Juan de Valdes.' This edition is most excellent. Hitherto the numerous biographers of Valdes have considered that the manuscript was lost, but Herr Boehmer was fortunate enough to meet with a copy in the Library of Vienna, and it is now printed for the first time.

The *Anales de Historia Natural* give the best idea of the progress made in natural history and science. Many of the articles are not very important, but they show progress; for thirty years ago Spain was extraordinarily backward in such subjects. The Commission appointed to draw up the geological map of Spain has published 'Geologico y Petrografico de la Provincia de Sevilla,' by Macpherson; 'Reconocimiento Geologico de la Provincia de Badajoz,' by Tarin; 'Resena Geologica de Ibiza,' by Vidal; and 'Mapa Geologico de España y Portugal, 1:2,000,000,' by Botella,—these productions are especially interesting, for they are entirely on local subjects.

Besides the great number of translations which have appeared this year of scientific works, there are some few important and original ones written by Spaniards. The best are 'Flora de las Islas Baleares,' by Barcelo, which is most valuable for botanists to study the plants of the Balearic Islands; 'Curso de Metalurgia,' by Barinaga; 'La Materia Radiante,' by Monzelo; 'Problemas de Calculo Algebraico,' by Terry; 'Geologia Agricola,' by Vilanova; and the exhaustive 'Tratado de Histologia Normal y Patologica,' by Maestre, which, dedicated to Prof. Schwann, the originator of cellular theories, is especially interesting.

Although legal studies have produced in Spain numerous discussions in clubs and meetings, the books which have appeared on these subjects are of little importance. The best undoubtedly is Señor Azcarate's second volume of 'Ensayo sobre la Historia del Derecho de Propiedad'; Costa's 'Derecho Consuetudinario del Alto Aragon y Teoria del Derecho Juridico'; 'Historia del Derecho Romano,' by Crespo; and Reus's 'Ensayos Juridicos Politicos.'

There appears to be a revival of the study of classic authors in Spain, which for so long had been put on one side. A Mexican bishop, Señor Montes de Oca, has brought out in Madrid an excellent edition of the Greek Bucolic poets; Barabiar, Aristophanes' comedies; Mier, the second part of Euripides' plays; Longui, Plato's Dialogues; Ranz, Plutarch's Lives; and Hidalgo, Virgil's Eclogues and Georgics. The students of the Madrid University acted, at the Teatro Español, Plautus's 'Captives' with singular success.

Some books deserve a favourable notice which do not belong to any especial group. Muñoz's 'Paleografia Diplomatica Española de los Siglos XII. al XVII.' is the best study which exists in Spain of this subject.

'Imperio de Marruecos,' by Ilana y Rodríguez; 'Los Arabes,' by Señor Urtezarazu; 'Campanas del Duque de Alba,' by Señor Arbus; and Sales's 'Prehistoria y Origen de la Civilización,' are all books worth reading. Amateurs of bull-fights will welcome with interest the 'Gran Pie. Tauro Máquico,' by Sanchez; 'Glorias del Torero,' by Gonzalez; and 'Efemerides Taurinas,' by Vazquez.

Books in *belles-lettres* have not been particularly successful this year. Two authors, however, head the list with works of a very high order: Señor Collado with his 'Poesias' and Nuñez de Arce with 'La Vision de Fray Martin.' Some of the poems written of late years by Collado are charming, and so pure in style that they remind the reader of the best models of the Spanish language. Arce has chosen for the subject of his poem an episode from the life of Martin Luther. It is treated in the grand and broad manner of which he is undoubtedly a master.

The dramatic works of the year have not been of great interest. The best are 'Lo que Vale el Teatro,' by Echevarria; 'La Mariposa,' by Cano; 'Llvido del Cielo,' by Vital; and Echevarria's last drama, 'La Muerte en los Labios.' The subject chosen by this fertile author is Calvin's unjust persecution of the Spanish doctor Servetus and his death at Geneva, where he was burned at Calvin's instigation. The whole drama is full of the most dramatic situations, the second act being very fine. Mention must also be made of the excellent translations of Shakespeare by W. Macpherson. He has published during the last year 'Macbeth' and 'Romeo,' both translated into Spanish verse, and so accurately that it would be difficult in any language to find a better translation of the great dramatist. It may even bear comparison with Schlegel's admirable rendering of the original.

The novels of the year have not been numerous. Alarcon's 'Niño de la Bola,' although coarsely conceived and badly put together, is full of charming descriptions of Spanish scenery and local customs which will render it acceptable to the general reader. Galdís has added a volume to his series, 'Un Faccioso Mas y Algunos Frailes Menos'; Trueta, 'Nuevos cuentos populares'; and Melida a learned archaeological novel in the manner of Prof. Elers, 'El Sortilegio de Karnac.' Menonero Romanos's 'Memorias de un Setentón' may well figure among this group. It is a most charming and entertaining book, and invaluable to the student of modern history. The author relates the events which have occurred in Spain during a period of about fifty years, beginning with the fusillading of the ill-fated Spaniards on the 2nd of May, 1808, and other episodes of the Peninsular War. The unfortunate and disgraceful reign of Ferdinand VII. is described in a most vivid manner, and so are the numerous political changes of the reign of Isabel II.

Castelar's admirable 'Discurso' on entering the Spanish Academy was sufficiently commented upon by all the leading foreign journals at the time not to require any further description. Like other productions of this gifted author, it is full of finely written and most poetical passages. Gomez Arcecho read at the Academy of History an

excellent study on Alvarez and the defence of Gerona against the French, and Moreno Nieto an exhaustive linguistic essay at the inauguration of the Ateneo.

The first volume has appeared of the 'Historia de los Heterodoxos Españoles,' by M. Pelayo. The subject has often been treated before, but never in so exhaustive a manner, the principal object being to illustrate the doctrines of Francisco de Encinas, Valdés, and other Spanish reformers. In the present volumes Pelayo begins his study from the earliest times, previous to Priscillianus, and continues it through the Middle Ages. Besides describing the leading events of the Albigenses, Waldenses, and other sectarians, the author has collected valuable information concerning the heterodox personages of any importance who were connected with sects in Italy, Germany, and France. Pelayo writes from a strictly Roman Catholic point of view; he confesses that he is "partial in principle, but impartial and true when describing facts," and sums up his observations by remarking that Spanish intellect is eminently Roman Catholic, and heterodoxy in Spain only produced a passing flash. Pelayo has also written in the course of the year a number of interesting studies in different periodicals on various subjects. 'Historia del Renacimiento Literario Contemporaneo en Cataluña, Baleares, y Valencia' appears at a moment when a most remarkable revival has taken place in the study of the Catalan dialect. This movement began with a review which appeared in 1843 at Barcelona, giving an impulse to these studies; since then a great number of most creditable works have appeared in Catalan, so many, in fact, as to produce a renaissance of this dialect.

JUAN F. RIAÑO.

SWEDEN.

THE representatives of the free press of Sweden celebrated on the 6th of December the fiftieth birthday of the important newspaper *Aftonbladet*. In honour of this occasion there appeared a biography of the founder of *Aftonbladet*, L. J. Hierta, issued at the expense of his successor in his publishing business, Mr. Hjalmar Linnström, and written by H. Wisselgren. With indefatigable ardour and unflinching perseverance, Hierta, from early youth until his health was broken by age, struggled to make our fundamental laws, acquired by the revolution of 1809, a reality in our national life, and to introduce institutions that would form a truer expression of the wants and desires of the people as distinguished from the officials than the ancient representative system. He died, surrounded by public and general esteem, in 1872.

About the same time as Hierta founded *Aftonbladet*, another of our most celebrated journalists, M. J. Crusenstolpe, started for the service of the Government *Fäderneslandet* (*The Fatherland*), but it failed to gain the sympathy of the public. After rather a short existence it ceased to appear, and Crusenstolpe devoted all his after life to making war on the system of government and the dynasty at whose disposal he had formerly placed his eminent talents as a writer. At last he found himself within the precincts of the fortress of Waxholm upon

a charge of high treason, and there he had to stay for three years, but even in his prison he continued his caustic attacks. A circumstantial account of the life and doings of this man has lately been published by the writer of these lines, who has partly relied on hitherto unknown collections of records, that have further supplied him with materials for another biographical work, viz., 'Ur Svenska Hofvets och Aristokratiens Lif' ('From the Life of the Swedish Court and Aristocracy'), of which two parts have appeared during the course of the current year. To modern history also belong 'Skildringar ur det Offentliga Lifvet' ('Pictures from Public Life'), by the ex-Counsellor of State O. H. Fähræus, and 'Berättelser ur C. O. Palmstiernas Lefnad' ('Narratives from the Life of C. O. Palmstierna'). The productive author P. O. Backström has traced the history of Charles XIV. Johan in a volume of the large popular work commenced by C. G. Starbäck, which is to be continued until the present time. And. Fryxell has recently concluded his gigantic enterprise, 'Berättelser ur Svenska Historien' ('Tales from Swedish History'), the last volume of which ends with the years immediately preceding Gustave III.'s accession to the throne. Further I ought to mention that the extensive illustrated work entitled 'Sveriges Historia från äldsta Dagar till närvarande Tid,' by Montelius, Alin, Weibull, and several other writers, is still in progress, and that H. Hildebrand has published the first part of a great work connected with the history of culture in Sweden during the Middle Ages. A descriptive account of the Swedish capital in ancient times, entitled 'Gamla Stockholm,' published by Claes Lundin and August Strindberg, is readable and full of varied information, and is adorned with excellent engravings. Among the most conspicuous illustrated works are 'Ragnar Lodbroks Saga' ('The Tale of Ragnar Lodbrok'), told by P. A. Güdecke, and illustrated by August Malmström, and 'Dödens Engel' ('The Angel of Death'), by Wallin, illustrated by Carl Larsson.

A prominent place is occupied by 'Winterqvallar' ('Winter Nights'), stories and tales by Z. Topelius, since the death of Runeberg Finland's most celebrated author. His publisher has also undertaken a series of original novelettes, such, for instance, as a volume containing selected stories by "Lea" (Mrs. Wettergrund), for several years past a popular author; a novel entitled 'Skatteökaren' ('The Searcher for Hidden Treasures'), by the gifted young Georg Nordensvan; some lively sketches entitled 'Ur Naturen och Samhället' ('Pictures drawn from Nature and Society'), by A. G. Santesson; 'Figurer och Händelser' ('Figures and Events'), by Axel Krook; and, besides, several little volumes, of which a romantic picture of the rural life in the province of Halland, by August Bondeosson, deserves particular praise. He is a new author and promising. Hitherto our literature has been without a teller of tales and painter of popular life such as Asbjørnsen in Norway. The life in our northern provinces, especially the sad existence of the Laps, has this year, as well as in a preceding small volume, been treated with freshness and truth to nature by

"Gubben Noach" in his 'Skogvaktarens Berättelser' ('Tales of a Gamekeeper').

The special literature created by Dr. Nordenskiöld's successful expedition, so creditable to my nation, is too extensive to notice in detail. Suffice it to say that the first volume of the famous discoverer's own account of his voyage has now appeared, 'Vegas Färd kring Europa och Asien,' abundantly provided with illustrations, maps, and steel engravings. As you have announced, translations will appear in all the chief languages of Europe.

A young native of Upsala, K. Wicksell, has taken it into his head to adapt the doctrines of Malthus to our state of things in a volume entitled 'Samhälls Olyckornas Vigtigaste Orsaker och Botemedel' ('The Principal Causes of Social Calamities and their Remedies'). Hereupon followed a great many polemical and apologetic writings, among them a critique by Hammar-skjöld, a Counsellor of State, and some observations by P. Wikner.

At Upsala there has also appeared a rather interesting book by Prof. Rudin, entitled 'Sören Kierkegaards Person och Författarskap' ('Sören Kierkegaard's Person and Authorship'). It is directed against the celebrated Danish author Georg Brandes's treatise on the same subject, but is somewhat partial and uncritical. If Dr. Brandes has handled Kierkegaard with too little sympathy for his religious opinions, Prof. Rudin, on the contrary, places him on a pedestal so high that he disappears above the skies. Rudin is a disciple of Kierkegaard, and he shows rather too much anxiety "jurare in verba magistri." The book is, however, lively and well written. I must also notice a manual of the literary annals of Sweden from ancient to modern times by Karl Warburg. A work of particular importance for historical investigators is an account of the collections of Swedish letters belonging to the manuscript department of the Royal Library, compiled by Elof Tegnér.

In poetry the most conspicuous place is occupied by a small volume of new poems by C. D. af Wirsén, and a collection of new and old lyrical pieces by Emil von Qvanten. The drama has, as is usually the case with us, this year also been of little importance. The sole piece worthy of mentioning is 'Gillet Hemlighet' ('The Secret of the Corporation'), a comedy by Aug. Strindberg, the author whose success in his 'Röda Rummet' ('The Red Chamber') I mentioned last year. He has now also commenced to publish a collection of his earlier poems and stories under the common title 'I Vårbrytningen' ('In the Dawn of Spring').

A couple of our most distinguished prose writers, Viktor Rydberg and A. Hedin, have also this year enriched our literature. The book of Viktor Rydberg is of a theological character, a learned and fervent treatise on the doctrines of the Last Judgment and the things to follow, a new appendix to his celebrated work 'Bibels Lära om Kristus' ('What the Bible teaches about Christ'). Hedin has concluded his work entitled 'Franska Revolutionens Qvinnor' ('The Women of the French Revolution'), and has besides published a pamphlet entitled 'Allman Vär-

negligt och fritt Samhällsskick' ('On the Duty of General National Defence'), in which he states how the idea of this duty has arisen and gained ground in opposition to the monopolizing trade of arms.

The history of fine arts has this year been comparatively barren. One of our poets, F. Zander, has written a small volume entitled 'Francesco Piranesi, Svensk Konstagent och Minister i Rom' ('Francesco Piranesi, Swedish Art Agent and Minister at Rome'). As a curiosity, it may be mentioned that one of our most distinguished artists, Georg von Rosen, has recently made his *début* as an author, having in a somewhat fantastical form presented the religious impressions he derived from a sojourn in Palestine. This essay has appeared in the 'Literary Album,' a collection of tales and poems accompanied by portraits of the authors. For the rest the so-called Christmas literature is very abundant—too abundant, in fact, to be dealt with in a brief article like this.

ARVID AHNFELT.

LITERATURE

A History of Modern Europe. By C. A. Fyffe, M.A.—Vol. I. *From the Outbreak of the Revolutionary War in 1792 to the Accession of Louis XVIII. in 1814.* (Cassell & Co.)

THE first inquiry that should be made about a new work on an historical subject is whether the author has opened new sources of information, or, if not, whether by a closer examination of the facts already known he has been led to new conclusions. In either way he may perform the proper and principal function of an historian, which is to increase our knowledge of the events which have happened in the world.

It is obvious at a glance that Mr. Fyffe makes no pretension to do anything of the kind. He has consulted no new documents, he has drawn solely from the most accessible sources, and he has found there nothing but what might have been expected. In his preface he says not a word about any authorities, and he only very rarely in the course of his narrative condescends to tell whence his information is derived. The book leaves the pleasing impression that there is nothing of the sceptic about Mr. Fyffe; his mind seems to have been agitated by no uneasy suspicions concerning the basis on which history rests. At least we gather this from his absolute silence on the subject, for we think he could hardly have forgotten to tell us of it if he had ever felt any difficulty or undergone any struggles in arriving at his conclusions. It is, perhaps, a natural consequence of the ease with which they have been reached that the conclusions themselves have in no case anything very remarkable about them. They are, in fact, almost invariably adopted from other writers, and Mr. Fyffe has reserved to himself only the task of ascertaining that the writers on whom he depends are in good repute, and then the task of clothing their decisions in clear and decorous language.

In saying that the book is a compilation we have no intention of disparaging it. It does not profess to be more, and nine-tenths of the historical works published are, and

must be, compilations. We only think it necessary to mark the fact with some distinctness because the unpractised reader may easily overlook it. To the general public histories differ from each other only as they are amusing or heavy, because the general public has scarcely any conception of the process by which a history is made. Any work on an historical subject, therefore, if only it is of goodly bulk and written in a stately style, will pass as a work of the same order as those of Gibbon and Grote, though essentially it may resemble them only as some cardboard temple on the stage resembles the massive and spacious fabric of the architect. In no other department of literature does there exist a distinction so radical which is at the same time so wholly inappreciable by the ordinary reader.

But though the best historical compilation is a slight and trivial work compared with the humblest history which truly deserves the name, yet some historical compilations are much better than others, and some are very useful. There must be the shop for distribution and display as well as the factory, and, indeed, the ordinary customer will rarely look further than the shop. Mr. Fyffe's book is a handsome suite of rooms in which the productions of the great historical factories are exhibited to the best advantage. His enterprise will be justified if it can be shown that such an exhibition was needed, that the objects of exhibition have been well selected, and that they really are advantageously displayed.

His plan is to regard the disturbances of the Revolutionary and Napoleonic periods from the European point of view, and he starts from the principle that "the outbreak of the Revolutionary War in 1792, terminating a period which now appears far removed from us, and setting in motion forces which have in our own day produced a united Germany and a united Italy, forms the natural starting-point of a history of the present century." The volume now published embraces the period 1792-1814; it is to be followed by a second, which is to "bring the reader down to the year 1848," and a third, which will bring him to the present time. The meaning of this is that, as historical compilation must always keep pace with history proper, it has appeared to Mr. Fyffe that the time is come when the new results of historical investigators in this period should be reported to the general public in a new popular narrative. Such books as those of Taine and Von Sybel on the Revolution, of Lanfrey on Napoleon, and the mass of German investigation which has been sifted and brought before the English public by Mr. Seeley, have placed the whole period in a new light, and it is time that the new knowledge thus gained should be put within the reach of all.

It is fortunate when a task of this kind, which could be performed in some fashion by almost anybody, falls into the hands of a man of real cultivation. Mr. Fyffe not only reads French, Italian, and a little German, but writes English with clearness, correctness, and even elegance. He has composed an agreeable narrative, which can be understood without the slightest effort, and yet does sufficiently convey the information it promises. This is something. Nevertheless, without passing beyond the limits of intelli-

gent compilation, Mr. Fyffe might have done more. On a subject so great, and hitherto so inadequately treated, much light might have been thrown by mere arrangement, combination, and firm impartiality, even without original research. The French Revolution, the wars which arose out of it, the transformation of Europe which it caused, are subjects upon which the English public has still everything to learn. We began by looking at them from a purely English point of view, and then, as they were superseded by newer changes, we rather ceased to look at them at all than began to look at them without prejudice. The English view gave place not to an impartial view, but rather to a faint recollection of the French view.

It has been a great misfortune that English Liberalism in the last generation should, without the least necessity, have adopted so freely the popular legend of the Revolution and of Napoleon that has grown up in France. A firm distinction ought to have been drawn from the beginning between the Revolution of 1789 and the second Revolution (wholly distinct, and including the whole Napoleonic drama) of 1792. We ought to have adhered resolutely to the first, in spite of its occasional acts of enormous rashness, but we ought to have resisted not less firmly all the seductions of the poets, novelists, and party orators who strove to win our sympathy for the second. Now English Liberalism unfortunately committed itself to the bad morality, the bastard poetry, and the false history of the apologists of 1792. Hence it has been obliged to make a series of recantations as the new investigations refuted one after another the positions of Jacobinism, and at the present moment the language of English Liberalism on the whole subject of the French Revolution is not a little embarrassed and confused. Mr. Fyffe has not shaken himself free from this confusion. He handles the subject rather in a fair and reasonable than in a vigorous manner. Accordingly, while he notes carefully and accepts caudally all that is urged against the Jacobinical theory, he has not the resolution to break with that theory altogether, and to recognize that the Liberal party, though they were quite right in sympathizing with the Revolution at the outset, ought to have perceived that a wholly new departure was made in 1792, and that a movement commenced then with which Liberalism could have no sympathy. He accepts in the main all that has been urged by De Tocqueville, Léonce de Lavergne, Taine, Von Sybel, Mortimer-Ternaux, and Lanfrey, and yet we are every now and then surprised by some judgment which is a mere survival from the Sturm-und-Drang period of opinion about the Revolution. Thus, after describing with perfect candour the frightful condition of France in the latter part of 1793, and after quoting with approval the dictum of Burke, that French society consisted at that time "but of two descriptions, the oppressors and the oppressed," he passes, without the slightest warning, from the language of good sense into the wildest strain of Jacobinism, and declares that

"such a system was perhaps inherently not more unjust than the normal order of society,

in which a few enjoy every earthly good, while the many have little more than suffice for their animal needs; nor was life sacrificed more freely to a political ideal than at a later period it has been sacrificed to dangerous and unwholesome industries which enrich the capitalist."

It is curious to remark how easily our writers fall into a French way of thinking when they write on a French subject. Such a judgment as this, if it had not referred to French affairs, would almost have made his readers doubt Mr. Fyffe's sanity; as it is, we perceive at once that he has been keeping wild company and that his style has been for the moment tainted by it. Here is another specimen of a similar bewilderment:—

"The new civil constitution of the clergy, which was voted by the National Assembly in 1790, transformed the priesthood from a society of landowners into a body of salaried officers of the State, and gave to the laity the election of their bishops and ministers. The change, though a just, was not a wise one, for it threw the whole body of bishops and a great part of the lower clergy into revolt."

This judgment is apparently intended to be in the spirit of a moderate Liberalism, but it betrays an incredible confusion of ideas. Mr. Fyffe not only approves of a system of parliamentary religion much more thoroughgoing than that of the Anglican Establishment, but in expressing his approval seems carefully to select the words which may most distinctly express his opinion that religion ought to be simply an affair of Government. This uncompromising declaration, which Mr. Fyffe makes with perfect equanimity, amazes us so much that we forget to be surprised at the mildness of the epithet in which he censures the act of the National Assembly. We are so astonished at hearing it described as just that we forget to laugh when we are told that it was *not wise*. The truth is that Mr. Fyffe abandons himself to the guidance of his French authorities. If he would for a moment use his English common sense, he would see the grotesqueness of applying such an epithet to that portentous act of infatuation which darkened the history of Europe for twenty years. But we see plainly by these examples the limit of Mr. Fyffe's faculty. He has read and understood a fair number of books in two or three languages; he can reproduce their contents in good style and with clear arrangement; but his mind does not work with any vigour upon these materials; he has no independent historical judgment.

At p. 99 Mr. Fyffe makes an attempt at original historical reflection when he undertakes to tell his readers "what was new to Europe in the Revolution." The reforms proposed were not new; they had been anticipated by Joseph in Austria and Leopold in Tuscany; what was new was that in France "the nation itself acted," "in France reform started with the Declaration of the Rights of Man, and aimed at the creation of local authority to be exercised by the citizens themselves." The reflection is just as applied to the movement of 1789, but Mr. Fyffe inserts it under the year 1795. Under this date he ought certainly to have added that in 1792 France abandoned this system, returned to violently despotic methods, abolished local liberties, and so ended by working out her problem in much

the same way as it had been worked out in Austria and Hungary, Napoleon playing the part of Joseph and Leopold.

The traditional tone of Liberalism which Mr. Fyffe adopts is as recklessly harsh towards the European sovereigns as it is recklessly partial to the Revolution. It might be excusable thirty years ago to speak as if every act of Prussia and Austria was of the same nature as the partition of Poland. Those powers had really been guilty of great crimes, and then we had so little information about them that we could not avoid speaking somewhat at random. But if we are now to make a serious attempt to understand the Continent, we must begin by abandoning the practice of speaking of its sovereigns as crowned robbers, to be associated with whom is a disgrace to the spotless purity of English ministers. Mr. Fyffe's account of the First Coalition is too much in this tone: "It was not the first instance shown in the war of a readiness to fight at other people's expense." In the supposed cause of Europe why was it unjustifiable that one power should find troops and another find money? "The King of Prussia now took up the part of the sturdy beggar." The mistake of the King of Prussia was of the opposite kind; it consisted in a thoughtless chivalry which necessarily landed so poor a state as Prussia in financial embarrassment. Mr. Fyffe can hardly have read the statement of the case given by Ranke in his 'Life of Hardenberg.' He has preferred to accept, in defiance of all the rules of evidence, the wild invective of Lord Malmesbury as if it were impartial testimony.

In short, beyond clearness and amenity of style, there is not much to commend in this book. For students it must be useless, for the simple reason that it gives no account of the authorities. There was room for a handbook of this period, which, without aiming at original research, might have been most useful. Such a handbook would have given a bare condensed narrative and a copious list of references. Mr. Fyffe has pursued the opposite course. He has told a pleasant tale, but when his readers ask where he obtained his information, he remains mysteriously silent, and leaves them to conjecture that he received it, as some theologians consider that St. Paul received his knowledge of the Gospel history, by direct revelation. For whom, then, is the book intended, since it is neither an original history nor a student's manual? It is, in fact, one of those numberless historical compendiums with which we have lately been overwhelmed, which undertake to put busy or lazy people in possession of historical results without troubling them with historical processes. All such books assume that the reader will not be too particular. To interrupt Mr. Fyffe, to ask him questions, is simply not fair. Sceptics, students, must go elsewhere. He is like a showman employed to explain some panorama or similar exhibition to the holiday crowd. He undertakes to tell a clear tale, and he does it; but he undertakes nothing more.

It is impossible to deny that such books ought to be written, and that they are almost indispensable. The knowledge they impart must somehow be acquired; and to acquire it in a satisfactory way most

persons have not time. They must therefore employ the historical showman, and they are fortunate when they meet with one who, like Mr. Fyfe, can tell his tale grammatically and with good taste. Only let them not make the grave error of supposing that they have found a royal road to history, or that what they acquire deserves to be called knowledge. Let them also remark that the showman is a more dangerous authority on some periods than on others. Where great historians have been at work, where the facts have been fully ascertained and lifted out of the cloudy region of controversy into the sky of science, there the showman can do no harm; there his tale is likely, so far as it goes, to be perfectly trustworthy. Mr. Fyfe has chosen a period which is not of this kind, a period which is still clouded by angry controversy, and about which, in England at least, there is as yet scarcely any approach to agreement. On such a period the language of the showman is likely to be confused and misleading; however demure his tone and well chosen his expressions, he is likely at times from mere bewilderment to say singular things.

NOVELS OF THE WEEK.

Matrimony. By W. E. Norris. 3 vols. (Smith, Elder & Co.)

Bound by the Law. By Helen Weeché. 3 vols. (Ellis & Co.)

Geraldine and her Suitors. By M. C. M. Simpson. 3 vols. (Hurst & Blackett.)

The Minister's Daughters. By S. Francis. (S. Tinsley & Co.)

Whom did She Love? By Adair. (Same publishers.)

MR. NORRIS'S new novel is a great improvement upon 'Middlemarch.' It is a pleasant story, cheerfully and cleverly told, and containing some really fresh and spirited studies of character and manners. The scene of 'Matrimony' is laid partly in Paris and partly at the well-known sea-side town of Beachborough, and the person ostensibly responsible for it is a certain Mr. Knowles, an amiable middle-aged bachelor, with a good deal of quiet humour, an eye for character, not a little insight into certain parts of human nature, a serviceable knowledge of society, a knack of apt and sprightly dialogue, and an agreeably equable brightness of style. Its nominal hero is a handsome lad named Claud Gervis, who marries unwisely, and takes to the production of successful literature in two languages. The real hero, however, is Claud Gervis's father, a queer old expatriate, with a turn for spiteful speeches and generous actions. He appears to be a sketch from the life; he is interesting in every way; and Mr. Norris is heartily to be congratulated on the success with which he has contrived, without exaggeration of any kind, to depict his peculiarities of mind and heart, and of speech and manner and temper. Of less interest than Mr. Gervis himself, but still lifelike and attractive, is the figure of Mr. Gervis's daughter Genevieve. Grouped about these three chief personages are some half-dozen others of less moment—the pompous old noodle Mr. Fleming and his unpleasant and unprofitable daughter Nina; two capital old women,

Mrs. Knowles and Lady Croft; an amusing Russian, the Princess Ouranoff; an original and striking Polish conspirator, Mr. Hirsch; a fairly good *jeune premier*, Sir Frederick Croft,—all well and carefully drawn, and instinct, in greater or less degree, with life and reality. As for the supernumeraries, they include a Russian general, a half-pay admiral, an Anglo-Indian, a British governess, a long-shore mariner or two, and a successful French playwright, and are often as amusing as their principals. The plot and incidents of 'Matrimony' are hardly of equal value with the characters, but it is excellent reading for all that, and marks on the part of the author a great and decided advance in his art.

MISS WEECHÉ'S book narrates the slow but finally successful struggle undergone by a man who has to win anew the affections of his wife. Mr. Jack Melville has forgotten the adage which advises a man to be off with the old love before he is on with the new; and the day before his marriage his wife overhears him confessing his undying attachment to another woman. She at once resolves to consider herself only bound by the law, and to be his wife to the outside world alone. The process of reunion is somewhat too long, though the story turns out better than we anticipated from the opening chapters. There is a long voyage and a shipwreck, and the result is domestic happiness and the complete defeat of the schemes of the immodest Emeline. A Welsh maidservant bears a prominent part in the story, not justified by much merit in her character.

MRS. SIMPSON'S Geraldine had unnecessary trouble with her suitors. It is hard upon her to be so persistently wooed by a man she dislikes, but she deserves some punishment for the facility with which she promises her unpleasant suitor that she will never marry any one else. A more unnatural situation than that in which she places herself by her gratuitous folly has seldom been imagined even by a lady novelist. Fortunately when a cheerful soldier, endowed with some common sense, comes upon the scene, he very promptly shows at how cheap a rate he holds the *nudum pactum* with which Geraldine has been frightening her conscience. In spite of the high pitch to which the author endeavours to work our feelings, it is impossible to feel serious sympathy with the heroine and her friends. Colonel Wyvern's fall from the cliff to a convenient ledge is worthy of a scene in a burlesque.

The minister's daughters are most unfortunate in their marriages, one marrying a somewhat elderly nobleman and revenging herself upon him by compromising flirtations, the other marrying for love an ardent adorer who has the one defect of an existing wife. The story of their different troubles is told with some *terre* and uncompromising plainness; but we cannot consider it altogether agreeable reading. It is perhaps the less so for a suspicion of polemical purpose, the mistakes of the girls being attributed to the neglect of the "minister's" wife, an exaggerated sketch of a narrow-minded Presbyterian. There is some consolation, however, in the fact that the heroines come safely through their troubles, the unhappy Mrs. Messiter dying in time to make way for Clara, and poor Lord George eventually

gaining the affections of his flighty and unprincipled wife.

'Whom did She Love?' is a first, and it must be hoped a last, attempt in fiction. Its subject and its incidents, without a single exception, are so unpleasant that it is hard to understand the reason for putting them into print; and there is nothing in the manner of relation which can redeem the character of the story. The kindest advice which can be given to the author is that he should look upon this effort as a failure, and write, if he ever writes again, on an entirely different model.

CHRISTMAS BOOKS.

The White Rat, and other Stories. By Lady Barker. (Macmillan & Co.)

Adventures in the Far West. By W. H. G. Kingston. (Routledge & Sons.)

Our Next-Door Neighbour. By Stella Austin. (Masters & Co.)

A Christmas Child. By Mrs. Molesworth. Illustrated by W. Crane. (Macmillan & Co.)

A Six Years' Darling; or, Trix in Town. By Ismay Thorn. (Shaw & Co.)

Nobody's Lad. By Leslie Keith. (Same publishers.)

Marion Scatterthwaite. By M. Symington. (Same publishers.)

Ethel's Adventures in Doll Country. By Clara Bradford. With Illustrations by T. Pym. (Same publishers.)

Adventures of Working Men. By G. Manville Fenn. (Cassell & Co.)

Peter Parley's Annual for 1881. (Ben George.)

LADY BARKER'S little book will thoroughly amuse little readers, and is suitable for reading aloud. The Zulu stories are as good as the others; but it is hardly fair to instil opinions on debatable political points in the course of a nursery tale.

The only drawback to 'Adventures in the Far West' is that the volume is flimsily bound. It deserves a stout covering, as it will be well thumbed by all boys who delight in trappers of unerring aim and marvellous persistence, Indians who ride habitually on the sides of their horses, and in that position never fail to bring down the wary bison or hated paleface, and all the mixture of slang chivalry and rough adventure characteristic of this school of authorship.

MISS AUSTIN'S story of two little girls and their reading of the command to "love one's neighbour" is pretty and quaint. She does not fall into the common mistake of instilling precocious notions of love into childish minds, though, on the other hand, the dialogue is perhaps more infantile than children like. We must protest, too, against such a name as "Shadie" Cottage. When will English people return to the proper spelling of an English termination, instead of borrowing the Scotch diminutive, which they cannot pronounce?

'A Christmas Child' contains a few capital but very slight designs on wood, which are marked with taste, although they have been easily drawn and roughly cut. We submitted the book to a critic of twelve years old, whom long experience in such matters had qualified. He, after his kind, "bolted" it at one sitting, and stopped not till he came to the end. The pitifulness of the catastrophe made him cry, until he declared that the rest was "stunning"; but the last chapter "ought never to have been written, because it made him miserable."

'A Six Years' Darling; or, Trix in Town,' is a nice little story of innocent and lively incidents, referring to children with spirit and tact and just feeling for childhood.

'Nobody's Lad' is an extremely pathetic story of a poor street boy, who falls into the hands of a sort of Fagin, who claims to be his uncle, and from whom the benevolent Norman Stanfield is unable to rescue him. Tim escapes only to die,

but he does not sacrifice the principle of honesty which he has somehow picked up from the only people who ever showed him kindness. It is a story which at the present season may suggest to children in happier circumstances a timely thought of the unfortunate.

'Marion Scatterthwaite' raises hopes which are not quite realised. The story begins well, and there is a good deal of artistic feeling in the description of Marion's country house and surroundings; yet one feels that the author really knows little of the country. Fancy an old family mansion with its name on the gate, to be altered by means of a paintpot and brush! Further on the history of Marion's daily work at South Kensington is told at great length, and is only relieved by a misunderstanding with her lover more unnecessary even than those which usually occur in story books. "Coral became incultured with my spirit of wickedness" is less careful English than the author can write.

'Ethel's Adventures in Doll Country' are a very pale and feeble reflection of Alice's experiences in Wonderland. The tale will meet the tastes, perhaps, of very little girls, and the pictures will appeal to a larger circle of the infant public.

Mr. Penn professes to have a practical knowledge of the labouring classes: "The result of my experience is that your genuine working man, if he has been unspoiled by publicans and those sinners the demagogues, who are always putting false notions into his head, is a thoroughly sterling individual. That is the rule—I need not quote the exceptions, for there are black sheep enough among them, even as there are among other classes. Take him all in all, the British workman is a being of whom we may well be proud, and the better he is treated the brighter the colours in which he will come out." Mr. Penn gives twenty-three tales illustrative of a physician's experience amongst working men. Some of the stories are interesting; most of them are well told.

Peter Parley, in this the fortieth year of publication, fully maintains his character. His matter, all original, is good, the fiction is interesting, the facts are instructive, and the illustrations are well executed.

THE LITERATURE OF ECONOMIC SCIENCE.

The Irish Land Laws. By Alexander G. Richey, Q.C. (Macmillan & Co.)

THE object of Mr. Richey's treatise is to lay before the public in a brief and popular form the leading principles of the existing Irish land law, to show how it has grown to be what it is, how it differs from that existing in England, and to draw attention to the points in which the Irish law and the Roman and French law on the subject resemble or differ from each other. Mr. Richey's explanation of the origin of the English rule that anything annexed to the premises became a fixture and part of the freehold, which a tenant would be guilty of waste in removing, though added to the premises by himself, will be new even to many learned readers. The English rule respecting fixtures had not its origin in any feudal custom. It was imported into English from Roman law by Bracton, whose incomplete statement of the rule of Roman law rendered the English law on the subject peculiarly inequitable. The most interesting and important chapters of Mr. Richey's work are those on Mr. Cardwell's Landlord and Tenant Act of 1860 and Mr. Gladstone's Act of 1870. The object of Mr. Cardwell's Act was to make the relation between landlord and tenant one simply of contract. The economic maxim of *laissez faire* was then in the ascendant, and the Act of 1860 treated the rights and obligations of both parties as determined strictly by the convention between them. Mr. Richey's treatise is not controversial, yet he plainly indicates an opinion that Irish society had not reached a stage adapted to such a

land law. The tenants in general were without other means of livelihood, and could not be said to enter into a free contract, and they had in many cases reclaimed land on the assumption that they would be allowed to remain its occupants, at, it may be, a higher rent, but still as having a property in their improvements. The Act of 1870, in Mr. Richey's view, halted between two extremes. It did not openly set aside the principle of the Act of 1860, that the relation between landlord and tenant was one of contract, yet, on the other hand, it circuitously gave the tenant an interest in his holding which was not in the bond. "The framers of the Act dared not to state openly that the object of the statute was to give the tenant any estate in the land. The Act, therefore, apparently gave the tenant no new rights, nor deprived the landlord of any, but attempted to effect its object in a circuitous manner by affixing a penalty to the exercise of rights which it admitted to be legal." The consequence is a state of things unsatisfactory to landlord, to tenants, and to the judge who has to arbitrate between them. The framers of a new Landlord and Tenant Act for Ireland will do well to consider carefully Mr. Richey's criticism on the Act of 1870, and the queries which he submits to any one undertaking to construct a statute on the subject. The first of these queries is, "Whether or not it must be admitted that the doctrines of the political economists as to free trade in land, when applied to the relations of the Irish landlord and tenant, have proved inapplicable, if not actually mischievous, so that every approximation to the civil or French law is discovered to be injurious to the condition of the peasantry and the peace of the country; and, if so, whether, having regard to the future of the country, it is expedient to reform our laws so as to assimilate them to those in use among nations of an inferior social development." Mr. Richey's treatise is opportune, learned, and useful. Some of the remarks in the appendix appear hypercritical, and to some extent based on a misunderstanding of a well-known writer on whose works he comments.

The Parliamentary History of the Irish Land Question and the Origin and Results of the Ulster Custom. By R. Barry O'Brien. (Bamson Low & Co.)

THE parliamentary history of the Irish land question involves much of its general history, the legislation and efforts at legislation of successive statesmen having been based on the actual situation of matters in Ireland resulting from the chain of events. Mr. O'Brien's book thus contains more than a reader, thinking only of parliamentary proceedings, might anticipate. It lies out of our province to pronounce an opinion on Mr. O'Brien's view of the Land Act of 1870, as having failed to protect the tenant sufficiently because it leaves to the landlord the power to raise the rent "capriciously." We do not gather what Mr. O'Brien's own opinion is with respect to the power of tenants to sublet at the best rent. Supposing the present landlords' rent to be fixed by Act of Parliament, and the tenant to get fixity of tenure and free sale, the value of land will nevertheless rise or fall. An outgoing tenant who sold his interest outright would get the benefit of a rise in the price paid by the incoming. Is he to be debarred from getting it in another shape, by letting the farm at a higher rent? If not, how is the old state of things prevented from recurring? No certain history exists of the origin of the so-called "Ulster custom" of tenant right, and Mr. O'Brien candidly admits that his own view is in good part speculative. It has been supposed by several writers to have originated in native customs anterior to James I.'s Ulster Plantation, but Mr. O'Brien rejects this supposition. He likewise dismises as untenable the view that the custom was directly established by the Plantation scheme. Neither Sir

Arthur Chichester nor Sir John Davies, he says, contemplated either the establishment or the subsequent growth of any usage akin to the Ulster custom. "What both sought to, and did in a certain measure, establish was fixity of tenure." But this alone is not the Ulster custom." According to Mr. O'Brien, the Ulster custom probably grew out of transactions between the English tenants of the Plantation and the Scotch. The English, discontented at their treatment by the landlords, parted in many cases with their holdings to the Scotch, and thus the custom of the sale of his interest or tenant right by the outgoing to the incoming tenant originated. Mr. O'Brien makes no reference to the different account of the origin of the custom put forward twelve years ago by Lord Dufferin. North and south, and not in Ulster alone, it was the custom of landlords in Ireland formerly to grant long leases for three lives or sixty-one years, and the tenants dealt with the leasehold accordingly when the value of land rose. And in Ulster, where a solidarity of interest between landlord and tenant existed, the landlords seldom raised the rents when such long leases expired, and thus the tenant got practically on some estates a valuable interest to dispose of. The custom was not, however, universally recognized, and Lord Dufferin denies altogether its existence in the middle of the eighteenth century, regarding it as of modern growth. What is quite certain is that, however the germ of the custom originated, it received its various shapes on different Ulster estates from the landlords and their agents.

The Irrigation Works of India, and their Financial Results. By Robert B. Buckley. (Allen & Co.)

"THERE exists at present," Mr. Buckley remarks with perfect justice, "no book which gives any comprehensive account of the irrigation works of India." This statement is not supported by mere negative evidence alone. It is only necessary to turn to the thirty-six pages given to the subject in Mr. Thornton's 'Indian Public Works' to see how very inadequate is the information which is accessible to the English reader. As to the importance of the irrigation works, which possibly has been overestimated by certain zealous advocates, it is certain that there are few matters affecting the welfare of an area of more than two millions of superficial miles more deserving of profound and exhaustive study. Even apart from the question of the industrial value to India herself of the best system of irrigation attainable in different parts of the country, there is, from the point of view of the English capitalist, great need for full information as to the value of irrigation works as an investment. To take the enterprise of the Madras Irrigation Company as an instance, it is a fact that intending and even actual investors in this work have found it to be a matter of the utmost difficulty to obtain any thorough and trustworthy information about the actual value of the undertaking. Without going into more detail than can be comprised in a volume of two hundred pages, Mr. Buckley has compiled, chiefly from Government Reports and official papers, a systematic account of the general outline of the Indian irrigation works. The map prefixed to the volume is, we may remark, a reproduction of the fourth map in the 'Statement exhibiting the Moral and Material Progress of India during the Year 1872-1873,' with the addition in the margin of a list of the irrigation canals. After an introductory chapter, which concludes by a statement of rainfall in different tracts of India, taken from the 'Report of the Select Committee on Indian Public Works, 1879,' Mr. Buckley describes in six successive chapters the irrigation works of the Madras presidency, Bombay, Sind, Bengal, the North-West Provinces, and the Punjab. He concludes by a temperate and able chapter on the financial results, and the tests of the utility of irri-

gation works. According to a report from Major-General Dickens, by the year 1876-76 the total expenditure on productive irrigation works in India had been 15,562,655*l.* On this sum the receipts allowed the annual payment of 700,000*l.* in interest at 4½ per cent., of 396,750*l.* as working expenses, and of a residual profit of 131,924*l.* This, however, is exclusive of the outlay on the works of the Madras Irrigation Company. The Select Committee of 1879 remark on this statement that the return is almost entirely due to some most successful works—those of Sind, the Ganges, the East and West Jumna, the Cauvery, the Godavery, and the Kistna. On these works 5,492,688*l.* had been spent, and the net receipts, after paying working expenses and interest, amounted to 555,771*l.*, yielding a total return of more than 14½ per cent. on the capital. Against this had to be set the expenditure of 10,069,967*l.*, on which receipts had done little more than pay working expenses alone, besides the loss of 46,453*l.* (as compared with 4½ per cent. interest) on the 1,372,000*l.* of the Madras Irrigation Company. On the other hand, it has to be borne in mind that the return from irrigation works is but slowly developed. And according to the Budget Estimate for 1880-81, while the direct receipts of all irrigation works amount to 680,000*l.*, the increase of land revenue due to irrigation works amounts to a further sum of 703,000*l.* "These figures show, perhaps as simply as any, the slow and steady progress which works of irrigation are making in India." Mr. Buckley has attempted a work which was much needed, and he has accomplished it well.

Political Economy for Business People. By Robert Jamieson. (Erfingham Wilson.)

THE author of this little book has put before his readers a theory of value and of prices which is so far new that it is contrary to the one established, as we think conclusively, by the older economists. Mr. Jamieson bases the whole merit of his work upon the section of it containing the exposition of his views upon money and value. Tried by this test he will be found wanting; but on other matters—such, for instance, as free trade, where he can free himself from his favourite doctrine—he writes clearly and forcibly, and with the advantage apparently of practical business experience of the topics with which he deals.

Trade, Population, and Food: a Series of Papers on Economic Statistics. By Stephen Bourne. (Bell & Sons.)

THERE is one characteristic defect in nearly all books composed of series of papers each one of which has been read by its author before an audience. As the end of the paper approaches the inevitable bit of eloquence in the peroration oppresses the nervous reader like a nightmare: however deep the author may be in the price of tallow and raw sugars on p. 100, the reader knows that he must work round to Christianity and civilization by p. 102. Mr. Bourne has no mercy in this respect; as surely as his paper draws near its end, the elements of which it is composed "shall dwindle, shall blend, shall change," like the soul's vision in Mr. Browning's poem 'Prospice'; the tables of exports and imports melt imperceptibly into Scriptural quotations and phrases that would not be out of place in a sermon or at a missionary meeting. This defect does not, however, detract from the substantial value of the book. Mr. Bourne's official experience has given him great facility in dealing with statistics, and many readers who hesitate to plunge into the 'Statistical Abstract' and the 'Statesman's Year-Book' will find "statistics made easy" in Mr. Bourne's pages. A good example of Mr. Bourne's careful and painstaking method of work will be found in the last chapter, in which he discusses the subject lately brought under public notice by Lord Carnarvon and Mr. Blackley of com-

pulsory national insurance. Mr. Bourne examines the scheme in its practical financial aspects, and shows that a club formed under the conditions described by Mr. Blackley would be bankrupt within the lifetime of its first members. The difficulty of preventing fraud when the weekly allowance in sickness is provided by the State renders all calculations on the subject liable to err on the side favourable to Mr. Blackley's proposal; leaving this consideration aside, it must also be remembered that the actuarial calculations on which ordinary insurance companies and friendly societies act are based on the power which exists to reject bad lives and to charge extra premiums for doubtful lives. A compulsory insurance of the whole nation would necessarily offer terms much less advantageous to the insurers. The weak and sickly could not be rejected, and their maintenance would convert the proposed society into a gigantic system of out-door relief, without the guarantees which at present exist for its economical distribution.

OUR LIBRARY TABLE.

In Sword and Surplice; or, Thirty Years' Reminiscences of the Army and the Church: an Autobiography (Bogue). Mr. H. J. Wale has drawn what seems to be a lively presentment of himself, and, on the whole, he succeeds in interesting as well as amusing his readers. But he shows himself to be no master of the art of composing a book. It is not that he cannot write pleasantly; on the contrary, when he is writing about what he is best pleased to narrate his style is bright and lively, but his book as a whole is a medley not arranged in at all a happy disorder. Especially in his Indian reminiscences does Mr. Wale show a want of sense of proportion. He has many pleasant little anecdotes to tell, but he is wearisome when he devotes a whole chapter to the description of a ram-fight. Mr. Wale was born at Little Shelford, in a house well known to many a Cambridge man, and he describes the old house and his early childhood with an affection, a simplicity, and an amusing vivacity which at once put his readers upon good terms with him. His life in India is not so well done. He forgets possibly that India is better known to English people now than it was thirty or forty years ago. We hardly need to be told that tiffin means lunch, chum a bosom friend, and salaam a low bow; nor are such words as bungalow, compound, bund, and tank anything but perfectly familiar to English readers. How many officers would be glad if the equivalent which Mr. Wale gives for 600 rupees were only true at the present day! The chapters which contain the author's recollections of the Crimea are well worth reading, though Mr. Wale seems not to have been in action there. He tells us details which have not been so often supplied, and presents a vivid picture of the every-day life, with its discomforts, its suspense, and its common-places. He did not have much of it, however, for very soon after his arrival he was attacked with dysentery, and sent first to the hospital at Balaklava, then to Constantinople, and then home. While steaming up the Bosphorus he was well enough to be enchanted, as everybody is, with the scenery, and made some remark about it to a fellow passenger, who was a very practical man. "What a rascally shame it is," said Mr. S., "these Turks should have it." "Well, but," said I, "Mr. S., it belongs to them."—"Don't care, sir," responded he, "I should take it away from them." "But what would you do with it, then?" asked I.—"Do with it, sir? Why, I should give it to a joint-stock company, make a watering-place of it, and light it with gas." That perhaps would not be a bad solution of the Eastern Question. When this Mr. S. arrived at the hotel at Constantinople, the first thing he did "was to walk up to the chimney-piece and stick a large card, considerably larger than a lady's visiting card, into the glass, the said card bearing the inscription in equally large print:

'Mr. — of London.' And when he was told the price of otto roses at a bazaar, he said, "Tell the scoundrel we can do them ourselves at half the price." Mr. Wale's account of his transition from soldier to parson is not given with so much point as some of his earlier reminiscences, and from this period his story declines in interest, a falling off which is made more noticeable by a newly acquired tendency to sermonizing. Indeed, he sets out at length a large portion of a funeral sermon preached by himself. One little story of his curate days may be given: "D— S— was always glad to see the curate, and I on my part endeavoured to 'put in a word in due season.' So one day, after an ordinary introductory conversation, I said to her, 'Well, Mrs. D—, I have not seen you at church lately.' 'No, that you ain't,' answered she. 'In fact,' continued I, 'I do not remember ever having seen you at church at all.' Upon this she came up to me and gave me a slap on the back, and, said she, 'There, don't you bother yourself about church, do you see? We bain't no turncoats, we bain't; if we don't go to church we don't go to chapel!'" The story of the old man who always read the "Churching of Women," because it was so comforting, though doubtless true, is not quite new. Mr. Wale concludes his book with some papers on various subjects, such as middle-class education and temperance, which he would have done better to omit.

We have a number of almanacs on our table. Of these the most noted and most popular is *Whitaker's Almanac* (Whitaker). Among the improvements introduced are "The English Citizen's Diary," an excellent idea; and a list of hoods, which will appease, perhaps, the curiosity of churchgoers. The whole almanac is to be reset, a proceeding characteristic of the energetic editor. The other almanacs are of a more special character. *The Farmers' and Country Gentlemen's Almanac* ('Farmer' Office), edited by Mr. Kains-Jackson, has a prosperous air, as if there were no such thing as agricultural distress. Might not the accounts of the crops of the year be made a little more elaborate with advantage? Surely in these days "the foreign harvest" needs more than a dozen lines.—*The Gardener's Year-Book* ('Journal of Horticulture' Office), which Dr. Hogg edits, is, as usual, full of useful matter. So is the *Year-Book of Photography* (Piper & Carter).—Mr. Shirley Hibberd maintains the high reputation of the *Garden Oracle* ('Gardener's Magazine' Office), but it is hard to understand why "a design in the Early English style" should be dubbed the "Queen Anne Window Conservatory"!—Our list concludes with the useful *Agricultural Gazette Almanac* ('Agricultural Gazette' Office).

We have also some diaries on our table. *Fulcher's Ladies' Memorandum Book* (Sudbury, Pratt) retains the features which have given it so long a lease of popularity.—*The City Diary* (Collingridge), which has now attained its eighteenth year, is one of the best shilling diaries issued.

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
 Border's (E.) Sermons, trans. from the French, cr. 8vo. 3*s.* 6*d.*
 Fairbairn's (Rev. A. M.) Studies in the Life of Christ, 8vo. 8*s.*
 Nicoll's (Rev. W. E.) The Incarnate Saviour, a Life of Jesus Christ, cr. 8vo. 6*s.*
 Pusey's (Dr.) Devotional Library: The Gospels distributed into Meditations for Every Day of the Year, and arranged by L'Abbé Duquenne, Vol. 1, 12mo. 3*s.* 6*d.*
 Rushbrooke's (W. G.) Synopticon, an Exposition of the Common Matter of the Synoptic Gospels, Parts 4, 5, and 6, folio, 10*s.* 6*d.*
 Witherby's (H. F.) The Child of God, cr. 8vo. 3*s.* 6*d.*
Fine Art.
 De Bry's (T.) New Artistic Alphabet, sm. folio, 12*s.* 6*d.*
 Decoration in Painting, Sculpture, Architecture, and Art Manufactures, roy. 16mo. 2*s.* 6*d.*
Poetry.
 Randall's (G.) Scenes and Songs, 12mo. 3*s.* 6*d.*
 Barrie's (P. M.) Verses, 12mo. 3*s.* 6*d.*
 Hawkey's (C.) Shakespeare Tragedy woven in Verse, 8vo. 6*s.*
 Ingoldby Lyrics, by Thomas Ingoldby, Esq., edited by his Son, cr. 8vo. 3*s.* 6*d.*

Lane's (E.) *Scenery and Thought in Poetical Pictures of various Landscapes Scenes and Incidents*, cr. 8vo. 4/6 cl.
 Scott's (W. W.) *Poems*, 2 vols. 32mo. 2/6 cl. (Miniature Library Edition of the Poets.)
 Wilson's (C.) *Sonnets to the Queen, and other Poems*, 12mo. 4/6 cl.

History and Biography.

Outbirth of Lindisfarne, his Life and Times, by A. C. Fryer, cr. 8vo. 3/6 cl.
 History of England under the Anglo-Saxon Kings, translated from the German of J. M. Leppenberg, by B. Thorpe, 3 vols. cr. 8vo. 2/6 each, cl. (Bohn's Standard Library.)
 Landels (John), *Biographical Sketch of Memorials of a Consecrated Life, by his Father, W. Landels*, 12mo. 3/6 cl.
 Men Worth Remembering: Philip Doddridge, by C. Stanford, cr. 8vo. 2/6 cl.
 New Plutarch (The) Haroun Alraschid, Caliph of Bagdad, by E. H. Palmer, cr. 8vo. 2/6 cl.
 Pincoff's (F.) *Analytical Index to Sir J. W. Kaye's History of the Sepoy War and Col. G. B. Malleson's History of the Indian Mutiny*, 8vo. 10/6 cl.

Geography and Travel.

Braemar, or Two Months in the Highlands, 2 vols. 21/ cl.
 Oppen's (S. J.) *Shores and Cities of the Boreal Sea, Esquimaux in 1879 and 1880*, 8vo. 16/ cl.
 Foreign Countries and British Colonies: Russia, by W. R. Morfill, Japan, by S. Moosman, 12mo. 3/6 each, cl.
 Tietze's (V.) *Unknown Hungary*, translated by Mrs. A. O. Brodie, 3 vols. cr. 8vo. 21/ cl.
 Wood's (C. W.) *Round about Norway*, 8vo. 12/ cl.

Philology.

Barnes's (F.) *A German-English Dictionary of Words and Terms used in Medicine and its Cognate Sciences*, Vol. 16, 2/6 cl.

Science.

Cullimore's (D. H.) *Consumption as a Contagious Disease*, 4/6 cl.
 Duncan's (W. B.) *Conscious Matter, or the Physical and the Psychical Universally in Causal Connection*, cr. 8vo. 4/6 cl.
 Irvine's (J. P.) *Relapse of Typhoid Fever*, 8vo. 4/6 cl.
 Japp's (A. E.) *Industrial Curiosities*, cr. 8vo. 4/6 cl.
 Petty's *First Grade Geometry Text Papers*, 4to. 2/6 pkt.
 Potts's (R.) *Elementary Arithmetic, with Brief Notices of its History*, 8vo. 4/6 cl.
 Tanner's (H.) *The Almonds Farm, or Frantics with Science*, 12mo. 3/6 cl.
 White's (G.) *Natural History and Antiquities of Selborne, new and cheaper edition*, cr. 8vo. 4/6 cl.

General Literature.

Addison (Joseph), *Essays of, chosen and edited by J. R. Green*, 18mo. 4/6 cl. (Golden Treasury Series.)
 And Fernie's Son, a Story in Five Parts, by Author of 'The Chorister Brothers', cr. 8vo. 6/6 cl.
 Balfour's (Mrs. C. L.) *The Manor-House Mystery*, cr. 8vo. 2/6 cl.
 Bright's (Mrs. A.) *Unto the Third and Fourth Generation*, cr. 8vo. 7/6 cl.
 Broughton's (E.) *Second Thoughts*, cheap edition, cr. 8vo. 4/6 cl.
 Bunyan's *Pilgrim's Progress*, with Memoir, &c., illustrations by W. Gungton, Eton Edition, cr. 8vo. 10/6 cl.
 Confessions of a Frivolous Girl, a Story of Fashionable Life, edited by R. Grant, cr. 8vo. 5/6 cl.
 Drew's (C.) *The Lutanista of St. Jacob's, a Tale*, cr. 8vo. 10/6 cl.
 Fellis (A.) *Mrs. Thorne's Guests*, cr. 8vo. 5/6 cl.
 Greek Wit, a Collection of Smart Sayings and Anecdotes, translated by F. A. Paley, 12mo. 2/6 cl.
 Hawthorne's (M. E.) *The Silver Greyhound*, cr. 8vo. 10/6 cl.
 Jones's (W. B.) *A Life's Work in Ireland of a Landlord who Tried to do his Duty*, cr. 8vo. 6/6 cl.
 Little Fops, a Nursery Romance, by Auntie Bee, cr. 8vo. 3/6 cl.
 Matter-of-Fact Girl (A.), by Theo. Gift, 3 vols. cr. 8vo. 31/6 cl.
 Meredith's (G.) *The Tragic Comedians, a Study in a Well-known Story*, 3 vols. cr. 8vo. 12/ cl.
 Montgomery's (F.) *Herbert Manners, and other Tales*, 12mo. 2/6 cl. (Empire Library.)
 Nuan's (R. N.) *Athletica and Spartans*, 2 vols. 31/6 cl.
 Past Hours, by Adelaide Bartoris (Adelaide Kambles), 3 vols. cr. 8vo. 12/ cl.
 Russell's (C.) *New Views on Ireland, or Irish Land Grievances, Remedies*, cr. 8vo. 2/6 cl.
 Winter Honey, being Tales for Children at Christmas-tide, cr. 4to. 3/6 cl.

FOREIGN.

Theology.

Heiden (C.): *Das Evangelium d. Paulus*, 8m.
 Kaufmann (D.): *Die Spuren At-Betajismus in der Jüdischen Religions-Philosophie*, 8m.

Fine Art.

Kunst und Künstler d. Mittelalters u. der Neuzeit, edited by E. Dohme, Parts 76-78, 8m. 20.
 Michiels (A.): *Van Dyck et ses Elèves*, 2fr.
 Vischer (F. F.): *Altes u. Neues*, 4m.

History and Biography.

Chantelaune (E.): *Louis XIV. et Marie Mancini*, 1fr. 50.
 Lacombe (C. de): *Le Comte de Serre, sa Vie et son Temps*, 14fr.
 Lettres de Catherine de Médicis, publiées par M. le Comte Hector de la Ferrière, Vol. I (1533-1543), 12fr.

Philology.

Baumstark (A.): *Erklärung der Germania des Tacitus*, 7m.
 Discours et Padoyens Politiques de M. Gambetta, publiés par J. Reinach, Part I, Vol. I (14 Novembre, 1880-4 Septem. bre, 1870), 7fr. 50.
 Ebers (G.): *Der Kaiser*, 10m.
 Freytag (G.): *Die Ahnen*, concluding Part, 6m.
 Hopfen (H.): *Mein Onkel Don Juan*, 8m.
 Wyl (W.): *Maltage in Oberammergau*, 3m.

THE EARL OF CRAWFORD AND BALCARNE.

ALTHOUGH little known to the outer world, for he held aloof from politics and from public life, the late Lord Crawford was highly esteemed by a limited circle. Born in 1812, educated first at Eton and afterwards at Trinity College, Cambridge, he developed even in his boyhood the

studious habits and the love for collecting books which distinguished him throughout life, and which were combined in him with gentle manners and chivalrous feeling. His dominant idea was the creation of a perfect library, embracing all the best works in every language, and forming a literary picture of the history of civilization. He differed *totally* from other book-hunters—those who usually amass rare books at random, or else gather the whole of the literature relating to some special subject. Even when at Eton, before the year 1830, and at an age when most boys think of little else than games and lessons, he paid visits to dealers in old books, and bought the nucleus of the De Bry collection, which was afterwards one of the ornaments of his library. The name of Lord Lindsay (the title which he bore then, and which he retained till his father's death in 1869) was well known to Thorpe, Rodd, John Bohn, and the other booksellers of a former generation. In 1831 he attached himself almost exclusively to Mr. H. G. Bohn, and that redoubtable bookseller acted for nearly a quarter of a century as Lord Lindsay's agent. In 1855, when Mr. Bohn had drifted out of his old business and become a great publisher, the agency was transferred to Mr. Quaritch, and for the next twenty-five years Lord Lindsay was actively engaged in collecting from all parts of the world the scattered items which make up the famous Crawford Library.

Lord Lindsay's natural love for historic studies was intensified by his researches into the annals of his own celebrated house. Before he was twenty-three he printed (in 1835) for private circulation 'The Lives of the Lindsays,' of which we spoke last week (it was regularly published in 1840, and again in 1849). A desire to gratify his deep religious feelings led him to travel in Syria and Egypt, and the literary result was his 'Letters from the Holy Land,' a successful and fascinating book. In 1841 he printed privately at Wigan a volume of ballads translated from the German, and published a 'Letter on the Evidences of Christianity,' serving to supplement similar disquisitions in his 'Letters from the Holy Land,' which had won the praise of Dean Milman. In 1843 there appeared a pamphlet by Lord Lindsay, entitled 'Progression by Antagonism,' full of subtle abstractions, formulated with the precision of the mediæval schoolmen. Crude and imperfect as was this brief view of the development of humanity and civilization, marred, too, by the usual defects of preconceived theory, it yet showed him to be an ardent student and the possessor of a keen and flexible intellect. In 1847 he published the book by which his name will be best remembered. His 'Sketches of the History of Christian Art' were the result of observations made during his travels in Italy, Germany, France, and the Low Countries, and were inspired by the same religious fervour which had guided his footsteps in the Holy Land. This work represents, in fact, another side of his investigations into the origin and history of Christianity.

Lord Lindsay's library still continued to grow in value as well as extent, the rule followed being to procure the first edition and the best edition of every important work in literature, without limitation of language or period. He would have everything which marked a new discovery in knowledge, a new departure in history or science, a new phase in opinion or intellectual cultivation. In this spirit he collected the original editions of all the romances of chivalry. The earliest productions of typography attracted him also, as well as the writings upon that subject; and amongst his most treasured volumes were the Bible and the Catholicon printed by Gutenberg (the latter a vellum copy), Fust and Schoeffer's Latin Bible of 1462 (on vellum), the first printed classic ('Cicero de Officiis') by Fust and Schoeffer, 1465, and the famous blockbook, 'Speculum Humane Salvationis,' on which were founded

the Dutch claims to priority in the invention of printing.

Lord Lindsay's earlier investigations had led him to the acquisition of books on genealogy and family history: he went on increasing his collection by the addition of everything he could obtain of value upon those subjects. He was thus equipped with appropriate learning when (in 1845), with the help of a professional lawyer, he prepared the 'Case' in assertion of his father's claim to the premier peerage of Scotland, the decision upon which, in 1848, added the earldom of Crawford to that of Balcarne. A similar claim to the title of Duke of Montrose was advanced by Lord Lindsay on his father's behalf in 1850, and sustained with equal force and learning, but failed on the ground of inconvenience, as it would have involved the co-existence of two dukedoms of Montrose.

He printed a couple of pamphlets in 1862 on Scepticism and on the English Hexameter. About 1863 he wrote a letter to the *Times*, defending 'the English aristocracy as a political institution' against Mr. Bright. This interference in political discussion he justified on the ground that he was not only a peer, but also a literary man. In 1868 Lord Lindsay printed his only other contribution to politics in a pamphlet on 'Conservatism'; and the Vatican Council of 1869 drew from him a treatise on 'Œcumenicity in relation to the Church of England,' published in 1870. In 1869 his father died, and he succeeded to the title which he bore henceforward.

In 1872 Lord Crawford published 'Etruscan Inscriptions Analyzed,' in which he broached a theory concerning that still enigmatical language which has been universally rejected (*Athen.* No. 2359). But the book showed him to be a diligent student of philology. In 1876 Mr. Murray produced a 'metrical tale,' entitled 'Argo: the Golden Fleece,' in which the story of Jason and Medea was rehearsed anew. The work itself betrayed more poetic taste than poetic power; but the introduction in blank verse prefixed to it was a charming composition, and revealed his inner life, the sweetness of his domestic relations, the manner of his working, better than any other writer could depict them. It forms an exquisite piece of autobiography without egoism.

His literary pursuits and his love for collecting books were considerably favoured by the fact that Lady Crawford aided her husband in the administration of his estates in Lancashire and Scotland. With tastes akin to his own (and inherited from a mother whose accomplishments and appreciation of what was best in art and literature were warmly admired by her son-in-law), she yet denied herself their full indulgence in order to allow her husband leisure for the studies in which he took delight and by which she was proud to see him distinguished.

As a book collector and library creator Lord Crawford possessed especial gifts in his extraordinary industry, memory, and systematic mode of work. He was familiar not only with the literary history of many nations, possessing even a tolerable knowledge of Oriental history, but made himself master in each department of all the bibliographical details which would be needed for guidance in the formation of such a library as he aimed at making. He was, of course, unacquainted with many of the languages of which he possessed the literary records, but he took care to have catalogues and analyses of all the books which he could not read made by special scholars. With these exceptions his library catalogue was compiled by himself; and as he did this with great care, tracing the chronological development of each section, he was able to note most of the missing links in every chain, with the object of supplying them in course of time. Fresh lists of *dendrata* were constantly supplied and furnished to Mr. Quaritch, so that no opportunity should be lost. His agent and himself were thus perpetually on the look out for rare

books, and he read carefully every auction catalogue and every bookseller's catalogue which he received. In works of pure science his library is more deficient than in any other department; but the present earl, who is already distinguished for his attainments in science, has made a special collection of books on astronomy, geometry, and the allied subjects, which when added to the paternal library will make it wonderfully complete. The taste for scientific pursuits shown by the present earl was always looked upon by his father as an instance of the "interrupted and recurrent heredity" which has been noticeable in various members of the family.

AUTHORS AND PRINTERS' READERS.

Dec. 20, 1880.

I DID not mean to trouble you with another letter, but in closing this correspondence—so far as I am concerned—I have only to ask Mr. Lynch to bear in mind that my complaint was of the grievance suffered by an author when reprimanded by critics for errors he had corrected in proof. If Mr. Charles Dickens "gracefully acknowledged his obligations to printers' readers," I can only suppose that the great novelist had something to thank them for, and that had his corrections been skipped his acknowledgments would not have been graceful. Of course if, as Mr. Lynch says, "publishers allow not a penny in the estimates for reading," then the matter, as regards printers, ends. I had never heard that this was the case and wonder that it should be so. What Mr. Lynch means by my "abusive epithets" I cannot imagine. I should be sorry indeed to think that you or any of your readers take his view of the temper of my letter.

W. CLARK RUSSELL.

THE GRANDFATHER OF CAXTON AND THE FATHER OF CHAUCER.

British Museum, Dec. 22, 1880.

AMONG the Additional Charters in the Department of Manuscripts are two documents containing brief notices of the Caustons of London, which seem to have escaped the notice of Mr. Blades in his 'Life of William Caxton,' where, on p. 4 of his last edition, he speaks of the various families of that name scattered over England. Although he states generally that the name appears frequently in the early records of London, it may perhaps be not uninteresting to particularize the two I have spoken of above.

On the twenty-fifth day of November, in the thirty-eighth year of the reign of Edward III., a writ was issued from the Privy Seal Office to Adam de Bury, Mayor of London, and to John de Cantelbrige, the City Chamberlain, ordering them to furnish a complete return of all property in the City given or bequeathed, "ad manum mortuam," for religious purposes from the earliest times up to the date of the writ, as entered in their records. Appended to a copy of this writ are twenty-one rolls, containing the returns made in accordance with its terms from the seventh year of Edward I. up to the thirty-eighth of Edward III., a period of eighty-eight years. On the back of the thirteenth roll is the following entry:—"Ad hustengum tentum in London die lune proxima ante festum Sancte Margarete Virginis anno regni regis Edwardi tertij post conquestum sexto decimo. Testamentum Matildis de Causton de tenementis legatis ad Cantariam vj marcas. In testamento Matildis de Causton probato et irrotulato die et anno supra dictis continetur quod legavit domos suas quas inhabitavit in vico de Candelwekestrete Et omnes domos suas in venella Sancti Swythini Rectori ecclesie Sancti Swythini in Candelwekestrete qui pro tempore fuerit ad inueniendum vnum Capellanum perpetuum in dicta ecclesia pro anima sua celebraturum. Ita quod dictus Capellanus percipiat vj marcas annuatim pro labore suo."

On the front of the eighteenth roll is an

entry relating to Henry de Causton, viz:—"Ad hustengum tentum in London die lune proxima ante festum Apostolorum Simonis et Jude anno regni regis Edwardi tertij post conquestum vicesimo quarto. Testamentum Henrici de Causton vj marcas. Henricus de Causton Civis et Mercator in testamento suo probato et irrotulato legavit ad sustentacionem vnius Capellani diuina imperpetuum pro anima sua in ecclesia Sancti Thome Apostoli celebraturi sex marcas quieti redditus Percipiendas de omnibus tenementis que perqueiuit de Willelmo Galeys et Alano atte Munte in dicta parochia imperpetuum."

Also, on the back of the same roll is an entry relating to the will of John de Caustone, as follows:—"Ad hustengum tentum in London die lune proxima post festum Translacionis Sancti Edwardi anno regni regis Edwardi tertij post conquestum vicesimo septimo. Testamentum Johannis de Caustone de tenementis legatis ad Cantariam. Dictis die et anno probatum et irrotulatum fuit testamentum Johannis de Caustone in quo continetur quod legavit Jacobo Andreu et Matildi vxori sue ad terminum vite eorundem totum illud tenementum suum cum shopis et alijs pertinencijs quod habuit in parochia Sancti Pancracij iuxta Sopereslane: Et totum illud tenementum cum suis pertinencijs quod habuit ex dono et feoffamento Simonis Bond in parochia Sancti Antonij et post eorum decessum remaneant imperpetuum Priorias et Conventui de Haliwell: ad inueniendum inde vnum Capellanum in ecclesia Sancti Pancracij pro anima sua perpetuis temporibus celebraturi, &c."

On the front of the nineteenth roll is mention of William de Causton, mercer, whose will was proved in 1354, and who may well have been the grandfather of the great William Caxton the printer, if we accept (according to Mr. Blades) the year 1422 as the date of his birth, and whose occupation as a mercer may have led his namesake the printer to be apprenticed to the same company:—"Ad hustengum tentum in London die lune proxima post festum Sancti Lucie Euangeliste anno regni regis Edwardi tertij post conquestum vicesimo octauo. Testamentum Willelmi de Caustone x marcas. Willelmus de Caustone Mercer in testamento suo dictis die et anno probato et irrotulato legavit ad sustentacionem curiam Capellani diuina imperpetuum in ecclesia Sancti Pancracij pro anima sua celebraturi decem marcas quieti redditus percipiendas de toto capitali tenemento cum domibus mansionibus shopis et alijs suis pertinencijs quod perqueiuit de Johanna Corpe vxore quondam Simonis Corpe, Johanne de Duresme et Thoma Corpe executoribus ipsius Simonis in parochia Sancti Pancracij, &c."

"Testamentum dicti Willelmi xiiij libras vj solidatas. Dictus Willelmus in testamento suo legavit ad sustentacionem duorum Capellanorum diuina in dicta Ecclesia Sancti Pancracij pro anima sua imperpetuum celebraturorum quatuordecim libras et sex solidatas quieti redditus percipiendas de tenementis subscriptis videlicet de toto illo tenemento cum suis pertinencijs quod quondam fuit Henrici le Gangeour Civis Londoniensis in venella vocata le Wewelane in parochia Sancti Michaelis de Paternoster church vnam marcam Et de shopis Alicie quondam filie Rogeri Houseband ex parte orientali tenementi sui in parochia Sancti Mathie in Friday-strete London octo solidos Et de omnibus tenementis cum pertinencijs que Stephanus de Cantelbrige habuit in parochia beate Marie de Stanynglane octo solidos et quatuor denarios et de omnibus tenementis Rogeri le Ropere et de tota illa shopa cum pertinencijs quam Radulfus de Vptone quondam tenebat in parochia beate Marie atte Wode duas marcas Et de quadam shopa cum pertinencijs quam Johannes de Bermyngham tenuit in parochia beati Michaelis atte Corner London decem solidos et tres denarios Et de tenementis Radulfi de Ikelyngham cum pertinencijs que

idem Radulfus perqueiuit de Johanne de Kyngestone in parochia beate Marie de Friday-strete London quinque marcas Et de tribus shopis cum pertinencijs quas Rogerus de Ely tenuit in veteri Piscaria in parochia Sancti Nicholai Coldabbey London tredecim solidos et novem denarios Et de toto illo tenemento cum pertinencijs quondam Hugonis de Herdene in Fletestrete vnam marcam Et de alijs tenementis suis in Ciuitate London prout in testamento suo continetur, &c."

Towards the foot of the same roll is another bequest of the same William Causton, mercer:—"Ad hustengum tentum in London die lune proxima post festum Sancte Katerine anno regni regis Edwardi tertij post conquestum tricesimo primo. Memorandum de licentia Regie. Dominus Rex concessit licentiam per cartam suam dictis die et anno irrotulata executioibus Willelmi de Causton quod ipse nomine dicti Willelmi duo Mesuagia et tres shopas cum pertinencijs in London Rectori ecclesie Sancti Pancracij ad certa pietatis opera inde facienda libere possent ad manum mortuam assignare prout in dicta carta domini Regis plenius continetur."

Before I pass on to the second document of which I spoke at the beginning of my letter, I should like to draw attention to the name of Richard Chaucer (who is believed by Speght to have been the father of the poet Chaucer), which occurs in the following entry on the front of the seventeenth roll:—"Ad Hustengum tentum in London die lune in festo Sancte Margarete Virginis anno regni regis Edwardi tertij post conquestum vicesimo tertio. Testamentum Ricardi Chaucere de tenementis legatis ad Cantariam. Ricardus Chaucere in testamento suo dictis die et anno probato et irrotulato legavit parochianis et persone ecclesie de Aldirmanbury totum tenementum suum cum Taberna et alijs pertinencijs in vico vocato la Rrole super Corrierum de Kyrounlane ad inueniendum vnum Capellanum diuina in ecclesia de Aldirmanbury pro anima sua imperpetuum celebrantem."

The second document belongs to the thirtieth year of Edward I., and is headed "Indentura de nominibus diuersorum quibus Rex tenetur pro frumento, pane, ceruisia, carnibus, pisce et alijs rebus diuersis captis ab eisdem apud London et in partibus circumiacentibus ad expensas hospitij Regis tempore Parlamenti habiti apud Westmonasterium mensibus Julij et Augusti anno regni Regie predicti tricesimo cuius Indenture vna pars remanet in Garderoba et altera pars penes Maiorem Ciuitatis London." Under the heading "Butellere" occurs the entry, "Johanni de Caustone pro eodem xvij. li. iij. s. d." In the same document and under the same heading is the entry, "Baldewyno le Chaucer pro eodem 12 s." In the list of persons of the name of Chaucer living in the fourteenth century, given by Sir N. H. Nicolas in his memoir of Geoffrey Chaucer, no such name as Baldwin le Chaucer is to be found.

EDWARD J. L. SCOTT.

Literary Gossip.

WE regret to say that we are forced to postpone the publication of Mr. E. Schuyler's article on the Literature of Russia during 1880.

EARLY in January, we are glad to say, Prof. Max Muller will bring out two volumes of 'Selected Essays on Language, Mythology, and Religion.' Prof. Max Muller's former collection of essays, the 'Chips from a German Workshop,' filled, it will be remembered, four volumes, and have run through several editions. "But now," says the professor,

"when a wish for a cheaper edition of some of these essays had been frequently expressed, both

by teachers and pupils in schools and universities, thought the time had come to subject them once again to a more careful sifting, to remove those which had done their work and were no longer wanted, and to add a few which had been published in different periodicals during the last years, hoping thus to enable these two smaller volumes of 'Selected Essays' to find new friends in places where their more bulky predecessors could gain no access. I have tried to improve these essays from year to year, with the help of the excellent criticisms to which they have been subjected, and by the light of new researches, carried on without interruption by myself and by others, in the immense domain of the science of ancient thought. In all that is essential they have remained unchanged, but I believe that no honest criticism which has reached me has ever been passed by unnoticed, and that no important materials have been overlooked which have been added to our stock of knowledge since the time when these essays first saw the light."

At a meeting last week of the Council of the Society for the Promotion of Hellenic Studies it was decided to hold in future four meetings in London, in the months of January, March, June, and October, for the reading of papers and for discussion. These meetings will take place at 5 p.m. in the Society's rooms, 22, Albemarle Street. There will also be held similar meetings in each term, one at Oxford and one at Cambridge. The dates for the coming year will shortly be announced. The Society's *Journal*, which has just been issued at 30s. to those who are not members of the Society, will, we are informed, be supplied at a reduced rate to libraries and other public bodies wishing to subscribe, provided that in each case official application is made direct to the Council.

A petition is circulating for signature in the University of Oxford, to be submitted to the Delegates of the Clarendon Press, in which they are requested to publish a yearly volume of 'Anecdota Oxoniensia,' which should contain extracts or collations from MSS. preserved in the libraries of Oxford, and more especially in the Bodleian Library, and be extended in course of time to MSS. of other English libraries. The *Notices et Extraits* brought out by the Academy of Inscriptions in Paris is mentioned as a model. The petition concludes with the following passage:—

"It is suggested that such a work is almost imperatively called for if Oxford is to hold its proper place among the universities of Europe, not only as an institution for teaching, but also as a centre of learned discovery. And it seems probable that if such an organ was well established, it would not only give a stimulus to the study of MSS. here, but attract contributors from other great libraries, such as the British Museum, the Phillips, the Ashburnham, &c."

We hope that this time the Delegates may give serious attention to this petition, and undertake the important publication suggested to them.

The *Weekly Register* will pass into the hands of a new proprietor on the 1st of January, when it will begin a fresh series with a new and enlarged staff, Mr. Charles Kent, who has had the direction of it for the last seven years, still retaining the editorship.

BETWEEN 1792 and 1795 Mr. Henry Maire of Lartington (afterwards Sir Henry Lawson) deduced the genealogies of the principal Roman Catholic families in England.

There was, and is, great difficulty in compiling the pedigrees of Roman Catholics during the period when, from recusancy and other obstacles and disabilities, few of the ordinary means of record were accessible to them; and it has been determined, with the consent of its owner, Sir John Lawson, Bart., to print Mr. Maire's MS., with additions, proofs, and evidences, elaborating the descents not only anterior to their first dating by Mr. Maire, and collaterally, but bringing them down to the present time. It will be edited by the Somerset Herald and Dr. Jackson Howard.

A LADY has again obtained a first-class at Cambridge in the papers set for the Moral Sciences Tripos.

THE Rev. G. W. Collins, Keble College, Oxford, is engaged upon an edition of the 'Sepher Hashshoham,' a Hebrew grammar and lexicon by Rabbi Moses, of London (lived about 1250 A.D.), from the unique Bodleian MS. collated with a fragment of it lately acquired by the St. Petersburg Library. This is, we believe, the only literary work in existence by an English Jew before the expulsion of his race from England.

INDIAN civilians, military men, and Eastern travellers generally have long felt the great inconvenience of having no other means of acquiring the modern vernacular Persian than by actually settling themselves down in the country and picking up the language while mixing with the people. There is no lack of Persian literature, but the language of those books best known to students is as unlike the Persian of every-day life as the French of Voltaire is unlike the *patois* of the Channel Islands. The result is that when "an accomplished scholar" has to make his first speech at the court of the Shah, that may happen which, it is said, actually did happen to a distinguished personage a few years ago—the question may be politely asked what language his excellency is making use of. Travellers will therefore be glad to hear that an introductory handbook to modern Persian is in an advanced state of preparation by two competent Persian scholars, Mr. W. H. Haggard, Second Secretary to H.M. Legation at Teheran, and Mr. Guy Le Strange, who has spent the last three years in travelling through Persia. The work these gentlemen have been engaged upon is a modern drama by Mirza Ta'afar Karajeh-Daghi, entitled 'The Vizier of the Khan of Lenkeran.' The play, which is said to abound in incident and to contain a faithful picture of modern Persian life, is to be published in the original, with an interpagated English translation, and will be furnished with copious explanatory notes, together with remarks on pronunciation and a complete vocabulary. The editors hope to go to press early in the spring.

MR. OLIVER WENDELL HOLMES, junior, son of the well-known poet, is delivering a course of twelve lectures, on the Common Law of the United States, at the Lowell Institute, Boston.

THE *Deutsches Montagsblatt* states that a first edition of the new volume of Gustav Freytag's 'Ahnent,' consisting of 27,000 copies, was taken by the booksellers within three days after publication. A second edition of 6,000 copies will be ready in a

few days. The great majority of the readers of Freytag are found in North Germany, Silesia, and the Russian Baltic provinces.

THE Senate of the Punjab University presented an address to the Viceroy on the occasion of his recent visit to Lahore, in which they expressed a hope that the promise made at the Delhi Durbar on the 1st of January, 1877, to raise the college to the full status of a university, might be fulfilled. In answer to the objection often made, that the college does not sufficiently encourage the study of English, they pointed out that of the 1,747 students who have presented themselves for the various examinations in arts, 1,217 have come up for the English examination, and that the number of candidates for the entrance examination in English has increased from 26 in 1873 to 193 at the present examination. The tone of Lord Ripon's reply appeared to be favourable to the request of the Senate.

DR. KOHN, Rabbi at Buda-Pesth, will shortly publish an essay in the Hungarian language on Jewish sources for the history of Hungary. He is also preparing a history in German of the Jews in Hungary. We hope that his essay in Magyar will be contained in full in his German book.

WE believe that Prof. Hartwig Derembourg, of Paris, has made many discoveries in the Ecceurial Library, where he went lately on a mission from the French Government for Arabic history and literature. His report will, no doubt, appear in the *Archives des Missions Scientifiques*, published by the Ministry of Public Instruction in Paris.

THE Report just published on the progress of education in Bombay for the year 1879-80 shows favourable results. The total number of pupils on the rolls has increased during the last fourteen years from 117,547 to 275,133. During the year the losses of the three previous years of famine and scarcity were more than made up. In connexion with the University, the most important changes have been the addition of a syndic to represent the sciences, and the issue, at the instance of Sir R. Temple, of new regulations for the B.A. course, by means of which students are allowed to specialize their studies. Some of the authorities of the University are opposed to the new regulations, as tending to lower the standard of general culture amongst the students. The average attendance at the Elphinstone College has slightly decreased, but it is stated that the University class at the Grant Medical College is the largest ever reported. Dr. Cook declares that the college only requires a Professor of Pathology in the dead-house and pathological laboratory to render it equal to the best medical schools in Europe. In all institutions connected with Government there has been a great increase in the number of students of English.

THE death is announced of the last of the Misses Innes, who founded and edited 'Lodge.'

It is reported from Bombay that native girls are being induced to present themselves at public examinations, either for entrance to the University or for admission to the public service. One young lady, who obtained the

scholarship offered a few years ago by Miss Mary Carpenter to native girls, lately passed the second-class examination for admission to the public service. Another Parsee girl presented herself at the recent matriculation examination of the Bombay University.

THE gold medal, together with a prize of ten guineas, offered by the Council of Trinity College, London, for the best essay on 'Middle-Class Education: its Influence on Commercial Pursuits,' has been awarded to Miss Agnes Amy Bulley, secretary of the College for Women, Manchester.

JUST as we are going to press we have received the tidings of a great loss to English letters. Like Thackeray, "George Eliot" has passed away during Christmas week; she has died within two-and-twenty years of the time when 'Adam Bede' revealed that another great novelist was ready to delight the world.

SCIENCE

A Treatise on Comparative Embryology. By F. M. Balfour, M.A., F.R.S. Vol. I. (Macmillan & Co.)

PROBABLY no man has ever done more for the advancement of the science of biology generally by the time that he has attained the age of thirty than has Mr. Balfour: scarcely any have ever done so much. Certainly no man has ever produced so much valuable new knowledge in the special department of embryology as has this distinguished representative of the modern school of natural science, which flourishes with such abundant promise of a brilliant future at Cambridge, and the development of which in the biological department is principally due to the untiring energy of Prof. Michael Foster. The number of the important papers on vertebrate embryology which Mr. Balfour has produced is truly astonishing. The principal of them are embodied in his monograph on 'The Development of the Elasmobranch Fishes.' His 'Elements of Embryology,' which he published in conjunction with Prof. Michael Foster, has already gone through two editions. The work now under consideration is an entirely new one, and is by far the best on its subject existing in any language. It embodies all that is known from the researches of the numerous original workers at present engaged in the study of embryology, but there is scarcely any subject treated in it on which Mr. Balfour has not valuable observations of his own to add to those of other investigators, or on which he is not able to speak as a critic specially qualified by direct personal acquaintance with the facts. The book is profusely illustrated with excellent woodcuts, by far the larger part of which are new, having been most carefully engraved from original memoirs or from the author's own papers or drawings by Mr. Collinge. A good many of them are in white on a black ground—a very effective arrangement. In others, white lines are introduced upon more or less shaded backgrounds. These are especially pretty and admirably suited to the display of the details of embryological structure, and strike us as novel in appearance. Full references to bibliography are

given at the ends of all the chapters, and the value of the work is thus very greatly increased. Certain less important details are given in small print, in order that the student may be guided in his reading. The work is confined to the embryology of the Metazoa—that is, all animals except the Protozoa, the Infusoria, Rhizopoda, &c.—and the present volume deals with invertebrates only, the Ascidians not being included.

As stated in the introduction, "Great as is the interest attaching to the simple and isolated life-histories of individual organisms, this interest has been increased tenfold by the generalizations of Mr. Darwin." Almost all animals in their development from the egg to the adult condition go through as widely different a series of forms as is familiar to all in the case of the butterfly. In the majority of animals the series of stages is much more complicated, the butterfly's being a comparatively simple case. The larval stages, as a result of Mr. Darwin's theory, now so firmly established, stand to us as a substitute for the missing links in the series of organisms which are otherwise lost, many of them absolutely, others for the present, at all events, owing to the imperfection of the geological record, or our limited knowledge or possibilities of investigation of geological deposits. It becomes more and more apparent that modern works on any biological subject can be of comparatively little value unless they are planned and built up in direct accordance with the teachings of the theory of evolution. If such be not the case, the facts detailed will not hang together and explain one another, those of importance will not receive sufficient prominence, and the whole will be more or less meaningless to the student.

Although Prof. Haeckel has treated embryology from an evolutionary point of view in his well-known popular works, Mr. Balfour's is the first strictly scientific work on embryology which has appeared in which, as in Prof. Gegenbaur's 'Comparative Anatomy,' Mr. Darwin's theory is made the keynote of the whole. It is impossible here to follow the author into the intricate details of comparative embryology.

The aims of the science of embryology are, as set forth by the author in the introduction: 1. "To form a basis for phylogeny," or the construction of the family tree of the animal kingdom. 2. "To form a basis for organogeny, or the origin and evolution of organs."

In the department of phylogeny the following are the most important points aimed at: 1. "To test how far comparative embryology brings to light ancestral forms common to the whole of the Metazoa." 2. "How far some special larval form is constantly reproduced in the ontogeny of the members of one or more groups of the animal kingdom, and how far such larval forms may be interpreted as the ancestral type for these groups." 3. "How far such forms agree with living or fossil forms in the adult state, such an agreement being held to imply that the living or fossil form in question is closely related to the parent stock of the group in which the larval form occurs." By the direct action of physical causes, or these acting through natural selection, animals are almost as much liable

to modifications of form during their embryonic or larval life as during their adult existence. In many cases stages of development have been lost, in others modifications in other cases, again, special stages have been developed anew to suit special conditions under which larval life is carried on. Hence the embryological record is, like the geological, imperfect; and it is only by dovetailing the two records and taking advantage of those parts in which they coincide that we can see where gaps do not coincide and in conjunction with the teachings of comparative anatomy of the adult animal the great problem of phylogeny is being gradually worked out. In no science is it more easy to jump to conclusions, and even distinguished authors have made themselves conspicuous by rather hasty generalizations in the phylogenetic department of embryology, though we do not blame them for important results are as often attained by means of hasty speculations, subsequently tested and worked up to, as by any slower or more gradual process. Mr. Balfour, as will be gathered from the above-quoted sentences as the result of the great width and depth of his embryological knowledge, is very fully aware of the possible fallacies which may underlie what may appear at first sight to be most patent phylogenetic generalizations. He is extremely cautious, and weighs his evidence with great deliberation as judgment.

Perhaps the most interesting subject dealt with in the book is the impregnation of the ovum, concerning which so many interesting discoveries have been lately made. The egg of *Asterias glabra* is taken as the type in the section devoted to the subject. In this egg, as appears from the investigation of Fol, shortly before impregnation, a clear nucleus is formed, round which the protoplasm of the egg becomes radiately striated. This is known as the female pronucleus. The most favourable period for fecundation is about an hour after the formation of this pronucleus. If at this time the spermatozoa are allowed to come in contact with the egg, their heads become enveloped in an investing mucilaginous coat. The egg, responding to the stimulus of their presence, a prominence grows up from the surface of the protoplasm of the egg, and rises to meet the nearest spermatozoon until it comes in contact with it. Normally only this one spermatozoon of the vast numbers available is concerned in the fertilization. It makes its way into the egg through the promicrovilli, and at the same moment a distinct microvilli is raised from the surface of the egg, all over, and prevents the entrance of other spermatozoa. The spermatozoon within the egg forms there a clear nucleus, surrounded by a radiate surrounding of protoplasm, called the male pronucleus. As soon as the spermatozoon approaches the male pronucleus, the latter rapidly approaches the male pronucleus, apparently by means of its inherent amoeboid contractions, and fuses with it. According to Selenka, the female pronucleus sends out processes as the male pronucleus approaches it, and the protoplasmic processes which embrace the latter. From the fusion of the two nuclei arises the first segmentation nucleus of the impregnated egg, which soon divides into

subdivides in the process of the formation of the foundation of the embryo.

Mr. Balfour's book is indispensable to all biological students and laboratories.

RECENT INDIAN GEOLOGICAL PUBLICATIONS.

MR. WYNNE, of the Indian Geological Survey, has contributed to the *Memoirs* an important monograph on the Indian Salt Range, in continuation of a previous and fuller description of the portion east of the Indus. The present paper (which runs to about one hundred pages) deals exclusively with the western or trans-Indus extension of the Salt Range, which the author describes as making a "sigmoid" curve from Kalabagh on the Indus to a point north of Tank, its outer edge being for the most part strongly scarped towards the plains of the Indus. The coincidence between the physical features and the geological structure of the ground is intimate, the axial lines of the mountains carrying on the Salt Range feature being also axes of anticlinal lying for the most part along the scarped activities presented towards the Indus plains. These plains are part of the great quaternary desert flat over which the Indus has in past times capriciously wandered towards the Arabian Sea. Whether they are due in any degree to marine erosion is uncertain, though the sea may very possibly once have covered the low ground in question. The ridges of the Salt Range, as they exist at present, doubtless mark the same great later or post-Tertiary period of mountain-forming activity in which originated not only the remainder of the Salt Range, but also the Western Himalaya and the Suliman and Afghan ranges. The geological structure of the trans-Indus extension of the Salt Range repeats in a great measure that of the western portion of the Salt Range proper, but with some considerable differences. The Palæozoic rocks, so far as presented by the red marl, rock salt, and gypsum, are quite the same, and so are the Carboniferous and Triassic groups, but others of the sub-Carboniferous beds present themselves with a different association from those on the Indus. Mr. Wynne assumes that in early Palæozoic times a considerable uniformity of conditions prevailed, giving rise to the formation over an extensive area of a curiously unstratified soft earthy rock, largely impregnated with iron and soluble salts, the latter frequently taking the shape of chemically formed layers. This may be looked upon as the physical origin of the range. The subsequent geological development of the region is tolerably clearly indicated by Mr. Wynne in an interesting summary, to which we must refer our readers, as such geological treatises from their very nature do not admit of being intelligibly epitomized. The mineral productions of the range are valuable, and consist of the salt of Kalabagh and the Lun Nullah, the alum of Kalabagh and the Chichali Pass, the coal or lignite collected in small quantities at times from the Jurassic beds of the Kalabagh Hills, and the gold washed from the Indus gravel. The gypsum of Kalabagh and the Khazor range is not as yet utilized in India, and the alum industry appears to have greatly fallen off. Building stones, such as the various limestones of the Carboniferous, Jurassic, and Nummulitic formations, occur in considerable variety.

The geology of the Ramkula and Tatapani coal-fields, an area between the rivers Kunhur and Rer, and comprising the north-eastern portion of the Sirguja State with some portions of South Rewa, was examined in 1878-9 by Mr. C. L. Griesebach, F.G.S., and its description forms Part II. Vol. XV. of the *Memoirs*. The palæontological works lately issued include a description of the Siwalikh and Narbada proboscidea by R. Lydekker, B.A.; a supplementary memoir on the crania of ruminants by the same author, rendered necessary by a recent publication by Prof. Rutimeyer on Tertiary ruminants, and the acquisition of some new Siwalikh bovine

skulls by the Indian Museum; and, thirdly, a continuation of Dr. W. Waagen's description of the Salt Range fossils, dealing with specimens of the Cephalopoda and Gastropoda classes. These numbers of the *Palæontologia Indica* are illustrated by excellent lithographs as usual. Lastly, we note the publication of Mr. W. T. Blanford's admirable memoir on the geology of Western Sind, a brief notice of which we inserted some little time back. It undoubtedly forms one of the most important contributions to Indian geological literature that have been made for some time.

ASTRONOMICAL NOTES.

A NEW astronomical periodical is to make its first appearance early in January, edited by Dr. Copeland, of Dun Echt, and Mr. Dreyer, of Dunink. Its title will be *Uranus: an International Journal of Astronomy*; it will be printed in Dublin at irregular intervals, like the *Astronomische Nachrichten*, the intention being to issue a number whenever sufficient material has been prepared. Like the valuable journal just referred to, papers will be admitted in different languages, so that, besides English, communications in French, German, or Italian will appear in their original form. The editors aim at a high-class scientific circulation, and "to keep their readers as fully acquainted as possible with the progress of astronomical research," securing also early dissemination of ephemerides of comets, &c., by issuing occasionally, when desirable, advance sheets on matters of pressing interest. Contributions for the first two numbers are promised from Lord Rosse, Lord Lindsay (now Earl of Crawford), Prof. Klinkerfues, Prof. Schjellerup, Dr. Ball, Dr. Borgen, and others.

A new comet was discovered by Dr. Pechüle at Copenhagen on the evening of Thursday, the 16th inst., when its place was, at 6 o'clock, R.A. 18° 44', increasing about 5" daily, N.P.D. 79° 30', decreasing about 40' daily. The discoverer described it as "small, bright, tolerably brilliant."

Further investigations concerning the motions of Swift's comet by several astronomers confirm the hypothesis that it is identical with Comet III. 1809, but make it probable that the period is about 5½ years, and that an unobserved return took place, therefore, in the spring of 1875.

GEOGRAPHICAL NOTES.

MESSRS. C. KEAN PAUL & Co. will publish next week an account of a visit to Algeria by Mr. Alexander A. Knox, formerly police magistrate in London. Whilst giving an amusing description of life in "the new playground," the author has aimed at producing a practical book for travellers.

We learn that the Abbé Beltrame, who was engaged as a missionary for a number of years on the White Nile, and had many opportunities of visiting unexplored regions, is now engaged at Verona in preparing an account of his journeys, and in compiling grammars and dictionaries of the languages of the savage tribes among whom he has lived, and especially that spoken by the Denka.

M. Veniukof has just published in Russian and French a 'Liste des Voyageurs Russes en Asie, depuis l'Occupation par les Russes du Bassin de l'Amour et de Semurétchie, 1854-80.' The brochure is divided into two parts, one giving the names of travellers and the regions explored by them down to 1875, and the other dealing with subsequent years. There are 212 names in the former category, and eighty-five in the latter.

Mgr. Taurin Cahagne and Père L. de Gonzague, accompanied by six others, left Marseilles on December 12th, on a missionary expedition to the Galla country.

M. Henri Duveyrier has lately communicated

to the French Geographical Society a valuable monograph on the subject of the sources of the Niger or Joliba. Its basis, he points out, consists of two parts, under totally different meteorological conditions. A large part of one lies within the Sahara, and at the present time sends no feeders to the main stream; it is consequently only necessary to deal with the portion between Adamawa on the east and the Kuranko and Kong mountains on the west, whence from one side comes the Joliba or Niger, receiving near Lokoja the Benué, which comes from the other side of the region named and is undoubtedly the shorter of the two main divisions. M. Duveyrier then discusses the results of Major Laing's explorations in Sulinania in 1822, when that officer determined the source of the river to be in a certain Mount Loma in 9° 45' W. long., 9° 25' N. lat. From an examination of Major Laing's observations, however, M. Duveyrier is of opinion that the position fixed by him should be looked upon as merely provisional, as it was taken from a point nearly 100 miles distant, and the information as to the Niger rising there was furnished by natives. Turning to MM. Zweifel and Moutier's labours, he says that they found the Tembi-Kundu some seventy-nine miles south-west of Major Laing's Mount Loma, and that this river takes the name of the Joliba after receiving the Faliko, which has a shorter course. MM. Zweifel and Moutier place the source of the Tembi-Kundu in 10° 30' W. long., 8° 36' N. lat., in the peak of a mountain chain also called Mount Loma. Though we have no evidence of the range being continued so far, the country being unexplored, M. Duveyrier admits that the two Mount Lomas may belong to the same system, but he seemingly inclines to the belief that "Loma" probably signifies "mountain" or "summit," and is a term applied to the most prominent orographical feature of a whole region. All things considered, M. Duveyrier is of opinion that to MM. Zweifel and Moutier belongs the credit of discovering what is, according to our present information, the furthest source of the Niger.

The Mexican authorities are stated to have definitely refused to allow M. Déauré Charnay to remove from the country any of the antiquities discovered in the course of his archaeological explorations in Yucatan.

A geographical society has lately been formed at Oporto in connexion with that of Lisbon, under the title of Sociedade Portuguesa de Geographia.

SOCIETIES.

ROYAL.—Dec. 18.—The President, followed by Dr. C. W. Siemens, in the chair.—The following communications were read: 'On Actinometrical Observations made in India, at Mussoorie and Dehra, in October and November, 1879,' by Mr. J. B. N. Hennessey; 'On the Critical Point,' by Prof. W. Ramsay; 'Further Researches into the Colouring Matters of Human Urine, with an Account of their Artificial Production from Bihubin and from Humatin,' by Dr. C. A. McMunn; 'Note on the Determination of Magnetic Inclination in the Azores,' by Dr. Thorpe; 'On Heat Conduction in Highly Rarefied Air,' by Mr. W. Crookes; 'On the Thermo-Electric Behaviour of Aqueous Solutions with Platinum Electrodes,' 'Influence of Voltaic Currents on the Diffusion of Liquids,' and 'Experiments on Electric Osmosis,' by Dr. G. Gore.—The Society adjourned over the Christmas recess to January 6th.

GEOLOGICAL.—Dec. 15.—R. Etheridge, Esq., President, in the chair.—Rev. G. Clements, Messrs. W. E. Benton, J. K. Gulland, F. T. S. Houghton, G. B. Luke, and W. M. MacCulloch were elected Fellows; and Prof. L. Bellardi, of Turin, and Dr. M. Neumayr, of Vienna, Foreign Correspondents of the Society.—The following communications were read: 'On the Constitution and History of Grits and Sandstones,' by Mr. J. A. Phillips; and 'On a New Species of Trigonina from the Furber Beds of the Vale of Wardour,' by Mr. R. Etheridge; with a Note on the Stratigraphical Position of the Fossil by the Rev. W. R. Andrews.

ASIATIC.—Dec. 20.—Major-General Sir H. C. Rawlinson, President, in the chair.—Mr. A. H. Haggard was elected a Resident Member; and the Rajah

of Bushwan, the Rev. C. Swinnerton, the Rev. J. Long, J. Vindhyeswari-Prasad, M. Vinson, and Mr. H. J. Allen, of H.M. consular service, China, were elected Non-Resident Members.—A paper was read, contributed by Prof. Dowson, 'On the Invention of the Indian Alphabet,' in which he examined the various views which have been held on this subject by Drs. Weber and Burnell, Prof. Max Müller, E. Thomas, and others, and announced his now definite opinion that the Indian alphabet was a truly Indian invention, though there are reasons for supposing that we do not now possess the original alphabet. Headed that General Cunningham and Mr. Thomas had expressed very decided opinions in favour of this view. The art of writing was, he thought, known long before there was any sign of an alphabet in India, while he considered it not unlikely that the first notion of it may have reached that country from without.

NUMISMATIC.—Dec. 16.—A. E. Copp, Esq., Treasurer, in the chair.—Mr. W. Arnold and the Rev. E. Maude were elected Members.—Mr. E. V. Head exhibited on behalf of Mr. A. Grant four Roman imperial auri: two of Julia Domna, one with the reverse IVNO, Juno holding a patera and sceptre, at her feet a peacock, and the other with the inscription MATER CASTROVVM, the empress standing before an altar sacrificing in front of two military standards, a type not uncommon on silver coins, but of extreme rarity on gold; one of Caracalla and Geta, as Cohen, p. 481, No. 4; and one of Plautilla, obverse, bust of the empress to right, reverse PROAGO IMPERI. Plautilla and Caracalla joining hands.—Mr. Durlacher exhibited a specimen of the silver medal formerly given by the Corporation of London to sworn brokers.—Mr. Krumbholz showed a Spanish dollar countermarked as a five-shilling token by the Deanston Cotton Mills.—Mr. E. H. Willett communicated a paper on the resident character of the office of Monetarius in Saxon times, and Mr. C. Roach Smith an account of certain large finds composed chiefly of coins of Tetricus, which are frequent both in this country and in France, and which must have been concealed about the period of the reunion of the provinces of Gaul and Britain to the Roman Empire.

ZOOLOGICAL.—Dec. 14.—Prof. W. H. Flower, LL.D., President, in the chair.—The Secretary read a Report on the additions that had been made to the Menagerie during November.—Mr. Selater exhibited and made remarks on a skin of a brown female of *Pseustes galactes*, formerly living in the aviary of the late Mr. G. D. Rowley.—Dr. Günther exhibited and made remarks on a skin of a new species of *Rhynchocyon* from Eastern Africa, discovered by Dr. Kirk.—Papers were read: by Prof. Huxley, 'On the Application of the Laws of Evolution to the Arrangement of the Vertebrata, and more particularly of the Mammalia,' by Lieut.-Col. H. H. Godwin-Austen, 'On the Anatomy of *Perrucaria Gronoviana*, Hiss, from Mentone,' pointing out its general relationship with *Lecra Tornatellina*, Lowe, of Madeira, and with *Perrucaria follicula*, Gronov. from Algiers, by Mr. A. G. Butler on a second collection of Lepidoptera made in Formosa by Mr. H. E. Hubon thirty-three new species were found in this collection.—by Mr. O. Thomas on a new species of *Neithrodon* obtained in Venezuela by the late Mr. D. Dyson, which was described as *Neithrodon Aitoni*,—and by Dr. Günther on some rare reptiles and Batrachians now or lately living in the Society's Gardens.

CHEMICAL.—Dec. 18.—Prof. H. E. Roscoe, President, in the chair.—The following communications were made: 'On the Estimation of Nitrogen by Combustion, including the Nitro Compounds,' by Mr. J. Ruffe. The author recommends the use of the following mixture instead of soda lime in the process of Will and Varentz: two molecules of sodium hydrate, one molecule of pure lime, and one molecule of sodium hyposulphite, the substance before burning being mixed with about its own weight of a mixture of sulphur and wood charcoal. By this process good results were obtained with sodium nitrate, picric acid, &c.—Dr. Carnelly then showed some experiments as to the effect of pressure in raising the melting points of ice, camphor, and mercuric chloride.—'On some Naphthalene Derivatives,' by Dr. Armstrong and Mr. Graham.

METEOROLOGICAL.—Dec. 1.—Mr. G. J. Symonds, President, in the chair.—Dr. J. W. Moore, Messrs F. Coventry, W. T. Paulin, J. Porter, and Capt. W. C. Smith were elected Fellows.—The following papers were read: 'Report on the Phenological Observations made in the Year 1880,' by the Rev. T. A. Preston. In February and June the weather was such as has rarely been experienced for farm operations. The cold winter broke up and mellowed the soil, and the dry open weather enabled farmers to clear their land. The dry May was not favourable for

the hay, but still a crop with far more real nourishment in it than would be obtained from a rank growth would have been secured had it not been for the terrible floods of July in the Midland Counties. The corn, again, which was looking most promising till July, suffered much during that damp period, and had it not been for the subsequent fine weather, would have been ruined. But the unfavourable season of 1879 produced serious effects on vegetation, especially on trees and shrubs and their produce. The young wood of the trees was not ripened, and, as a natural consequence, the severe winter injured and killed enormous numbers. *Laurustinus* was generally killed to the ground. The evergreens in many cases lost large quantities of their leaves; hollies especially are mentioned by several observers, and privet hedges were sometimes quite leafless. Of fruit trees, apples and pears in some localities (but not all) were hardly able to put forth any bloom. Wall fruit was also a general failure, but this was partially owing to severe weather when the trees were in bloom, for in some instances the show of bloom was splendid. Gooseberries and currants produced enormous crops, and strawberries were very fine, but lasted an unusually short time. Seeds generally ripened with difficulty; much of the corn could not be ground, and a great deal was mixed up with roughly-ground Indian corn, and flavoured to induce the cattle to eat it. The crop of ordinary garden seeds was also far below its usual quality, and some of the favourite garden flowers were consequently very poor. Among the special features of the year may be mentioned the quantity of certain insects. Aphids was in astonishing numbers in the early part of the year. The apple-shoots, before the leaves expanded, were covered with this green fly, and among wild plants the mealy guelder-rose was especially attacked. The number of wasps appears to have exceeded all previous experience. The larvae of the gooseberry moth and of the gooseberry saw fly have also been destructive, and, an undoubted result of the wet of 1879, the larvae of the crane fly have been a perfect plague in some localities, and sheep ticks in others. Some small birds, no doubt, perished from the cold, but vast numbers migrated. The enormous number of larks which hastened to the Eastern Counties on the outbreak of cold weather was astonishing.—'On the Variations of Relative Humidity and Thermometric Dryness of the Air, with Changes of Barometric Pressure at the Kew Observatory,' and 'On the Relative Frequency of given Heights of the Barometer Readings at the Kew Observatory during the Ten Years 1870-79,' by Mr. G. M. Whipple.

PHILOLOGICAL.—Dec. 17.—Dr. J. A. H. Murray in the chair.—Mr. R. Ware was elected a member.—Mr. A. J. Ellis, President, read a letter from Miss Lloyd (sister-in-law of the late Dr. Bleek, of the Cape) describing a new Bushman language.—Mr. Ellis then gave an account of his researches on the 'Dialects of the Southern Counties of England,' that is, those south of the Thames from Great Marlow to the sea, and south of the Bristol Channel, with Gloucester, Hereford, Worcester, South Warwick, South Northampton, and Oxfordshire, and also Middle and East Monmouth, East Brecon and Radnorshire in Wales, together with the peninsulas of Gowerland and South-west Pembroke in Wales, and of South-east Wexford in Ireland. All these dialects are closely related in idiom and pronunciation, the central portion of Wiltshire being typical. The prevailing characteristic is the 'reverted r' (for which the tongue points down the throat), with its varieties. The eastern parts, containing East Sussex and most of Kent, are distinguished by saying *dr, dis, dat, dem, derr, kc.*, for *the, this, that, them, there*. The western parts, including West Somerset, Devon, and East Cornwall, have French *ui* in place of *oo*. West of Falmouth and Truro and Perran Zabuole, this and many other peculiarities disappear, and the language, while retaining several southern peculiarities, more resembles ordinary English spoken with a remarkable sing-song. Mr. Ellis's paper, which was based on 300 documents, mostly original and unpublished, collected during the last eleven years, was fully illustrated by particulars and examples.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 21.—Annual General Meeting.—Mr. W. H. Barlow, President, in the chair.—The report was read and adopted, and the premiums and prizes awarded at the close of the last session presented.—The following gentlemen were elected to fill the several offices in the Council for the ensuing year: Mr. J. Abernethy, President, Sir W. G. Armstrong, Sir J. W. Bazalgette, Mr. F. J. Brunwell, and Mr. J. Brunlees, Vice-Presidents; Mr. G. Berkeley, Mr. G. B. Bruce, Sir J. Cooke, Mr. E. A. Cowper, Mr. A. Giles, Sir C. A. Hartley, Mr. H. Hayter, Dr. W. Pole, Mr. R. Rawlinson, Mr. A. M. Rendel, Dr C. W. Siemens, Mr. D. Stevenson, Sir W. Thomson, Sir J. Whitworth, Bart., and Mr. E. Woods, other Members of Council.

From Royal Institution, 8.—'Atoms,' Prof. Dewar.
From Society of Arts, 7.—'Animal Intelligence,' Mr. G. J. Ross.
From Royal Institution, 2.—'Atoms,' Prof. Dewar.
From Institution, 2.—'The Study of the Sunlight,' Mr. G. A. Harvey.
From Royal Institution, 2.—'Atoms,' Prof. Dewar.

Science Gossip.

DR. IRVINE, of Glasgow, exhibited and explained before the Mining Institute of Scotland, on Thursday, the 16th inst., his new safety lamp, which is constructed to emit a loud sound when an explosive mixture of gas and air enters it, and thus consequently readily indicates fire-damp in collieries.

DR. EDWARD HULL has just issued a fourth edition of his 'Coal-Fields of Great Britain.' This book is too well known to require any special notice from us. We may, however, briefly state that the author has availed himself of all trustworthy information, so as to bring his work up to the most recent date.

M. BACQUEMONT, whose labours in electrical science are well known, is to have a statue. The Paris Academy of Science have received 15,000 francs in reply to their appeal; 15,000 more are required to complete the work.

M. MARGADIERE brought before the Academy of Sciences a paper on "Radiophony," as he names the phenomenon of using a ray of light for the conveyance of sound. The sounds, he thinks, are due to the direct action of calorific radiations on the receiver, as he obtained the maximum effect in the invisible radiations of the red end of the spectrum.

PROF. THOMAS RYMER JONES, whose death we announced last week, was born in 1810, and studied for the medical profession in London and Paris. He became a Member of the Royal College of Surgeons in 1833, and was the first professor appointed to the chair of Comparative Anatomy at King's College. In 1840 Prof. Rymer Jones became Fullerian Professor of Physiology at the Royal Institution, and in 1844 he was elected a Fellow of the Royal Society. He contributed largely to the 'Cyclopaedia of Anatomy and Physiology,' and in 1838 he published the work by which he is best known, 'A General Outline of the Animal Kingdom.' Notwithstanding his deafness, which compelled him to abandon the medical profession, he was an eloquent and attractive lecturer on natural history. Beyond the above named he was the author of several papers on different forms of mammalia.

THE deaths are announced of Mr. Frank Buckland, the well known zoologist and Inspector of Fisheries, and of M. Michel Chasles, the great geometrician.

PROF. M. E. PLANTAMOUR contributes to the *Archives des Sciences Physiques et Naturelles* for the 15th of November his usual excellent 'Résumé Météorologique de l'Année 1879, pour Genève et le Grand Saint-Bernard.'

MR. COLEMAN SELLERS publishes in the *Journal of the Franklin Institute* a paper in which he discusses 'The Metric System—Is it wise to introduce it into our Machine Shops?' which he italicizes as "this inconvenient system—this unhandy system of ten."

M. S. GRIMALDI describes in *Rivista Scientifica Industriale* for October 15th a new rain-gauge, which not only registers the quantity of rain which has fallen, but the hour of the fall and the duration thereof.

THE *Records of the Geological Survey of India* for November contains an interesting paper by Mr. W. Theobald, of the Geological Survey of India, 'On some Pleistocene Deposits of the Northern Punjab, and the Evidence they afford of an extreme Climate during a portion of that Period,' and other valuable papers, especially a 'Note on Rich or Alkaline Soils and Saline Well Waters,' by Dr. W. Carter.

THE *Bulletin de l'Académie Impériale des Sciences de St. Pétersbourg*, Tome XXVI, third and last part for 1880, just received, contains

Diagnoses des Plantes Nouvelles de l'Asie, by J. J. Maximowicz, and five other important memoirs.

MR. HUGH MILLER, F.G.S., publishes in the *Natural History Transactions* of Northumberland and Durham and Newcastle-on-Tyne an exhaustive memoir 'On Tynedale Escarpments: their pre-Glacial, Glacial, and post-Glacial Features,' which will well repay a careful study.

FINE ARTS

SOCIETY OF BRITISH ARTISTS—WINTER EXHIBITION NOW OPEN, from Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission 1s. THOS. KUBERTS, Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS—THE NINETEENTH WINTER EXHIBITION, including a Loan Collection of Works by the late George Hodgkin, is NOW OPEN, 12, Pall Mall East, from Ten to Five Daily.—ALFRED D. FRAPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS—THE FIFTEENTH WINTER EXHIBITION is NOW OPEN from Ten to Five Daily, at the same place.—M. F. PHILLIPS, Secretary.

EXHIBITION OF CABINET PICTURES IN OIL—Dudley Gallery, Egyptian Hall, Piccadilly. THE FIFTEENTH ANNUAL EXHIBITION. Open daily from Ten to Five.—Admission 1s. Catalogue 6d. R. F. M. SAIR, Secretary.

THE SIXTEENTH ANNUAL EXHIBITION OF WATER COLOUR DRAWINGS is NOW OPEN, at THOMAS MEEHAN'S Gallery, Haymarket, next the Theatre.—Admission on presentation of Address Card.

HANOVER GALLERY, 4, New Bond Street. Entrance from Maddox Street. NOW OPEN the WINTER EXHIBITION OF OIL PAINTINGS by English Artists and of Original Drawings and Sketches published in 1880.—Lighted at dusk.

DORIS GREAT WORKS, 10, ST. MARK'S, THE PATRISTORIUM.—CHRIST'S BIRTH, JOHN THE BAPTIST, and MOSES, each at 22 feet wide, and 10 feet high. Painted by the hand of the artist. A Day Dream, Rainbow Landscape, Loch Lomond, Scotland, etc. at the DORIS GALLERY, 25, New Bond Street. Daily, from 10 to 12.

L'Archéologie Préhistorique. By Baron J. de Baye. (Paris, Leroux; London, Trubner & Co.)

THIS is a very important contribution to prehistoric archaeology, on account of numerous facts which the author's researches have brought to light, even if his deductions from them are not always and entirely satisfactory. Many published works on anthropology are filled with conjectures or arguments in defence or support of debatable questions, but here we have carefully conducted researches related with clearness, and a definite perception of their importance in elucidating one portion of this science. Occasionally, it must be admitted, the author is led into discussions not quite free from conjectures, but it is generally with unprejudiced candour, and with the view of suggesting an interpretation of a difficult problem which his discoveries have given rise to, and not for the purpose of doggedly sustaining any unreasonable or improbable theory of his own. The conjectures of others he also introduces, that he may point out to what extent they are illustrated or overthrown by the facts he has noted with so much fidelity.

It appears that Baron de Baye has carried on a great work of exploration in the valley of Petit Morin, in Champagne (Marne), for several years, and that from time to time its results were communicated at anthropological congresses and societies' meetings. These communications originated discussions, and many different opinions were expressed by the leading anthropologists of the day. Meanwhile further discoveries were constantly being made which demanded a more complete and connected account. During its preparation it was suggested to him that greater interest would be taken by the public, and the nature of his discoveries would be better understood, if he entered fully into the subject of prehistoric archaeology, so as to assign to his newly discovered caves their probable place among primeval

abodes and sepulchres. Hence this well-written volume of 411 pages and its title.

The abundant flint and other stone implements scattered over the surface of the Champagne district induced M. de Baye to search for distinct traces of its permanent human occupation, and soon "plusieurs foyers des cavernes sépulchrales des grottes-habitations s'ouvrirent à la lumière." Their openings were so completely concealed by the growth of plants that no suspicion of their existence seems to have occurred to any one until then. Research led to the discovery of many groups of caverns on the gently sloping and cultivated chalk-hill sides of the valley of Petit Morin; and twelve such groups, each containing a varying number of caves, were found. In the territory of Coizard the group on the slope of Razet consists of as many as fifty. M. de Baye stated at the Stockholm Congress in 1874 that he had discovered 120 caves. All have been excavated in the chalk by means of stone implements, which have left their marks upon the walls. There appear to be three distinct classes, viz., those intended (1) for dwellings, (2) for storehouses, and (3) for sepulchres. The process of reasoning by which they have been distinguished leaves little room for cavil. The undisturbed condition of their contents supplies indisputable evidence of their particular uses. M. de Quatrefages wrote about them in 1876 as follows: "Après une étude aussi sérieuse que le permettait la brièveté de mon séjour, je reviens bien convaincu que M. de Baye a interprété avec beaucoup de justesse deux des points qui ont soulevé le plus de discussions. Je crois avec lui que les grottes doivent être distinguées en caveaux funéraires et en grottes d'habitation plus ou moins temporaires."

The caves belong to a non-metallic age, but on the question whether M. de Baye is justified in attributing them to the earliest portion of the neolithic period, and to a much older date than the dolmens of other parts of France, there is room for some difference of opinion. The seeming difference between the cave sepulchres and the dolmens may be due, as Dr. Broca has remarked, to geological conditions only. The implements and weapons of stone and bone, rude clay vessels, and personal ornaments differ neither in form nor material from many of those which are found in dolmens. The sculptures also do not support M. de Baye's view. Indeed, if he is right in every case in which he thinks a female to be represented, which may be doubted, the only difference between them and those of the dolmens is that the latter are incised and the former are in relief. The human face and breasts which he found have been observed incised upon a vertical stone in the Allée Couverte of Bellehay (Vise); and another example of an incised face (without breasts) exists on a vertical stone in the passage of the dolmen of Pierres Plates, Locmariaker (Morbihan). The cave sculptures have been coloured, and it is said that some of the dolmen sculptures show traces of colouring matter. Are there sufficient grounds, therefore, for the conclusion that the caves must be considerably more ancient than the dolmens? and is there reason to think that the human face thus sculptured is always intended for a female divinity, and

for Dr. Broca's impression, or rather assertion, that "ces sculptures grossières, mais toujours les mêmes, qui représentent une divinité féminine sur les parois des antécaves de Baye, prouvent que le culte des temps néolithiques s'était déjà élevé jusqu'à l'anthropomorphisme"?

A curious fact in connexion with the cave sepulchral relics is the frequency of instances of trepanning, and the employment of small discs of human skull pierced for suspension, to be worn as personal ornaments, or tokens of prowess in combat, or superstitious symbols. Dr. Broca, having adopted the female deity theory, naturally regards trepanning as possessing in some cases a religious significance. "Un Dieu bien défini, un Dieu à forme humaine," he writes in the *Bulletin* of the Société d'Anthropologie de Paris, "doit avoir nécessairement des prêtres initiés et l'initiation par le sang, l'initiation chirurgicale," adding that the practice "se retrouve, on le sait, chez un très-grand nombre de peuples, même civilisés." Instances of trepanned skulls and skull amulets have been met with in the dolmens of Lozère.

Incinerated bones are very rare in these caves, and the inhumated bodies were found to have been laid on the back at full length. There is only one example of a contracted body. It is supposed that some caves were hastily dug expressly to contain the bodies of young warriors who had been slain in battle. They were deposited methodically in layers, with no intervening earth or slabs of stone, and from the multitude of square-ended flint arrow-heads discovered with them it is conjectured that by means of these weapons they had lost their lives. In more than one instance a vertebra had one of these flints firmly embedded in it. In other cases the skeletons of old and young of both sexes occupied a cave, and then it was noticed that ashes and fine earth had been carefully, and as it were lovingly, strewn over the bodies at the time of their interment. These were, therefore, family sepulchres. A remarkable custom is recorded. The body had been laid upon a flat stone obtained from some distant place and made red hot. This is proved by the flaking of the stone caused by the fire and the calcination of the chalk floor on which it rested. Another curious custom must also be mentioned. Within the cavity of some perfect skulls, the bones of infants, perforated shells which had served for ornaments, and flint arrow-heads had been intentionally introduced—how or why is a problem which the author does not attempt to solve, and which, with our present knowledge, must remain a mystery.

We have drawn attention to several very interesting particulars contained in this volume, and from want of space can only briefly allude to others of considerable importance, such as the finding of an amber bead, which implies a commercial relation with Northern people; of flint from Grand Pressigny; of rock crystal beads; of aragonite beads, probably from the volcanic region of the Auvergne; of jadite, from more distant lands; of callais or green turquoise, from some quite unknown locality. But discoveries of the like substances have been made in dolmen explorations in various parts of France, and

notably in Armorica, where in one dolmen a piece of unshaped fibrolite and a lump of volcanic pumice stone were found in 1867. By comparing these and other finds with those related by M. de Baye we are warranted in expressing an opinion that there is little or nothing which justifies his view that a strong line of demarcation separates the Marne caves and their contents from the dolmens, and that the latter must yield precedence to the former with regard to age.

NEW ETCHINGS, PHOTOGRAPHS, &c.

A CHROMO-LITHOGRAPH issued by the Arundel Society as the "second annual publication for 1880" lies on our table; it is the work of M. Lemerrier, of Paris, and was produced under the superintendence of M. Schultz, after a water-colour drawing which Signor Fattorini made from Pinturicchio's painting representing 'The Virgin with Two Saints,' in the church of Monte Oliveto, near San Gimignano, in Tuscany. It is in the centre of the choir of the chapel of Paolo Tolosa, and was named by Vasari among the works of a master to whom he did scant justice. Although attributed by Rumohr to Pacchiarotto, there is no reason to doubt that this brilliant, somewhat over-defined, if not hard, distemper picture on wood, with life-size figures, is really the work of Raphael's comrade in the atelier of P. Perugino. One of his best-known and most admired pictures, this, the so-called 'Assumption,' represents, in the manner of an enlarged miniature, the appearance of the Virgin in a vesica-shaped aureole to two saints whose names have not been recognized, although one is in full pontificals, his face being obviously a portrait, and the other is a bishop in white, with a white mitre on the earth at his knees. The rays of the aureole terminate in, or are enclosed by, a double iris, between the nimbi of which the firmament is represented by a deep blue band; nine cherubs' heads are on the band; under the Virgin's bare feet are two similar heads. The background is a landscape of the school of Perugino, with rocks piled on our right, a fortress in the mid-distance on the other side. The face of the Virgin is dainty, ruddy, the expression not pathetic, but it is better in the picture than in the copy before us, although the latter is tolerably good. The draperies are hard, and like those of the painter generally, they are set and formal without being grand, still less dignified. The gaiety of the colour, the firm and careful painting, the brilliant lighting and excellent preservation of this example give to it unusual attractions. While possessing not a little of the unimpassioned, merely craftsmanlike character of Pinturicchio's art, this picture in other respects takes a middle place between Raphael's work at the time, about 1604-6, and that of their common master.

Messrs. Seeley, Jackson & Halliday have sent us a folio containing six capital examples, called 'Etchings in Old London,' the work of M. Brunet-Debaines. The interior of the Temple Church is fine and firmly drawn, solemn and vigorous. Unluckily the scale of the drawing is too large. It is wonderfully solid and rich in colour and full of force. 'The Temple Gardens' renders, with equal delicacy and sweetness, a spot which has been sadly altered of late years. It is in chequered sunlight and shadows, beautifully pencilled. There is a daintiness and grace about 'Lincoln's Inn Fields' which, while it charms, may surprise frequenters of that dingy precinct. 'St. Paul's from Bankside' comprises a group of barges and buildings, happily composed, but a little too "tinkin'" in touch for the rough and large suggestions of the scene.

Messrs. Rowney & Co. have sent us a coloured print called 'Psyche,' which is well fitted for popular use. Artistically it is nought.

The Autotype Company has produced a large photographic copy from a picture, by Mr. W.

Field, called 'Come unto these Yellow Sands,' representing a group of lively, if not lovely, children, gaily capering and racing on the seashore. The picture was at the Royal Academy in 1878. The original was much more brilliant than the copy is, the landscape and the figures being very crude, the faces rough and deficient in beauty.

We have received from Messrs. Mansell & Co. a small selection of photographs from pictures in the National Gallery. Some of these, especially those from early Italian works, are all that could be desired. As means of study they are far more valuable than the best prints we know, and besides, some of the pictures have never been engraved. Others, such as the Hogarth from the 'Marriage à la Mode,' are complete failures. A Perugino, the 'Virgin adorning the Infant Christ,' is not much better; nor is Van Eyck's 'Jean Arnoulphin and his Wife' at all happy. On the other hand, Del Sarto's portrait of himself is first rate, and so is Pollajuolo's 'Virgin adorning Christ.'

THE SOCIETY OF PAINTER-ETCHERS.

THE first exhibition of this Society will be held in the Hanover Gallery, Bond Street, on the 4th of April, 1881. Mean time some apprehension is said to exist on the part of etchers extensively engaged in the reproduction of pictures lest the special encouragement given by the new Society to original work may, in some indirect way, prove detrimental to their interests. This apprehension, we are assured, will be seen, when the programme of the Society comes to be published, to be without foundation. The Society, it is true, has been established "in promotion of original etching, and in the interest of painters practising that branch of art"; but there is nothing in this to prevent the eminent etchers at present chiefly engaged in copying from sending, which they are quite capable of doing, original work to the Society, and, on the strength of that work, becoming eligible as Fellows.

UNDERGROUND CITIES IN SYRIA.

TEN years ago, when the age of the mass of the domestic buildings in the stone towns of Central Syria was still to some extent an open question, you were good enough to allow me to maintain in your columns the theory regarding them which has since been established.

I shall be obliged if you can now allow me, as one of the two or three European travellers referred to by Mr. L. Oliphant in his recent book on Gilead as having visited Derat, to say a few words on the fresh problem for trans-Jordanic explorers which has been opportunely raised by Mr. Oliphant's quotation of a striking passage from Herr Wetstein's twenty years old, but in England far too little known, 'Reisebericht über Hauran und die Trachonen.' Consul Wetstein, whose book I have long had, describes his exploration, by the light of two composite candles, of a labyrinth of subterranean chambers and passages at Derat. He believes that these were the streets and bazaars of an entirely underground city, and he refers to Arab rumours of similar remains, of which Mr. Oliphant also heard, existing elsewhere.

I have, I need hardly say, no intention or wish to question Wetstein's facts. He is second only, if second, to De Vogüé in his contributions to our knowledge of this region, and he has proved himself a careful and conscientious observer. Nor do I venture positively to contradict his conclusion that the underground remains he found at Derat were the vestiges of a marvellous Troglodyte city, complete in itself and wholly subterranean. But before so startling an hypothesis is definitely accepted it requires to be pointed out that the facts, as at present before us, will admit of other explanations. It seems possible, and not improbable, that what Wet-

stein saw may have been in fact the basements or stables, possibly also the cisterns or necropolis of a town similar to those existing elsewhere in the Hauran.

Unluckily when at Derat in 1868 I did not see these underground marvels. Having left England without any prospect of penetrating east of the Jordan, I had no special information as to what to look for, and we halted in Derat only for a few hours. The most striking feature about the place is the great bridge of the aqueduct, the 'Kanatir Fir'an' of the Arabs, built according to Wetstein, about A.D. 200, by a king of the Hasemide dynasty, a fact pointing to the time of the district's prosperity. There is an important Christian church, in the construction of which many columns and capitals from the buildings have been used up. But what the superficial visitor first notices is the extent of the town and the completeness of its ruin. Many of the neighbouring stone towns however stand almost uninjured. At Derat the old regular masonry has, so far as I remember, been generally levelled to within a few feet of the ground. The present population dwells in burrows, rudely roofed in with unhewn stones, so that the dwellings resemble nothing so much as low cairns. These burrows are probably, in part at least, formed in the substructures of old houses.

It is certain that at Derat, as elsewhere, the accumulations and run of ages have raised the level of the soil many feet above that of the old town. Any argument from this circumstance would, however, be met by the fact that what Wetstein saw was, in part at least, cut in the solid rock. It is important, therefore, further to remember that the houses described and pictured by De Vogüé were in part excavated. I quote the following passage from his 'Introduction' (p. 10), "Une maison était-elle à bâtir, on creusait l'étage inférieur dans la roche vive." In other places he mentions underground stables, kitchens, &c., in detail.

The Palestine Exploration Fund has, I rejoice to know, made up its mind to fulfil the long-deferred hopes of those who have wished to see it turn its attention to the unmapped and half-explored regions beyond the Jordan. Its able officers will no doubt take an early opportunity of thoroughly exploring Derat and the other sites indicated, and so solve for us this interesting puzzle. In the mean time the public will, I believe, do well to hold their judgment in suspense as to the existence in Central Syria of a new class of cities wholly, and in any strict sense of the word, subterranean.

I take this opportunity to add two notes. Mr. Oliphant, when he says that there is nothing to show that stone architecture, like that of Syria exists in Southern Arabia, in the native country of the people who subsequently in the early centuries of our era flourished in the Hauran, has, I think, overlooked Herr Wetstein's statement to the contrary effect, which I referred to in an article on the 'Stone Towns of Central Syria' in 'Illustrated Travels' for 1870. I may also note for the encouragement of travellers, that the ancient bugbears, the Sheikh of Suf and Shera-Coblan, have been more than once defied in former years with perfect impunity.

DOUGLAS W. FLEMING.

FINIS-3rd Series.

DR. SCHLICKMANN has come over to England for the purpose of removing from South Kensington Museum his Trojan collections, which have been exhibited there for the last three years. A few days, therefore, only remain for any persons who have not yet seen them to satisfy their curiosity.

It is understood that Mr. Burton's journey to Italy on behalf of the National Gallery has been fruitful.

A PICTURE attributed to Hogarth has been

sequeathed to the National Gallery. It is not certain that the Trustees will accept the gift.

Mr. STANLEY will deliver the series of lectures on architecture to the students of the Royal Academy which the customs of that institution require. The evenings of the 14th, 17th, 21st, 24th, and 28th of February, and of the 5th of March next, are appointed for this purpose.

Mr. JAMES MILN, F.S.A.Scot., a record of these archaeological researches at Carnac from 1874 to 1877 was published in 1877, has in his press an account of his archaeological work for the past three years among the alignments of Kermario and the dolmens of that neighbourhood. Mr. Miln's more recent excavations have resulted in some curious discoveries which have an important bearing on several questions connected with the megalithic monuments. The work, which will be issued shortly by Mr. D. Douglas, will be profusely illustrated from drawings by Mr. Miln.

Mr. W. NIXON proposes to bring out a collection of etchings illustrating the old domestic architecture of Staffordshire, upon a similar plan to that adopted by him in dealing with the counties of Warwick and Worcester. Shropshire has had its old country houses portrayed by Mrs. Stackhouse Acton; Herefordshire by Mr. Rev. C. J. Robinson; Cheshire and Derbyshire have also been similarly celebrated, while Stafford has hitherto received less attention. Under "old" he means to include houses erected between the period when they ceased their military character and became domestic, down to about the end of the seventeenth century. The volume will be uniform in size with the author's works on Worcestershire and Warwickshire (forming the final volume of the series), and will contain at least twenty copper-plate etchings.

M. Yvon has been elected Professor of Drawing in the Ecole Polytechnique, a post which has been vacant since the resignation of the late M. L. Cogniet, many years ago.

The French papers announce the preparation of the following pictures for the next Salon. M. Haltraz has three portraits in hand; M. Bonnat is similarly occupied with likenesses of the Countess Potocka, Madame Bischofsheim, and another lady; M. J. P. Laurens is painting a portrait of Madame de Rouquette. M. Bouguereau will contribute, it is said, 'Le Baiser d'Aurore,' 'Le Sommeil de la Vierge et de l'Enfant,' and a Pietà. M. Francus will be represented by two landscapes, one being 'Lavoir à Pierrefonds,' the other 'L'Angelus. M. C. Duran is painting a portrait of General Herckmann, 'Une Muse au Tombeau,' and 'Marino Faliero, Enfant.'

The well-known picture by Millet, called 'Le Fumeur de Cochons,' has been sold for 75,000 francs.

The French Government has bought M. Jules Jouffé's picture 'Madame Roland,' which was exhibited in the last Salon. It will be placed in the Luxembourg.

The unedited manuscripts by Da Vinci, twelve in number, written in reverse, as was customary with the painter, which have long been among the treasures of the library of the French Institute, are being published in fac-simile, with their accompanying sketches and illustrative drawings and diagrams. The first volume contains notes on painting, drawing, observations on cosmology, geography, the percussion, resistance, and movement of water, light, heat, &c.

The picture by Constable which forms the star piece at Nayland Church may now be seen at the shop of Mr. Graves, the well-known restorer, in Pall Mall. The local paper from which we quoted said it had been given to Mr. Graves to restore; it was really entrusted to Mr. Graves, and has been cleaned by him.

The jewels of the French crown which it is proposed to sell include none of artistic value,

and represent, it is estimated, about 5,000,000 francs. With the proceeds it is intended to establish a special fund, called the Caisse des Musées, and available for the purchase of works of art by the authorities.

It is proposed to erect by public subscription a statue of M. Alexandre Dumas in the Place Maiesherbes, Paris.

MUSIC

ST. JAMES'S HALL.—Royal Academy Concert.
CRYSTAL PALACE.—Saturday Concert.
ST. JAMES'S HALL.—Saturday Popular Concert.
ST. JAMES'S HALL.—Mr. Cowen's Fourth Orchestral Concert.
BRISTOL CHORAL SOCIETY.—Weber's 'Preciosa,' &c.

THE interest of the students' concerts of the Royal Academy of Music generally consists in the opportunities they afford of testing the value of the work carried on in the institution considered as a training-ground for future executants and composers. It is not too much to say, however, that at the orchestral concert given on Thursday week the conductor rather than the students was regarded with the greatest attention and expectancy. When the vacancy caused by the enforced retirement of Mr. Walter Macfarren was filled up by the appointment of Mr. William Shakespeare, the action of the committee of management was naturally regarded with some surprise. Its wisdom, however, is not likely to be further disputed by those who were present at the above-mentioned concert. Mr. Shakespeare then showed his possession of qualities which, with further experience, will probably place him in a high position among conductors. It was in his direction of the choir that his ability chiefly declared itself. In Mendelssohn's 42nd Psalm, "As the hart pants," the clearness and vigour of Mr. Shakespeare's bat ensured an admirable performance, the attack and precision of the voices being worthy of the warmest commendation. The concert thus ably commenced was continued satisfactorily, the work done being, on the whole, above the average. Two orchestral compositions by pupils were introduced. The first, an 'Eclogue,' by Mr. William Sewell, Novello Scholar, was a vague and formless trifle, the feeling for orchestral colour alone redeeming it from complete failure; the other, a vigorous and thoughtfully written concert overture, by Mr. G. J. Bennett, Balfé Scholar, proved in every way more satisfactory. Mention must also be made of a clever *cadenza* to the first movement of Beethoven's Pianoforte Concerto in c minor, which was carefully played by Miss Beatrice Davenport. Mr. Charlton T. Speer, notwithstanding evident ability, was unequal to the task of grappling with the first movement of Rubinstein's Concerto in d minor, and it is a question whether music of this class should be placed in the hands of students. Regarding another pianist, Miss Dinah Shapley, Lady Goldsmid Scholar, the guarded terms generally applicable to those in a state of pupilage need not be employed. This young lady interpreted the first movement of Schumann's Concerto with such perfect technique, and such insight into the meaning of the composer's exquisite ideas, that she may be considered as already a competent artist. The solo vocalists, who in general are weaker than the pianists, were on this occasion of greater promise than usual. Miss Mar-

garet Cockburn, soprano, would have done better if she had been less oppressed by nervousness, and her selection of "Qui la voce" was not well advised. Miss Hilda Wilson, contralto, and Mr. B. Davies, tenor, have the making of capable singers. The continued and increasing prosperity of the Royal Academy, in the face of a larger number of competitive institutions, is an irrefragable proof of public confidence; and such improvements as may still be necessary will come better from within than in answer to appeals from without by forces whose impartiality and disinterestedness might easily be called in question.

As Mr. Grove truly remarks in the programme of last Saturday's Crystal Palace Concert, the number of violin concertos of intrinsic value as music is exceedingly limited. In too many instances composers have been content with writing a brilliant solo part, the orchestral accompaniment having no interest whatever. This fault cannot be laid to the charge of Herr Gernsheimas regards his Violin Concerto in d, Op. 42, introduced by M. Emil Sauret on Saturday. The themes on which the work is founded are not very striking or original, but they are cleverly treated in the symphonic manner, and the solo part forms an integral portion of the scheme. Again, the composer shows a laudable feeling for contrast, the first movement being meditative and lyrical, the second somewhat romantic, and the *finale* bright without flippancy. The concerto is not a creation of genius, but the musicianship displayed in its construction is of a high order. It is the latest work of a composer who, it may be said, was hitherto known in this country chiefly by a Trio in e, played at the Popular Concerts. M. Sauret's thin tone and perpetual *tremolo* were objectionable in the first and second movements, but the Belgian violinist played the brilliant passages in the *finale* with immense *verve* and passion, the applause accorded him being fully deserved. There was nothing else in the concert to demand criticism, but a word of protest must again be uttered against the artistic vandalism of transforming a chamber work into one for orchestra. The Theme with Variations in Schubert's Octet is not usually heard when the work is given at St. James's Hall, and for this reason its performance in the manner intended by the composer would have been interesting. Mr. Arthur Oswald's vocal selections were not by any means praiseworthy.

The name of the Bohemian composer Anton Dvorák is gradually becoming familiar to our concert audiences. Introduced at first by the performance of his Slavonic Dances at the Crystal Palace, he has since been favourably known through a Sextet for strings given last season at the Monday Popular Concerts; a Slavonic Rhapsody for orchestra was also brought forward at one of the last series of Richter Concerts. Another work of his, a String Quartet in e flat, Op. 51, was performed for the first time at last Saturday's Popular Concert in St. James's Hall. Dvorák is one of the comparatively few composers of the present day whose works show a pronounced individuality of style—at times, it must be admitted, somewhat eccentric, but frequently full of poetic beauty. How far

the peculiarities to be met with in his music are the outcome of his nationality is a question the discussion of which would carry us too far at present. That there are turns of melody and rhythmical effects characteristic of Czechish and Magyar national music is indisputable, but this admission does not detract from the merit of Dvorák's music; it simply indicates the direction in which his genius tends. The new quartet is a very interesting, though somewhat unequal, work. It is too long—the prevailing fault of much modern music—and the form is not always as clear as might be desired, but many of the themes are of great beauty. The first *allegro* and the *finale* strike us on a first hearing as being the best movements; the *finale* especially is marked by astonishing vigour and force. The first movement has some general resemblance of style to Schubert's so-called 'Hungarian' Quartet in A minor, and, were it somewhat compressed, would be all but perfect. A fault of the work is that it has two slow movements; the first of these, an elegy ('Dumka'), is, it is true, interrupted by a waltz measure of great beauty and much originality, but the whole movement is very long, and it is followed by an almost equally lengthy romance. This we think an artistic mistake. The inventors of the recognized quartet and symphony form well knew what they were doing when they followed the slow movement by a *minuet* or *schërzo*. The necessity of contrast was recognized. Here, to a large extent, it is ignored, and the work suffers in consequence. In spite of this blemish, Dvorák's quartet is a most interesting work, and Mr. Chappell has, we think very wisely, announced its repetition on Monday, January 3rd. It need only be added that the performance by Madame Norman-Néruda, Messrs. Rios, Zerbini, and Piatti, was perfection. Madame Norman-Néruda brought forward at the same concert another of Handel's violin sonatas, the pianoforte accompaniment having been filled up from the figured bass by Mr. Charles Halle. The one in question (in D major) was published for the first time last year in the German Handel Society's edition of the composer's works. It was brilliantly played by Madame Néruda, but we cannot agree with her reading. Handel's *allegros* are not *prestissimos*; and she took them at a pace which, though not a note was missed, entirely destroyed, in our opinion, the dignity of Handel's music. Mr. Eugene d'Albert made his second appearance at these concerts on Saturday, fully confirming the favourable impression previously produced. His reading of Beethoven's Sonata in E flat, Op. 7, was open to criticism in some points, especially in the third movement; but his performance of one of Chopin's Nocturnes and of Mendelssohn's Trio in C minor (with Madame Néruda and Signor Piatti) left little or nothing to desire. Madame Antoinette Sterling was the vocalist.

It would have been difficult to improve on the programme of the concert with which on Saturday evening Mr. Cowen concluded his first series at St. James's Hall. There is so much outcry with regard to the non-recognition of native talent that it deserves honourable mention that of the nine pieces given on Saturday six were by English composers. The concert commenced with

an Overture to 'Titania,' by Mr. H. C. Nixon, a professor of music residing at St. Leonards. We confess to an inability to see any connexion between the music and the Queen of the Fairies, but this is a matter of very secondary importance. Speaking of the work simply as music, we find much in it to commend and also something to blame. Mr. Nixon's themes are very pleasing and melodious, with an occasional slight suggestion of Sterndale Bennett and Mendelssohn; his orchestration is effective, being well balanced, sonorous, and by no means deficient in contrast of colour. On the other hand, the overture is decidedly too long, and the departures from orthodox form in which the composer has indulged do not improve it. The performance was excellent. A second novelty was a "tone-picture," entitled 'The Ebbing Tide,' by Mr. J. F. Barnett—an unassuming little piece, written for small orchestra, full of grace (like the composer's music in general) and charmingly scored. Bach's Triple Concerto in D, for piano, violin, and flute, is so rarely heard in public as to deserve to rank among the novelties of the evening. It is in the old master's most genial style—contrapuntal throughout (for Bach could hardly be otherwise), but with the art so completely concealed that not the least stiffness or dryness is apparent. The *finale* especially overflows with melody. The pianoforte part was admirably played by Madame Frickenhaus, whom the music exactly suited, and she was excellently supported by Mr. V. Nicholson (violin) and Mr. W. F. Barrett (flute). The scena 'Hero and Leander,' by Mr. A. Goring Thomas, which came next on the programme, gained the Lucas medal last year at the Royal Academy of Music, where Mr. Thomas is a student. It is a work of very great promise, especially from the dramatic instinct shown in it. It was excellently rendered by Mrs. Osgood, who, however, was not in her best voice; the accompaniments, also, were at times too loud.

The special feature of the concert was the production of Mr. Cowen's new Symphony, No. 3, in C minor. It is now upwards of seven years since his Second Symphony (in F) was produced at the Crystal Palace; and seven years at Mr. Cowen's time of life should count for a good deal in the development of his powers. We are glad to be able to recognize in the new work a distinct advance on its predecessor. The Third Symphony, we learn from the book of words, is a record of a visit to Scandinavia; it is, in fact, Mr. Cowen's 'Scandinavian' Symphony, just as Mendelssohn's third is his 'Scotch.' There is, however, this difference between the two—that Mr. Cowen's is more distinctly programme music, his second movement being intended to depict "the impressions of one who, standing upon the margin of some Norwegian fiord, beholds mountain and water bathed in the moonlight of a summer eve"; while the *schërzo* is a musical representation of a sleigh-ride in winter. The first movement of the symphony is charming alike in its themes and treatment; the two principal subjects are particularly felicitous. The *adagio* is little, if at all, inferior; the episodic passage for the horns which occurs in the middle of the

movement is both new and striking. The *schërzo* is undeniably pretty, but more of *captandum* than the preceding movements; while the *finale* seems on a first hearing the least satisfactory part of the work. The subjects are cleverly developed, but are deficient in charm—a fault which can certainly not be found with the rest of the symphony; and the reintroduction of phrases from the earlier movements is so managed as to produce an effect of incoherence rather than of unity of style. The symphony as a whole is so excellent that we should advise Mr. Cowen to reconsider, if not to rewrite, the *finale*. There is much "local colour" imparted to the work by the use of peculiar melodic progressions, and the scoring throughout is masterly. The symphony was excellently performed, and enthusiastically received. Mr. Cowen's suite 'The Language of Flowers,' produced at a previous concert, was repeated by desire, and the concert concluded with Beethoven's third 'Leonora' Overture. It is due to Mr. Cowen to congratulate him not only on the spirit and enterprise he has shown, but on the decided improvement in his conducting, and in consequence in the orchestral playing, during the series. The performance on Saturday gave very little room for criticism.

Although the performances of the Brixton Choral Society, under Mr. William Lemare, at the Angell Town Institution, are imperfect, inasmuch as they lack the full orchestra, yet from time to time novelties and revivals are brought forward which tend to lift the society above the level of merely local undertakings. Such was the case on Monday last, when Weber's music to 'Preciosa' was given, probably for the first time in England, in its complete form. Wolf's drama, for which it was written, met with but little success, but, as the music was too good to be lost, the story was arranged by C. O. Stern in the form of a monologue, and a translation of this by the Rev. J. Troutbeck was recited on Monday by Mr. Charles Fry. In the case of the performance of a similar work, Schubert's 'Rosamunde,' such an addition is unnecessary, but in 'Preciosa' it is inevitable, owing to the fragmentary nature of the music. The latter consists of an overture and ballet airs, march, several gipsy choruses, a soprano air, and some "melodramatic" music. Weber's delightful strains, in which local colour is introduced in just the right proportion, made a strong impression, and the performance was excellent. Hiller's 'Song of Victory' and Mendelssohn's 'Loreley' were also well interpreted, though more spirit might have been infused into the *finale* of Mendelssohn's work. The accompaniments were rendered by Miss Alma Saunders and Mr. Humphrey Stark at the piano, and Mr. Charles Wilkes at the organ. Madame Worrell, the only solo vocalist, sang exceedingly well throughout the evening.

Musical Gossip.

MR. STANLEY LUCAS has resigned the secretaryship of the Philharmonic Society, and the post has been offered to, and accepted by, Mr. Henry Hersee.

THE Sacred Harmonic Society's first performance of the 'Messiah' in St. James's Hall took place on Friday week. It might have been

supposed that the radical changes in the execution would have afforded an excellent opportunity for the correction of those time-honoured mistakes in certain choruses, namely, "And He shall purify," and "He trusted in God"; but the passages in question were once more wrongly given. With these exceptions the choruses were very finely delivered. Of the soloists, Madame Mary Cummings and Mr. Bridson were the most artistic, and in justice to Mr. T. Harper it should be mentioned that his rendering of the obbligato in "The trumpet shall sound" was exceptionally fine.

As the students' concert of Madame Sainton-Dolby's Vocal Academy occurred on the same evening as that of Mr. Owen, we can only give a bare record of the event. The pupils who appeared for the first time were Miss Franklin and Miss Fusselle soprano, and Miss Amy Carter and Miss Winthrop contralto. Two former pupils, Miss Daman, who has now taken a high position in her profession, and Miss Blackwell, took part in the programme, and the vocal music was relieved by violin solos rendered by Mlle. Vaillant. Herr Leopold presided at the piano-forte, and M. Sainton conducted the concerted music.

The difficulties which had arisen in connexion with the projected representation of Wagner's 'Nibelungen Ring' at Berlin have been surmounted, and the work will be produced at the Royal Opera-house; so, at least, rumour has it.

The prejudice against Wagner's music would appear to be slowly dying out in Paris. Last Sunday at M. Paderewski's concert the beautiful closing scene from 'Die Walküre' was performed and received with enthusiastic applause.

BERLIOZ's overture, 'King Lear,' an early work, was revived at the Châtelet Concerts on Sunday week, and received with immense favour.

A new opera, on the subject of Molière's 'L'Amour Médecin,' was produced at the Paris Opéra Comique on Monday. The music, by M. Ferdinand Pons, is said to be appropriately quaint, simple, and elegant, and to bear a strong contrast to the modern style.

A new comic opera, entitled 'La Mère des Compagnons,' by M. Hervé, has been produced at the Paris Folies Dramatiques with but little success.

HERR ADALBERT VON GOLDSMIDT, the composer of an extraordinary work, 'Die sieben Todsünden,' has published the libretto of a new opera, 'Heliantus.'

THEATRE

LYCEUM THEATRE.

SOLE LEASER AND MANAGER MR. HENRY IRVING.

'THE CYPRIAN SISTERS.' Every Night at 8.30. 1st & 2nd FLOOR. DEC. 25th. MR. IRVING AT 7.30. 'THE CYPRIAN SISTERS' OPEN AT 8.30. 'THE CYPRIAN SISTERS' OPEN AT 8.30. 'THE CYPRIAN SISTERS' OPEN AT 8.30. 'THE CYPRIAN SISTERS' OPEN AT 8.30.

THE WEEK.

DAUGHTER (Maiden) — 'Quicksands,' or, 'The Pillars of Society,' a Play in Four Acts. Translated from the Norwegian of Henrik Ibsen by William Archer.
PRINCE OF WALES — 'A New Trial,' a Drama in Four Acts. From the Italian of P. Giacometti.

As a dramatic satire the 'Pillars of Society' of Ibsen is worthy of the reputation of its author. With a relentless vigour—which accounts for Ibsen's unpopularity among his own countrymen—the most familiar vices of modern society are scourged and lashed. Those shams on which the bases of society are supposed to rest, the assumption that the end in matters commercial justifies the means, and the worship generally of hypocrisy, respectability, and success, are attacked in a manner abso-

lutely scathing. The developments of vice which are depicted are characteristic of a small country town, in which Ibsen has placed his action. Far beyond these limits extends, however, the irony which links itself to the satire of all ages, and would be as true of ancient Athens or modern London as of the obscure and nameless town to which it is applied. With the satire is connected a good and telling story, which introduces some novel, if not very powerful, types of character, and which in its progress reaches a point of interest altogether poignant. In the manner in which the story is rendered subservient to the teaching the hand of a master is shown. A very high skill is exhibited in bringing by commonplace temptations a commonplace mind to a point at which it conceives, plans, and executes what is, in fact, murder, and then finds that in attacking the life of a stranger it has brought about the death of a son. An escape from the guilt of filicide—if the word may be used—is provided, and the play remains within the limits of comedy. Extremely fine comedy it is, and we shall be glad to know more of its author's workmanship.

The translation appears to be literal. Our only fault is with the first half of the title. In giving to the 'Samfundets Støtter,' literally 'Pillars of Society,' the preliminary title of 'Quicksands,' the adapter seems to accentuate the serious interest of the play at the expense of its satirical purpose. It is the so-called pillars of society that Ibsen attacks; the story is a mere means to an end. Mr. Vernon played competently the hero, and Mr. Dacre, Mrs. Billington, Miss F. Addison, and Miss Grahame acted conscientiously in other characters.

Of the greatest characters in the repertory of Signor Salvini, one character only, that of Corrado in 'La Morte Civile' of Giacometti, was not presented by that actor during his recent visits to London. In Paris this proved the most popular of Signor Salvini's performances, and the result of his success in it was the presentation next year at the Odéon of a version of the play by M. Auguste Vitu, the theatrical critic of *Le Figaro*. This adaptation, the name of which was 'Conrad,' seems to have rendered some service to the author of the English version which is now set before the public. With some judgment, however, the latest adapter has compressed the piece as well as altered it. In its present shape, with the character of Monsignore Ruvo considerably softened, and with the dialogue and action quickened, the story now called 'A New Trial' is a powerful and impressive if rather a painful play. The change of title is so far regrettable, that its effect is to add to melo-dramatic incidents, in themselves subordinate, the importance of which it robs the problem to be developed. What rights, if any, has a man who for crime is sentenced to imprisonment for life? is the question to be answered. That he has none is indicated in the title of 'La Morte Civile,' which, however, could not be used in England. Some rights, however valueless or negative, a criminal, so long as he lives, must under existing laws be held to possess. He has a right to rank as the husband of a wife he may never see, and so to prevent her from marrying again. The oppressiveness of the law

in this respect is shown in the play of Giacometti. 'La Morte Civile' presents a husband escaping from the galleys, and startling by his unexpected return his wife, who, with her child, is enjoying the innocent but compromising shelter afforded her by a kind-hearted if heterodox physician. A calm consideration of the subject leads the escaped convict to the conclusion that the best thing for him to do is to die, leaving his wife free to contract a second marriage and his daughter unaware of the stigma attached to her name. He commits suicide accordingly, and in so doing makes every one happy except a malignant priest, who from the basest of motives has persecuted the heroine. This is a hard lesson to accept. It is, however, taught in a play which is powerful throughout, is impregnated with the true dramatic spirit, and has some scenes of remarkable and even harrowing intensity. A scene in which the father, supplicating with tears and prayers for one look of affection from his daughter, finds he inspires her with fright and aversion, and sees her lavish on another the careases for which he pines, is almost too cruel for the stage. Other situations, while less distressing, have genuine power, and the play, although some exercise of credulity is demanded from the audience, is fine work. It is well acted so far as regards the principal characters. Mr. Coghlan has not been seen to such advantage as in the rôle of Corrado, in which he shows with real force the tortures of a passionate nature torn to pieces by regret and remorse. At one or two points Mr. Coghlan's action approached intensity. It is to be regretted that the death scene is too long. Miss Amy Roselle, who as the Princess de Bouillon in 'Adrienne Lecouvreur' was seen last week in a rôle wholly unsuited to her, was well fitted to the part of Rosalia, the heroine, and played it with great power and corresponding effect. Two pictures, each admirable in its way, were afforded by Mr. Flockton as the priest and Mr. Fernandez as the benevolent physician. Mr. Flockton's get-up was perfect, and his expression of ferocity craftily concealed by sanctimony was careful, accurate, and effective. Mr. Fernandez may be said to have realized the character of the benevolent physician, whose theological opinions subjected him to constant persecution. Miss Eva Sothorn played agreeably enough in a small part.

THE 'AGAMEMNON' AT ST. GEORGE'S HALL.

THE performance in Greek of the 'Agamemnon' of Æschylus which was got up in the summer by some energetic Oxford undergraduates, and given with deserved success at that university and at three leading public schools, was last week reproduced for the benefit of Londoners at St. George's Hall. The interval that had elapsed since the play was last given (at Harrow, where I saw it) had been by no means wasted by the actors. There was a decided air of maturity about the performance, and more unity of action. This in a genuine attempt was but natural; for the idea was so novel that it could not be expected to take satisfactory shape all at once—to spring forth like Athens in full panoply from the brain of Zeus. Even now there are points which longer practice would improve, but on the whole a high average of excellence has been attained.

Attention is naturally concentrated on the

NEW PUBLICATIONS.

16 FORTNIGHTLY REVIEW, for January.

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 POLITICAL INTEGRATION. By Herbert Spencer.
 LAND LEGISLATION FOR IRELAND. By Sir G. Campbell, M.P.
 ÉTIENNE DOLET. By Mark Pattison.
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